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DICTIONARY OF MUSIC.

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BY

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A.

A, the name of the first note of the musical alphabet (A B C D E F G). The Italians, French, Spanish, call the same *la*, or (especially in old theoretical works) with the complete solmisation name *A lamire*, or even *A mila*. (See SOLMISATION and MUTATION.)

The **A**'s of the various octaves are distinguished from one another when written as letters by means of additions—first by the difference between capital and small letters, then by strokes over or to the right of the small letters, and under or to the left of the capital letters; or instead of the stroke—as now usual—the

8^{VA} and 8^{VA} *bassa*, or even by 15^{MA} and 15^{MA} *bassa*), yet the ordinary limits of notation are those of our present concert-grand pianofortes, with a compass from Double Contra *A* to five-times accented *c*. Compare the following synopsis, in which at the same time the usual letter notation of the notes is given. (The French call the great octave the 1st, the small the 2nd, etc.; and the Contra octave the minus 1st [−1], and the Double Contra octave the minus 2nd; so they call our *a*¹, *la*³, and so on.)

The once-accented *c* (*c*¹) is the one situated in the middle of the keyboard—our orchestras

The diagram illustrates the musical scale across different octaves and clefs. It shows the following components:

- Violin clef:** Small Octave (c, d, e, f, g, a, b) and Once-accented Octave (c', d', e', f', g', a', b').
- Alto clef:** Once-accented Octave (c', d', e', f', g', a', b').
- Bass clef:** Small Octave (c, d, e, f, g, a, b) and Once-accented Octave (c', d', e', f', g', a', b').
- Soprano clef:** Once-accented Octave (c', a').
- Tenor clef:** Once-accented Octave (c', a').
- Great Octave:** B, A, G, F, E, D, C.
- Contra Octave:** B, A, G, F, E, D, C.
- Double-contra Octave:** C, B, A.
- 8^{va} and 15^{ma} bassa:** Indicated by a *c*-note above the staff.

SYNOPSIS OF NOTES AND CLEFS.

corresponding figure; so that \bar{c} , or c' , or c'' , bears the same meaning. The total compass of serviceable musical sounds extends from Double Contra *C* to six-times accented *c*, *i.e.* through nine octaves, but the very lowest and very highest tones of this giant scale occur only in the organ. They are not written down, but appear only as reinforcements of sound (in the 32-feet stops on the one hand, and in the smallest mutation stops, Quint $\frac{2}{3}$ or $\frac{3}{4}$, and Tierce $\frac{2}{3}$ on the other hand. [See FOOT-TONE.] The notation can indeed show these sounds (by

generally tune from the once-accented *a* (*a*¹), indicated above in all clefs by a *c*-note, which is given out by the oboe. The normal pitch of the same, which formerly was very uncertain, was fixed by the French *Académie* in 1858 at 870 single, or 435 double, vibrations per second (called Paris chamber-pitch, also "low pitch," to distinguish it from the considerably higher one in general use [different in different countries and cities]); the Paris pitch (*Diapason normal*) is gradually being everywhere introduced. At the International Conference held

in Vienna, Nov. 16-19, 1885, to establish unity of pitch, it was resolved to recommend this pitch to be officially adopted by the Governments of all the countries represented. In Germany and France the tuning-forks from which pianofortes are tuned give a^1 (or a^2), while in England they give a^3 .—On the titles of old vocal part-books, **A** means *Altus* (alto part). In recent scores and parts, letters (*A—Z*, *Aa—Za*) are written as signs; so that, at rehearsal, a conductor may easily point back to any particular bar. In recent theoretical works (those of Gottfried Weber, M. Hauptmann, E. F. Richter, and others), letters are used with chord-meaning: **A** then indicates the *A-major* chord; **a**, the *A-minor* chord, etc. In old antiphonaries, etc., of Gregorian song, especially those with Neumæ, an *a* written at the commencement indicates that the song is in the first ecclesiastical tone.—In Italian marks of expression and indications of time, *a* must be translated by "with," "in," "to," "at," "for," "by"; for ex., *a due*, for two (two-part). (See **DUE**.)

A \sharp (Ger. *Ais*), an *a* raised a half-tone



; and then in connection with thorough-bass figuring (really \sharp) it stands for

the triad of *a* with raised third, i.e. the **A-major** chord, and finally the **A-major** key. On the other hand, $a\sharp$ or $a\flat$ denotes the *A-minor* chord, or the *A-minor* key. But this mode of indication is not general, and, on account of its ambiguity, little worthy of recommendation. (Cf. **A**, and **KLANGSCHLÜSSEL**.)

Aaron, (1) Abbot of the monasteries of St. Martin and St. Pantoleon at Cologne, d. Dec. 14, 1052; author of the treatise (in the library of St. Martini) "De Utilitate Cantus vocalis et de Modo Cantandi atque Psallendi," also (according to Trithemius) of another, "De Regulis Tonorum et Symphoniarum."—(2) Pietro, also written A ron, a distinguished theorist, b. about 1490, Florence, d. between 1545 and 1562; a canon of Rimini, afterwards (1536) monk of the order of Cross-bearers, first at Bergamo, then at Padua, finally at Venice; published "I Tre libri dell' Istituzione armonica" (1516, also in Latin by G. A. Flaminio); "Il Toscanello in Musica" (1523, 1525, 1529, 1539, and 1562); "Trattato della Natura et Cognitione di tutti gli Tuoni di Canto figurato" (1525); "Lucidario in Musica di alcune Opinione antiche e moderne" (1545); and "Compendiolo di molti dubbi Segreti et Sentenze intorno al Canto termo e figurato" (without year of publication).

Abaco, Evarista F. dall', a very remarkable composer from about 1700-20, Electoral Bavarian Capellmeister; he published sonatas for 1 and for 2 violins with *continuo*, and concertos for stringed instruments.

A ballata (Ital.), in the ballad style.

Abb., an abbreviation of *abbassamento* (*di mano*), indicating which hand is to go under in a crossing of hands in pianoforte or organ music. (Cf. **ALZ**.)

Abbandonatamente, or **con abbandono** (Ital.), with self-abandonment, unrestrainedly.

Abbandono (Ital.), with self-abandonment.

Abbassamento (Ital.), the act of lowering, or the state of being lowered.—*Abbassamento di mano*, lowering of the hand in beating time; *abbassamento di voce*, lowering of the voice.

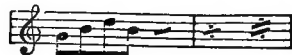
Abbatini, Antonio Maria, composer of the Roman school, b. 1595 or 1605, Tiferno, or (according to Bainsi) Castello, d. 1677, Castello. He became (1626) maestro at the Lateran, from which post he passed to similar ones at other churches in Rome (del Gesu, S. Lorenzo in Damaso, Sa. Maria Maggiore, and N. D. di Loreto). A. wrote a large number of church compositions, of which some were for a great number of voices; four books of psalms, three books of masses, Antiphons for 24 voices (1630-38, 1677), and five books of Motets (1635) were published; he produced an opera at Rome in 1654, entitled *Del Male in Bene*, and another at Vienna, 1666, entitled *Ione*. He also assisted Ath. Kircher with his "Musurgia."

Abbellimento (Ital.). Same as ornament (q.v.).

Abbellitura (Ital.), embellishment, ornament.

Abbey, John, celebrated Paris organ-builder, b. Dec. 22, 1785, Whilton (Northampton), d. Feb. 19, 1859, Versailles. A. built, among others, the organ for the National Exhibition of 1827, also the *orgue expressif* unfortunately destroyed at the Tuileries in 1830 (both designed by S. Erard); and in 1831 the one for the Paris Opera House, which was burnt in 1873.

Abbreviations are used in great number in notation itself, as well as in the marks of expression and indications of time. The most usual **A**. in notation are: (1) The employment of repetition signs (see **REPRISE**) instead of writing out twice a number of bars or a whole section; also, instead of this, especially in the repetition of a few bars, the indication *bis*, or *due volte* (twice) is employed.—(2) In repetitions of a short figure, the sign — or — , also — .



(3) In repetitions of the same sound in notes of short value, the employment of notes of larger value with indication of the species of note into which they are to be resolved: —





(4) In a pause of many bars with indication of the exact number over slanting lines :



(5) In an Arpeggio to indicate a method of breaking chords, previously used and written out :



(6) The octave mark is used to avoid many ledger lines for very high or very low notes :



after which the return to the ordinary position is indicated by *loco*.—(7) The mark $c\ 8^{va}$. . . (over or under single notes, also merely 8), *i.e.* *con (coll') ottava* or *con ottava bassa*, is used instead of writing out octaves :



(8) In scores, when several instruments have to play the same notes, the indication *col basso* ("with Double-bass," *i.e.* same notes as D. B.), *col violino*, etc. :



instead of writing the same notes out again. Similarly, in piano music, when both hands had to play the same passage, but at different octaves, it was formerly the custom only to write out the part for one hand, and to indicate

that of the other—after a few notes to show the distance of the hands from each other—by "all unisono," or simply "unisono" :



(9) The mode of performance (*legato*, *staccato*, etc.), if it remains the same through a series of similar figures, is frequently not written out, but indicated by *simile* or *segue*, *i.e.* corresponding to what has preceded.



Also signs for shakes, the turn, mordent, etc., are A. of the notation. (*Cf.* ORNAMENTS and SIGNS.) Abbreviations of marks of expression, indications of time, and names of instruments will be found under their respective headings. For ex., *B.C.* (*Basso continuo*) under **B**; *m.s.* (*mano sinistra*) under **M**; etc.

A B C, musical. (*See* LETTER-NOTATION.)

A-B-C-dieren (Ger.) is a term employed to express the singing of notes by their letter-names, a custom prevalent in Germany in elementary school instruction in singing instead of solmisation (q.v.).

Abd el Kadir (Abdolkadir), Ben Isa, Arabian writer on music of the 14th century, the author of three treatises, which have been preserved: "The Collector of Melodies," "The Aim of Melodies in the Composition of Tones and Measures," and "The Treasure of Melodies in the Science of Musical Cycles." (*Cf.* Kiesewetter's "Music of the Arabians" [1842], p. 33.)

Abd el Mumin (Abdolumin). (*See* SSAFFID-DIN.)

Abeille, J. Ch. Ludwig, b. Feb. 20, 1761, Baireuth, d. 1832, as musical director and court organist at Stuttgart; was an excellent pianoforte and organ player and a prolific composer (operas, *Amor und Psyche* and *Peter und Aennchen* produced at Stuttgart [1801 and 1809], chamber music, etc.). Some of his songs are still sung in schools.

Abel, (1) Clamor Heinrich, chamber musician at the court of Hanover, published from 1674 to 1677 three sets of instrumental pieces, "Erstlinge musikalischer Blumen" Allemandes, Courantes, Sarabandes, etc.), republished together in 1687 as "3 Opera musica."

(2) Christian Ferdinand, about 1720-37 viol-da-gambist at Cöthen, father of the two following.—(3) Leop. August, b. 1720, Cöthen, excellent violinist, pupil of Benda; was engaged in the court bands at Brunswick, Sondershausen (1758), Schwedt and Schwerin (1770); he

published six violin concertos.—(4) Karl Friedrich, brother of the former, b. 1725, Cöthen, d. Jan. 22, 1787, London, the last performer on the gamba, and a composer highly esteemed in his time. He was a pupil of J. S. Bach's, at St. Thomas's School, Leipzig. From 1748 to 1758 he was member of the Dresden court band; after that he went on concert tours, and lived in London 1759–1787, with the exception of two years (1783–5) spent in Germany. In 1765 he was appointed chamber-musician to Queen Charlotte. His numerous sonatas, concertos for pf. and strings, quartets, overtures, and symphonies deserve mention.—(5) Ludwig, b. Jan. 14, 1835, Eckartsberge (Thuringia), received his artistic training at Weimar and Leipzig (Ferd. David), became leader of the orchestra at Munich in 1867, and is now one of the principal teachers at the Royal School of Music (violin, playing from score, etc.). A. has published violin compositions and also a violin Method.

Abela, (1) Karl Gottlob, vocal composer, b. April 29, 1803, Borna (Saxony), d. April 22, 1841, as cantor of the "Francke" Institution at Halle; he published a book of songs for schools, as well as numerous choruses for male voices.—(2) Dom Placido, prior of the abbey of Monte Cassino, d. July 6, 1876, was an excellent organist and composer of church music.—(3) Pedro de, teacher of singing of repute, d. March, 1877, Barcelona. Tamberlik was one of his pupils.

Abell, John, famous English *evirato* and lute player, b. about 1660, London, where already in 1679 he was member of the Chapel Royal, d. 1724. The Revolution of 1688 cost him his position; yet, after long journeys on the Continent, he returned to London in 1700, and gained fresh triumphs. A. published two collections of songs.

A bene placito (Ital.), at pleasure.

Abenheim, Joseph, b. 1804, Worms, d. Jan. 18, 1891, Stuttgart, a worthy member of the court band at Stuttgart (violinist), appointed musical director in 1854; he wrote many entr'actes, overtures, etc., but only some interesting small pf. pieces and songs have appeared in print.

Abert, Johann Joseph, b. Sept. 21, 1832, Kochowitz (Bohemia), received his first musical education as chorister at Gastdorf and the Leipa monastery, but fled from the latter place, and, thanks to the aid of a relative, became a pupil at the Prague Conservatorium under Kittl and Tomaczek. In 1852 he was engaged as double-bassist in the Stuttgart court band, and in 1867 obtained, on the departure of Eckert, the post of capellmeister there; in the autumn of 1888 he retired from active life. Abert's c minor symphony (first performed in 1852), his Symphonic Poem "Columbus" (1864), also his operas, *Anna von Landskron* (1858), *König Enzo*,

Astorga, Ekkehavd, Die Almohaden (1890), besides overtures, quartets, songs, etc., have won for him a good name.

Abesser, Edmund, b. Jan. 13, 1837, Marjolithz (Saxony), d. July 15, 1889, Vienna, a prolific salon composer, opera *Die liebliche Fee*.

Abgesang (Ger., "aftersong"). (See STROPHE.)

Ab initio (Lat.), from the beginning. (See DA CAPO.)

Abos, Girolamo (also Avos, Avossa), composer of the Neapolitan school, born at the beginning of the 18th century at Malta, d. about 1786, Naples; pupil of Leo and Durante. He wrote operas (1742–63) for Naples, Venice, Rome, and London, which were highly esteemed by his contemporaries. In later years, after he had been appointed teacher at the *Conservatorio della piana di Turchini*, Naples (1758), he wrote also many sacred works (7 masses, litanies, etc.). Aprile was his most famous pupil.

Abraham, (1) see BRAHAM.—(2) Dr. Max, see PETERS.

Absolute Music (i.e. *music per se*, without relation to other arts, or to any presentation whatever outside of it) is a limiting term, which, in recent times, forms the watchword to a great party among musicians and friends of music. A. M. is opposed to music-painting, to presentative or programme-music, i.e. to music supposed to express something definite. According to the opinion of a hyper-modern minority, all music which does not express some definite poetical thought is mere trifling with sounds. On the other hand, ultra-conservative musicians utterly deny to music the power of representing anything. As a matter of fact, when music becomes symbolic, i.e. attempts by means of certain formulæ or artificial imitation of sounds intentionally to awaken certain definite associations of ideas, it goes beyond its own domain and enters that of poetry or of the representative arts (cf. Riemann, "Wie hören wir Musik," 1888, "Catechism of Musical Esthetics"), for the essence of poetry consists in awakening and linking together by means of conventional forms (words) certain conceptions, that of the representative arts by the direct imitation of objective phenomena; both, therefore, reach the aim of all art, that of moving the soul, by indirect means, of which music need not make use. The great power of music lies in the direct emotions which it awakens, in the fact that it is a free outpouring of feeling, and calls forth feeling from player and listener without the intervention of intellect. (See ESTHETICS.)

Abt, Franz, b. December 22, 1819, Eilenburg, d. March 31, 1885, Wiesbaden, attended the St. Thomas School, Leipzig, and was to have studied theology, but soon turned his attention to music, conducted a students' "philharmonic" society, and made successful at-

tempts at composition. In 1841 he became musical director at the Court Theatre, Bernburg, but went in the same year, and in a similar capacity, to the "Aktien" Theatre at Zurich, and from thence entered on his appointment of Court Capellmeister to the Duke of Brunswick (1852-82). In 1872, at the invitation of various large choral unions, he visited North America, and gained exceptional triumphs. The songs and quartets for male voices of Abt are not of great artistic value, yet frequently show his power of inventing flowing melodies. Some of them have become real folk-songs ("Wenn die Schwalben heimwärts ziehn," "Gute Nacht, du mein herziges Kind," etc.). Among his part-songs are some of poetic beauty ("Die Stille Wasserrose"). A number of his cantatas for female voices have also become very popular ("Cinderella," "Little Snowwhite," "Red Riding Hood"). In 1882 A. withdrew from active life, and retired to Wiesbaden.

A cappella (Ital.), in church style, *i.e.* for voices alone, without any instrumental accompaniment. (See CAPPELLA.)

Academy (Fr. *académie*, Ital. *accademia*), an exercise ground in ancient Athens where Plato was accustomed to assemble with his pupils, and discourse to them; the name then passed on from Plato's school, and in 1470 was seized hold of afresh by one of the learned societies at the court of Cosimo de Medici, which called itself the "Platonic A." Since then numerous other societies of learning and art have arisen, which have taken the name A. The greater number of the German academies are State institutions: the academies of Berlin and Paris consist of an almost fixed number of members in ordinary. The French *académies* consist of the *Académie française* (A. for French language and literature), the *Académie des inscriptions et belles-lettres* (for history, archæology, and classical literature), the *A. des sciences* (for natural philosophy), the *A. des beaux-arts* (A. of arts), and the *A. des sciences morales et politiques* (law, political economy, etc.). The *A. des beaux-arts* is richly endowed, and offers every year a number of important prizes: the science of music owes much of its progress to the competitions of this A. The Berlin A. of arts is a State institution (but entirely distinct from the A. of sciences), of which the School of Composition, the *Hochschule für Musik*, and the Institute for Church Music are branches. (See CONSERVATORIUM.) The Royal Academy at Brussels has also a branch for the fine arts; and since 1780' Boston possesses an A. of arts and sciences.—In a wider sense institutions of all kinds for education, especially the universities, and high schools for special subjects are included under the term A. Also musical academies claim a right to the name, although it is actually only borne by a few (Royal Academy of Music in London, Kullak's *Neue A. der Tonkunst* in Berlin, the

Academical Institute for church music at Breslau, etc.). (Cf. LYCÆUM.)—Also concert societies and operatic enterprises have often taken the name of A.; as, for example, the Academy of Ancient Music (1710-92), a concert society established in London for the encouragement of ancient music; the "Royal Academy of Music," a company for the performance of Italian opera, established in London (1720-28), for which Handel wrote 14 operas; the *Académie (nationale, impériale, royale)*, according to the Government in power) *de musique* at Paris is nothing more than the Grand Opéra existing since 1669, in connection with which may be named the *École royale de Chant* (1784), the germ of the present Conservatoire de Paris; and the Academy of Music at New York, a house devoted to opera, but especially to concerts. In Italy *accademia* is quite a common term for a concert, a musical entertainment.

Acathistus (Lat., from Gk.), a hymn of praise sung in the Greek Church in honour of the Blessed Virgin.

Accademia degli Arcadi, a society of artists (poets and musicians) founded at Rome in 1690. The members bore old Grecian pastoral names.

Accarezzevole (Ital.), in a caressing manner; equivalent to *lusingando*.

Accelerando (Ital.), accelerating the time; getting gradually faster.

Accent (r) is the prominence given to certain notes or chords by emphasis. The stress put upon the important notes of phrases, motives and sub-motives, which notes always occur at the beginning, or in the middle of a bar, or on the moment of any beat, has, according to the traditional teaching of metre and rhythm, been reckoned amongst accents (as a so-called grammatical or metrical, regular, positive accent); but as this stress is not an extra emphasis, but merely the constant rising and falling (*crescendo* and *diminuendo*) which is actually the basis of musical expression, it is confusing to mix it up with accent. Real accents are rather those extra reinforcements of sound which disturb the natural course of dynamic development (cf. DYNAMICS, THE ART OF, and METRE, THE ART OF), occasionally turning it topsy-turvy, and which the composer generally indicates by special marks (cf., >, Λ). A frequent and important A. is that of the commencement, the bringing into prominence the first note of a phrase or motive; this makes the thematic structure specially clear, but if continually employed when not demanded by the composer would become repulsive and obtrusive. Certain rhythmical formations, especially *anticipations* by *syncopation* of notes whose full harmonic effect is only realised on the following accented part of the bar, require accentuation (*rhythmical* A.); and in a similar manner complicated harmonies, chance *dissonances*, notes suggesting modulation must be made

prominent (*harmonic A.*). Again, the highest point of a melody, when by its position in the bar it does not occur at the same time as the highest point of the dynamic development, must be marked (*melodic A.*). On the other hand, dynamic contrasts of figures not organically connected, such as are produced with striking effect in orchestral works, must be regarded as direct emanations from the composer's creative phantasy, and cannot be subjected to classification and rule. A kind of negative accent is produced when the culminating point of a loud passage is suddenly changed to *piano*, a means from which Beethoven first drew most powerful effects.—(2) An antiquated ornament and similar to our *appoggiatura* (Ital. *accento*); it was formerly indicated in various ways. It was executed so that the upper or under second (scale note) was placed before the note which had the A. sign.



In quick movement, and with notes of short value, the note following lost the half of its value; in the case of longer notes, less. Walther (1732) distinguishes, besides, a *double A.* (*accento doppio*), in which the first note was shortened, and the second taken beforehand in portamento, in quite similar fashion to the *port de voix*.



The indication \parallel is, nevertheless, rare; the signs given above for the simple A. are understood sometimes in the one, sometimes in the other sense; and the terms *A.*, *Chute*, *Porte de voix*, are used synonymously. (Cf. also *ASPIRATION*.) (3) Various attempts have been made to understand and interpret accents as musical notes, especially the accents of the Hebrew language. (Cf. ANTON.) Anyhow, it is almost certain that the accentuation of the Psalms, etc., was a kind of musical notation, but only in the same sense as the oldest neumes (which, indeed, to all appearances, were evolved from the Greek accents), viz. an *approximate* note-indication; a guide to those who had learnt the melody by oral tradition. It is easy to see, from their verbal significance, that the three Greek accents are the elements from which sprang the neumes ('*oxytonon* = raising of the voice = Virga; again, *barytonon* = lowering of the voice = Jacens, Punctus . . .; and λ or ∞ *perispomenon*, a waving to and fro of the voice, a flourish = Plica. (Cf. NEUMES.)

Accented, Once, Twice. (Cf. A.)

Accentus, as part of the Catholic ritual, is the counterpart of *concentus*. In the old direc-

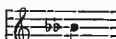
tions for liturgical singing, everything which the whole of the choir had to perform—i.e. hymns, psalms, responses, hallelujahs, sequences, etc.—was included under the name *concentus*. On the other hand, the intonation of the collects, epistle, gospel, lessons, in fact, everything which was sung, or rather recited, by the priest and others who served at the altar, was included under A. For the most part, the A. keeps on the same tone, and the interpunction is indicated by risings (question) or fallings (full stop) of the cadence.

Acciacatura (Ital., a crushing), an obsolete ornament in organ and pianoforte music, which consisted of the striking of the under second of the note of a chord at the same time as that note, but immediately relinquishing the auxiliary note. The French name of this ornament is *Pincé étouffé*. The A. was a favourite device with organists and cembalists, and was seldom written out: in a single part it was indicated (a) by a small note with a stroke through the stem, in a chord (b), by means of an oblique stroke.



Since the last century, however, the latter sign was used also for *arpeggio* (q.v.). The name A. is now used for the short *appoggiatura*.

Accidentals (Ger., *Versetzungszeichen*) are signs for lowering, raising, and restoring the natural tones of the fundamental scale (q.v.), thus \flat , \sharp , \natural , $\flat\flat$, \times , $\natural\sharp$, $\sharp\sharp$. The simple \flat lowers the note by a semitone, the \sharp raises it by a semitone; in either case the \natural restores the scale note. The double flat lowers it by two semi-

tones; for ex.,  is, on the piano-

forte, the key *a*, but it is not called *a*, but *b double flat*. Also after a simple \flat , previously marked, or belonging to the signature, *b-*, *e-*, *a-double flat*, etc., require the sign $\flat\flat$. $\natural\flat$, or simply \flat after a note with $\flat\flat$, turns a note lowered by two semitones into one lowered by one; $\natural\sharp$, or simply \sharp , restores a doubly lowered note to its original position. The double sharp

(\times) raises by two semitones:  means

on the pianoforte the key *g* (*f double sharp*). Also with previously indicated single sharps, *f-c-double sharp*, etc., require a \times ; $\natural\sharp$, or simply \sharp after a note with \times , changes a note doubly raised into one singly raised; $\natural\sharp\sharp$ restores the note to its original position. With regard to the meaning of the A. indicated at the beginning of a piece or section, especially at the beginning of a line, or after a double bar,

cf. SIGNATURE. † and ‡ were originally identical signs; the † and × are of considerably later origin, and first appeared about 1700. The whole system of chromatic signs (*Cantus transpositus transformatus, Musica ficta, falsa*) has been gradually developed from a twofold form of the B, the second letter of the fundamental scale, which, already in the 10th century, was either round (*B rotundum molle*) or square (*B quadratum durum* [□]), and then in the first case indicated our B flat, in the latter our B natural (the German *h* appeared in letter notation in the 16th century through being confused with the □. (See TABLATURE.) Already in the 13th century the □ had, by hasty writing, assumed the forms † and ‡, and owing to the transference of the B of double meaning, to other degrees (E, A), became the sign for the higher of two notes connected with each other, while † stood for the lower. Thus † became a sign for lowering, and ‡ for raising, so that even † before F indicated our F sharp, and † before F not F flat, but merely F, to distinguish it from F sharp. Right into the 18th century, † revoked a sharp, and ‡ or † revoked a †, and care must be taken not to interpret these accidentals in a modern sense. It must also be remembered that only in the first half of the 17th century did it become the custom for a ‡ or † to be valid for the whole bar; they only remained in force if the same note was repeated several times, but, even with one new note intervening, had to be repeated. (*cf.* Riemann, "Studien zur Geschichte der Notenschrift," pp. 52-63 [*Die Musica ficta*].)

Accolade, a brace which connects two or more staves (in organ, pf. music, scores, etc.).

Accompagnato (Ital., "accompanied"), technical expression for recitative with constant accompaniment, in contradistinction from *Recitativo secco*, in which only the harmonies are briefly struck. (See ACCOMPANIMENT.)

Accompaniment (Fr. *accompagnement*, Ital. *accompagnamento*). In pieces written for solo instruments or voice, the instrumental part other than the solo, for ex., the orchestral part in concertos, the pf. part in songs with pianoforte, etc. To **accompany**, to follow. **Accompanist**, player of the accompaniment, esp. the pianoforte player who accompanies a solo singer or instrumentalist, formerly the cembalist or organist, who, from the figured bass, worked out a complete part. (See GENERAL BASS, ACCOMPANYING PARTS, and ACCOMPAGNATO.)

Accompanying parts, those parts in modern music which do not bear the melody, but which are subordinate to the melodic (chief) part, and which unfold its harmonies. The older contrapuntists of the 14th to the 16th century were

unacquainted with *A. p.* in the real sense of the term. In purely vocal compositions, with strict or free imitations, which they exclusively cultivated, each part contained melody (was a *convoyed* part), and generally that part which bore what we now call the theme (the *Cantus firmus*, by preference, in long, sustained notes) was the least melodious. A primitive kind of accompaniment certainly did exist at a much earlier period. The songs of the troubadours were accompanied by the minstrels on the viol or *vielle*; the bards sang to the *crowd*, the Greeks to the cithara, lyre, or flute, the Hebrews to the psalter. It appears, however, that the instrumental accompaniment only doubled the vocal part in unison, or in octave, and possibly only those notes which fell upon strong beats. Accompaniment, in the modern sense of the term, appears first about 1600, and its cradle was Italy. When solo- had so merged into choral-music that the simple love-song and the duet appeared only in the form of a chorus à 4 or 5 (Madrigal), the necessary reaction took place, restoring to solo singing its natural rights, without, however, sacrificing the now recognised charm of harmony. Thus *instrumental accompaniment* was at first arranged so that in a choral composition the highest part was assigned to a solo voice, whilst the rest were played by instruments (this pseudo-monody was already common in the 16th century), but later on the composers wrote at once for a solo voice with instrumental accompaniment. This transition suggested, so it seems, arrangements of choral pieces for one vocal part with lute, the *salon* instrument of that day. The impossibility of sustaining sounds on that instrument led to the interpolation of ornaments, arpeggios, runs, etc., and this habit led to a reaction, to a thoroughly different mode of writing for the accompanying instrument. The clavicembalo came into use instead of the lute, and for church performances the organ, and thus there was a gradual leading up to those meagre instrumental accompaniments, known under the name of *General Bass* (*Thorough Bass*) or *Continuo*. In these, figures written over a bass part indicated what harmonies the accompanist had to play, though the actual mode of presenting them was left to his skill. The *continuo*, however, was not always figured, as, for example, in some of Handel's and Bach's works; the proper accompaniment in that case could only be discovered from a perusal of the score. Already in the early part of the 17th century, composers began to add to the *continuo* elaborate parts for single instruments (obligato), and thus the *A. p.* again came to a state of great independence, without, however, contesting the supremacy of the principal part, which, meanwhile, was given not only to the voice, but to single instruments suitable for the purpose (violin, flute, oboe). A similar change had also taken place in *choral music*, and the soprano (the upper part) had

become bearer of the melody, while the other parts were treated in a simpler fashion, a justification for the qualifying term "accompanying." With J. S. Bach the *polyphonic style* flourished once more, reached, indeed, its zenith; but his polyphony is so clear in its harmonies, and in so masterly a manner is the ensemble subordinate to the crowning melody, that his style must be regarded as worthy of the highest admiration, and as a master-pattern. To-day, with a period of strongly marked monophony behind us, one in which melody rules over a chord accompaniment of more or less simplicity (especially in clavier composition), we are actually harking back to a more independent contrapuntal treatment of accompaniment, and thus approaching nearer to the manner of J. S. Bach.

Accord à l'ouvert (Fr.), a chord which requires no stopping, but can be played on the open strings.

Accordare (Ital.), to tune; or, to be in tune.

Accordion (Ger. *Ziehharmonika*), the smallest instrument of the organ species, *i.e.* of wind instruments with keyboard and mechanical contrivance for wind; it was invented in 1829 by Damian at Vienna; its prototype was the Chinese *Shêng* and the mouth-harmonica. Accordions are made of various sizes; in the hands of skilful players the largest and best are not entirely devoid of artistic value. Free reeds are placed against the upper and under boards of a bellows with many folds, and these reeds are bent, some inwards, some outwards; the former speak when the bellows is pressed together, the latter (by suction, as in the American organ) when it is drawn out. Small accordions have only a diatonic scale for the right hand, and for the left a few bass harmonies, which render free modulation impossible. On the other hand, large instruments, such as those made by Wheatstone (**MELOPHONE**, **CONCERTINA**), have a chromatic scale, through several octaves, for each hand.

Accordo (Ital.), a chord.

Accordo. (See **LYRE**.)

Accordoir, French name for the tuning-key for the pianoforte, and also for the tuning-cone for the metal lip-pipes of organs.

Accrescendo (Ital.), *crescendo*.

Achard (Léon), eminent singer (lyric tenor), b. Feb. 16, 1831, Lyons, pupil of Bordogni at the Paris Conservatoire, made his *début* (1854) at the Théâtre Lyrique; was from 1856-62 at the Grand Théâtre, Lyons, at the Opéra Comique, Paris, from 1862-71; and after fresh study at Milan, at the Paris Grand Opéra from 1871.

Achtfüßsig (Ger.), of 8-ft. pitch. (See **FOOT-TONE**.)

Ackermann, A. J., b. Apr. 2, 1836, Rotterdam, pupil of J. H. Lübeck, W. F. G. Nicolas,

and Fr. Wietz at the Royal Music School at the Hague; was appointed pf. teacher there in 1865, for organ and theory in 1867. He composed songs (Op. 2, 9) and pf. pieces for two and four hands.

Acoustics (Greek), literally, the science of hearing, *i.e.* the teaching of the nature of sound, the conditions of its origin, the mode and rapidity of its transmission, as well as its ultimate perception by the ear. A distinction is made between physical A. and physiological A.; the latter treats specially of the perception of sounds. Musical A. only concerns that part of A. which deals with available musical tones (sounds), to be distinguished from unmusical noises. Musical sounds are given out (1) by strings struck by bow or hammer, or plucked with the finger; (2) by wind-instruments (including the human voice); (3) by elastic rods (tuning-fork, steel-harmonic, straw-fiddle); (4) by curved metal disks (cymbals, gong, bells); (5) by stretched membranes (kettle-drums, drums). Musical sound, physically considered, consists of a regular, rapid alternation of condensation and rarefaction of elastic bodies (vibrations); the pitch depends upon the rapidity of succession of the vibrations, and the strength (intensity) of the sound on the extent (amplitude) of the deviations from a state of equilibrium. The vibrations of the elastic body producing sound communicate themselves to the surrounding air (or, previously, to firm bodies in contact with it, see **SOUND-BOARD**), and travel in it at a rate of 340 *mètres* per second, at a temperature of 16° C. For acoustical purposes it is usual to take the velocity of sound at 1,056 feet per second, which number stands in relationship with the determination of pitch according to foot-tone (q.v.). As, in fact, the velocity of sound, divided by the vibration number must necessarily give the length of the sound-wave (a double vibration, *i.e.* the sum of condensation and rarefaction), for contra-C with 33 vibrations (1,056: 33) we have a wave-sound of 32 feet, *i.e.* as the length of an open flue-pipe only corresponds to a simple wave (half a complete wave), contra-C is produced by an open flue-pipe of 16 feet. The number of vibrations which a sound makes in a given time (seconds) is easily obtained by help of the Syren (q.v.), improved by Cagniard de Latour. Other interesting subjects connected with A. are the phenomena of *overtones*, *sympathy of tones*, *combination tones*, and *beats*. (Cf. the respective articles.)

Act (Ital. *Atto*), the usual term for the chief sections of dramatic works (dramas, operas, ballets), and even for oratorios, for which, however, the expression "part" is more usual. The various acts are separated from one another by the falling of the curtain and an interval of some length. The acts are often subdivided into *tableaux*, *i.e.* principal scenes with change

of decoration, which are divided by short pauses and falling of the drop-scene. The number of acts varies between 1 and 5: that of the *tableaux* is naturally, for the most part, greater.

Acte de cadence (Fr.), the two chords that form a cadence.

Action (Ger. *Mechanik*; Fr. *Mécanique*) is the name given to the more or less complicated mechanism of musical instruments, especially the pianoforte, organ, orchestration, etc. Concerning the action of older kinds of keyboards (clavichord, clavicimbal), also concerning the difference between the English (Silbermann, Cristofori)- and German (Stein of Vienna) action and Erard's *Double échappement*, etc., cf. **PIANOFORTE**.

Acuta, a mixture stop in the organ: as a rule, it has a tierce and is smaller than the Mixture, *i.e.* begins with higher sounds (3 fold to 5 fold, of $1\frac{2}{3}$ and 1 foot).

Acuteness. A musical sound is said to become more acute (*i.e.* higher) in proportion to the increase in the number of vibrations.

Acutus (Lat.), (1) sharp, acute; (2) the name of one of the *accentus ecclesiastici*.

Adagio, one of the oldest indications of *tempo*, already in use at the commencement of the 17th century. In Italian A. means conveniently, comfortably, but in the course of time has come to mean in music, at a *slow* rate, even *very slow* (though not so slow as *largo*). This is specially the case in Germany; whereas in Italy, following the meaning of the word, even to-day A. comes nearer to what we understand by *Andante*. The term A. is used either for a short passage, or when placed at the beginning of a movement indicates the *tempo* throughout, so that it has come to mean the entire movement of a sonata, symphony, or quartet, etc. The A. is generally the second movement, yet there are many exceptions (9th Symphony of Beethoven's, and since then frequently): such a movement is still called an A., even though it contain a more lively section (*andante, più mosso*, etc.). The superlative *adagissimo*, "extremely slow," is rare. The diminutive form *adagietto* means "rather slow," *i.e.* not so slow as A.; if written above a piece it indicates a slow piece of short duration (small A.). (Cf. **TEMPO**.)

Adam, (1) Louis, b. Dec. 3, 1758, Müttersholtz (Alsace), of a German family, d. April 11, 1848, Paris; a distinguished musician, who thoroughly studied Bach and Handel; from 1797-1848 was professor of the pianoforte at the Paris Conservatoire, and the teacher of Kalkbrenner, Hérold, etc. He was the author of a highly esteemed "*Méthode Nouvelle pour le Piano*" (1802; translated by Czerny, 1826), and published also pf. sonatas, variations, etc. (2) Adolphe Charles, son of the former, a well-known opera composer, b. July 24, 1803, Paris, d. May 3, 1856; was intended for a literary

career, yet showed little aptitude for it. But though he was received as a music pupil at the Conservatoire in 1817, he worked carelessly and fitfully, until Boieldieu took him for composition, as he discovered his talent for melody; and rapid progress was now made. After he had made himself known by all kinds of pianoforte pieces (transcriptions, songs), he brought out his first one-act opera, *Pierre et Cathérine*, at the Opéra Comique (1820); good success encouraged him, and there soon followed a series of 13 other works, until he made his mark in 1836 with the *Postillon de Longjumeau*. From 1846-49 Adam ceased writing, for he had a dispute with the director of the Opéra Comique, and started an opera-house on his own account (Théâtre National, 1847); the Revolution of 1848 utterly ruined him, and then he devoted himself industriously to composition. After his father's death (1848) he became professor of composition at the Conservatoire. Of his 53 stage works, the operas *Le Fidèle Berger*, *La Rose de Péronne*, *Le Roi d'Yvetot*, *Giraldin*, *La Poupée de Nuwemborg*, deserve mention; also the ballets, *Giselle*, *Le Corsaire*, etc. If none of Adam's works can be called classical, yet their rhythmic grace and melodic wealth will at least ensure for them a long life. A short biography of Adam was published by Pougin in 1876; *vide* also "Derniers Souvenirs d'un Musicien" (autobiographical notices and various newspaper articles from the pen of Adam, 1857-59, 2 vols.).—(3) Karl Ferdinand, favourite composer of part-songs for male voices, b. Dec. 22, 1806; d. Dec. 23, 1868; as cantor at Leisnig (Saxony).

Adam de la Hale (or *Halle*), nicknamed *Le Bossu d'Arras*, b. about 1240, Arras, d. 1287, Naples; a gifted poet and composer of high importance (a troubadour), of whose works many have been preserved, and were published in 1872 by Coussemaker ("*Œuvres complètes du Trouvère Adam de la Hale*," etc.). The most important of them is: *Feu de Robin et de Marion*, a kind of comic opera (operetta) of which the poem and music are both preserved complete; also a series of other *Feux* (*Feu d'Adam* and *Feu du Pèlerin*), *rondeaux*, *motets*, and *chansons*. The works of Adam de la Hale are of incalculable value for the musical history of his time.

Adam von Fulda, b. 1450, one of the oldest German composers, who was much thought of in his time; also the author of an interesting treatise on the "Theory of Music," printed by Gerbert in the third volume of the "Scrip tores."

Adamberger, Valentin (not Joseph), famous tenor singer, b. July 6, 1743, Munich, d. Aug. 24, 1804, Vienna, pupil of Valesi; gained triumphs in Italy under the name Adamonti; appeared also in London; and was engaged in 1780 at the Vienna court opera, and in 1789 as singer in the court band. Mozart wrote the Belmonte, and some concert arias for him. His

daughter Antonie was betrothed to Theod. Körner.

Adami da Bolsena, Andrea, b. 1663, Bolsena, d. July 22, 1742, Rome; was papal maestro, and wrote "Osservazioni per ben regolare il coro dei cantori della Capella Pontifica" (1711), a book rich in historical notes.

Adamonti, *vide* ADAMBERGER.

Adams, Thomas, a distinguished English organist and composer for that instrument, b. Sept. 5, 1785, London, d. there, Sept. 15, 1858; superintended, amongst other things, the musical performances on the Apollicon, built by Flight and Robson. His published works are organ fugues, interludes, sets of variations (also for pf.), and sacred music.

Adcock, James, b. 1778, Eton, Bucks, d. Apr. 30, 1860, Cambridge; was chorister at St. George's Chapel, Windsor, and then at Eton; in 1797 became a lay clerk, and afterwards a member of various church choirs in Cambridge, where he finally became choir-master at King's College. He published "The Rudiments of Singing," and a number of glees of his own composition.

Addison, John, English composer, b. about 1770, d. Jan. 30, 1844, London; led an active life as double-bass player, conductor (Dublin), cotton manufacturer (Manchester), music-seller (with M. Kelly in London), and finally as composer and teacher of singing, and of the double-bass. His wife (Miss Williams) was a highly esteemed opera singer. Addison's operettas were much admired in their day (1805-18).

Addolorâto (Ital.), with expression of grief.

Adelboldus, Bishop of Utrecht, d. Nov. 27, 1027; the author of a treatise on musical theory, printed by Gerbert in the first volume of the "Scriptores."

Adelburg, August, Ritter von, violinist, b. Nov. 1, 1830, Constantinople, d., disordered in intellect, Oct. 20, 1873, Vienna; was intended for the diplomatic career, but studied (1850-4) under Mayseder, who made him a first-rate violinist. In the sixties he created a sensation by the fulness of his tone. He composed sonatas and concertos for violin, stringed quartets, etc.; also 3 operas, *Zrinyi* (1868 at Pesth), *Wallenstein*, and *Martinuzzi*.

Adelung, *vide* ADLUNG.

À demi jeu (Fr.), with half the power of the instrument.

À demi voix (Fr.), with half the power of the voice (*mezza voce*).

À deux (Fr.), for two instruments or voices. This expression is also used for *à deux temps*.

Adgio, **Ado**, abbreviations for ADAGIO.

Adiaphon (= incapable of getting out of tune), or *Gabelklavier*, an instrument with keyboard invented by Fischer and Fritzsich at Leipzig, patented in 1882, and successfully

produced at the festival of the Allgemeiner Deutscher Musikverein at Leipzig in 1883. Instead of strings it has tuning-forks. The ethereal though somewhat empty sound of the instrument has recently been strengthened by double forks tuned in octave.

Adirâto (Ital.), in an angry manner.

Adjustment of the registers of the voice. (*See REGISTER*.)

Adler (1), Georg, Hungarian composer, b. 1806, Ofen; excellent performer on the violin and pianoforte, and teacher; published a series of good chamber-music works, pf. variations, songs, and part-songs.—(2) Guido, b. Nov. 1, 1855, Eibenschütz (Moravia), son of a physician, after whose early death (1856) the mother moved to Iglau. In 1864 A. attended the academic Gymnasium at Vienna, of which he conducted the pupils' choir for a time, and also the Conservatorium, where he became pupil of Bruckner and Dessoff. In 1874, after gaining a prize, he left the Conservatorium, attended the University, and, together with F. Motll and K. Wolf, founded the academic Wagner Society, which soon became an important body. In 1878 he took the degree of *Dr. juris*, in 1880 that of *Dr. phil.* (Dissertation "Die historischen Grundklassen der christlich abendländischen Musik bis 1600," printed in the *Allg. M. Z.*, 1880, Nos. 44-47), and in 1881 qualified himself at the Vienna University as a private lecturer on the science of music (Thesis: "Studie zur Geschichte der Harmonie," printed in the report of the "Phil. hist. Kl. d. kaiserl. Acad. der Wissensch.," Vienna, 1881, also separately). In 1882 he went as delegate to the International Liturgical Congress at Arezzo, of which he wrote a detailed report. In 1884, together with Chrysander and Spitta, he founded the *Vierteljahrsschrift für Musikwissenschaft*, which he edited for a year, and in 1885 was appointed Professor of the Science of Music at the German University at Prague. Adler on that occasion wrote a monograph on the Fauxbourdon (q.v.), and the treatise of Guilelmus Monachus, in which he clearly shows that counterpoint and harmony were of independent origin, and developed themselves collaterally. In 1892 he was elected president of the Central Committee of the International Exhibition for "Musik u. Theater."—(3) Vincent, composer and pianist, b. 1828, d. Jan. 4, 1871, Geneva.

Adlgasser, Anton Cajetan, b. April 3, 1728, Innzell, near Traunstein (Bavaria), pupil of Eberlin at Salzburg, d. there Dec. 21, 1777, where from 1751 he was principal organist of the cathedral. His church compositions were highly valued, and were even performed at Salzburg after his death.

Adlung (Adelung), Jakob, b. Jan. 14, 1699, Bindersleben, near Erfurt, d. July 5, 1762; studied philology and theology at Erfurt and

Jena, but at the same time pursued his musical studies with such earnestness that in 1727 he was able to be appointed town organist, and in 1741 professor at the Gymnasium at Erfurt, besides which he was active as a private teacher of music. A. wrote three works of importance for the history of music—"Anleitung zur musikalischen Gelahrtheit" (1758, 2nd ed. 1783, revised by Joh. Ad. Hiller); "Musica mechanica organoedi" (1768), and "Musikalisches Siebengestirn" (1768, both published by L. Albrecht).

Adolfati, Andrea, b. 1711, Venice, d. about 1760, pupil of Galuppi; he was maestro di capella at Venice (St. Maria della Salute), and somewhere about 1750 at Genoa (dell' Annunziata). A. produced six operas, and wrote, besides, a great quantity of church music.

Adornamento (Ital.), an ornament.

Adrastos, Peripatetic philosopher, about 330 B.C., pupil of Aristotle; he wrote a work on music ("Ἀρμονικῶν βιβλία τρία") of which, however, only extracts have been preserved in the "Harmonica" of Manuel Bryennius.

Adriansen (Hadrianus), Emanuel, b. Antwerp; a distinguished performer on the lute in the 16th century. He published in 1592 "Pratum musicum," etc., a collection of compositions by Cyprian di Rore, Orlando di Lasso, Jachet van Berchem, Hubert Waelrant, and others, freely transcribed for the lute in tablature (preludes, fantasias, madrigals, motets, canzonets, and dance pieces).

Adrien (really Andrien), Martin Joseph, called La Neuville, also A. *l'ainé*, b. May 26, 1767, Liége; bass singer at the Paris Opéra, 1785-1804, afterwards chorus-master there. He died Nov. 19, 1822, as teacher of singing at the *École royale de musique*; he was the composer of the "Hymne à la Liberté" on the occasion of the departure of the Prussians (1792), and the "Hymne à la Victoire" (1795), and the one to the Martyrs to liberty.

Adufe (Sp.), tambourine, timbrel.

A duoi and a doi (Ital.). The same as a *due*. *Duoi* and *doi* are obsolete spellings of *due*.

Aegidius, (1) Aegidius Zamorensis (Johannes), Spanish Franciscan friar of Zamora, about 1270; he was author of a treatise on the theory of music printed by Gerbert ("Scriptores," vol. iii.).—(2) Aegidius de Murino, theorist of the 15th century, whose treatise on measured music was printed by Coussemaker ("Scriptores," vol. iii.).

Æolian Harp (Ger. *Windharfe*, *Wetterharfe*, *Geisterharfe*) is a long narrow sound-box with or without sound-holes, on which a number (*ad libitum*) of catgut strings are stretched; these must vary in thickness, so that a different tension for each will be required to produce the same pitch, but none should be very tightly stretched. If the strings are exposed to a current of air, they begin to sound, and in conse-

quence of difference of tension, would give various kinds of partial vibrations, yet naturally only produce tones which belong to the series of upper tones of the common fundamental tone. The sound is of fairy-like, enchanting effect, as, according to the strength of the air currents, the chords proceed from the most delicate *pianissimo* to a rushing *forte*, and then die away again. The Æ. H. is ancient. St. Dunstan (10th century), Athanasius Kircher (17th century), and Pape (1792) are named, the first as the inventor and the others as improvers. Kircher, in his "Phonurgia" (i. 7), gives a detailed description of such an instrument. It has been materially improved within a recent period, especially by H. Chr. Koch.

Æolian Key. (See CHURCH MODES and GREEK MUSIC.)

Æoline (Æolodion, Æolodikon), Klavaoline, are names for old keyed instruments similar to the present harmonium (free vibrating reeds without tubes). According to Schafhanl, in his "Biography of Abt Vogler" (p. 36), the organ builder Kissnik at Petersburg was the first who constructed instruments of this kind, about 1280 (in imitation of the human voice).—As a name for organ stops, they indicate such as are of similar construction, *i. e.* free reeds without any tubes, or very small ones, which give a very soft tone, and can be used specially in echo work (mostly with Venetian swell).

Æolomelodicon, or **Choraleon**. This instrument, invented by Professor Hoffmann, and in 1825 constructed by the mechanic Brunner, of Warsaw, was a kind of small organ. Its tone was capable of modification as regards character as well as loudness.

Æqual (Ger., from Lat.). This term signifies "of 8 feet pitch" (see FOOT-TONE), *i. e.* of normal pitch; it is used for organ stops, which on the key C give the sound C; for ex., *Æqual-principal*, *i. e.* Open-Diapason 8-ft. (Cf. VOCES ÆQUALES.)

Æquisonus (Lat.), unison.

Æroophon. (Vide HARMONIUM.)

Aerts, (1) Egide, flautist, b. March 1, 1822, Boom, near Antwerp; entered the Brussels Conservatoire at the age of twelve, and already in 1837 made a sensation as a flautist at Paris; became teacher of the flute at the Brussels Conservatoire in 1847, but died on June 9, 1853, of consumption. His compositions (symphonies, flute concertos, etc.) are not printed.—(2) Felix, b. May 4, 1827, St.-Trond, d. Dec., 1888, Nivelles; was a pupil at the Brussels Conservatoire (C. Hanssen), worked first for some time as violinist at Brussels, then as conductor at Tournay; lived for some years in Paris, and from 1860 was music teacher at Nivelles. A. published two essays on Gregorian song (plain chant), a book of

school songs, litanies, an elementary instruction book, also a series of fantasias for orchestra, violin variations, etc.

Aesthetics. (See ESTHETICS.)

Aeusserst (Ger.), extremely; as *äusserst rasch*, extremely quick.

Aevia, or **Ævia**, **aeuia**, is the oldest mode of noting the abbreviations of the word *Alleluja* (with omission of consonants) in liturgical song.

Affabile (Ital.), in a pleasing, kindly manner.

Affanato (Ital.), in a distressed, sorrowful manner.

Affanosamente (Ital.), anxiously, restlessly.

Affanoso (Ital.), anxious, restless.

Affetto (Ital.), with emotion; *con a.*, *affettuoso*, with tender feeling, with much expression (and free rendering).

Affettuosamente, **Affettuoso** (Ital.), with passionate and tender feeling.

Affilar (or **filar**) **il tuono** (Ital.), to sustain steadily a sound, similar to *metter la voce*, *messa di voce* (q.v.), though in the latter term a *Crescendo* and *Diminuendo* are generally understood.

Affilard, Michel d', tenor singer in the chapel of Louis XIV. from 1683 to 1708. He published a method for sight-singing ("Principes très faciles," etc., 1691, 1705, 1710, and 1717).

Affitto (Ital.), cast down, sorrowful.

Affrettando (Ital.), hurrying, like *stringendo*. *Affrettato*, in a hurrying manner, like *più mosso*.

A b. A lowered by a flat; *A-flat major* chord = a flat, c, e flat; *A-flat minor* chord = a flat, c flat, e flat; *A-flat major* key, with signature of 4 flats, *A-flat minor* key, with 7 flats. (See KEY.)

Afranio, degli Albonesi at Ferrara, b. end of the 15th century at Pavia; he was the inventor of the bassoon (q.v.).

Afzelius, Arvid August, b. May 6, 1785, d. Sept. 25, 1871; pastor at Enköping (Sweden). He published two collections of Swedish folk melodies: "Svenska folkvisor" (1814-1816, three vols.), and "Afsked of svenska folksharpan" (1848).

Agazzari, Agostino, b. Dec. 2, 1578, Siena, d. there April 10, 1640; was first a musician in the service of the Emperor Matthias, then for a time maestro di capella at the German College, the church of St. Apollinaris, and afterwards at the *Seminario Romano*, where he became acquainted with Viadana, and adopted his innovations. In 1630 he became maestro of Siena cathedral. In his time he was held in high esteem as a composer; his works (madrigals, motets, psalms, and other sacred compositions, many of them à 8) were reprinted in Germany and Holland. A. was one of the first to give instructions as to the execution of figured basses

(in the preface to the third book of his motets, 1605).

Agelaos, of Tegea, was the first victor in the musical contest in the Pythian games (559 B.C., 8th Pythiad). He is said to have been the first virtuoso on the cithara without song. (See CITHARROEDA.)

Agende (Ger., from Lat. *agenda*, "things which have to be done") are the prescriptions for the order and special arrangement of divine service, particularly in the Reformed Church; in the Catholic Church this is fixed by the *Ritual*.

Agevole, or **con agevolezza** (Ital.), lightly, with ease.

Agilità (Ital.), nimbleness.

Agilmente (Ital.), nimbly.

Agitato (Ital.), agitated, restless.

Agnetti, Salvatore, b. 1817, Palermo, trained at Naples Conservatorio by Furno, Zingarelli, and Donizetti; he first wrote a series of operas for Italian theatres (Naples and Palermo). In 1846, however, he went to Marseilles, where he still lives, and produced the operas *La Jacquerie* (1849), *Léonore de Médicis* (1855), and *Les deux Auaves* (1860), also several ballets. He wrote, besides, a *Miserere*, *Stabat Mater*, a cantata (Apotheosis of Napoleon I., performed by three orchestras in the Jardin des Tuileries, 1856); and he has in manuscript three operas (*Cromwell*, *Stefania*, and *Sforza*).

Agnesi (1), Maria Theresia d', an excellent pianist, b. 1724, Milan, d. about 1780. She composed many works for the pianoforte, and four operas (*Sofonisbe*, *Ciro in Armenia*, *Nitocris*, and *Insuèria consolata*).—(2) Louis Ferdinand Leopold Agniez, named *Luigi A.*, b. July 17, 1833, Erpent (Namur), d. Feb. 2, 1875, London. He was an excellent bass singer, studied at the Brussels Conservatoire, was for a time maestro at the church of Ste. Catherine, and conductor of several societies at Brussels. The small success of his opera, *Harmold le Normand* (1858), however, induced him to devote himself to singing. He studied afresh under Duprez at Paris, and then fulfilled various engagements, and made concert tours; during his last years he was famed in London as a Handelian singer. He composed songs, motets, etc.

Agnez. (See AGNESI 2.)

Agnus Dei (Lat., "Lamb of God"). (See MASS.)

Agobardus, Archbishop of Lyons, d. 840, Saintonge. He was the author of three musical treatises: "De divina psalmodia," "De ecclesiarum officis," and "De correctione Antiphonarii" (printed in "Bibl. Patr.," XIV.).

Agoge is the Greek term for *tempo* (Rhythmical A.) (See AGOGICS.)

Agogics. This term relates to the small modifications of *tempo* (also called *tempo rubato*), which are necessary to genuine expression. The editor of this dictionary made a first attempt in his "Musikalische Dynamik und Agogik" (1884) to establish a systematic theory of expressive performance. The science of Agogics, speaking generally, works on parallel lines with dynamics, *i.e.* a slight motion is associated with *crescendo*. Notes which form centres of gravity are dwelt upon, and feminine endings return gradually to the normal value (*diminuendo*). This holds specially good within narrow limits, whereas within wider ones the agogic restraint, the powerful repression of the shock must produce a more intense effect. (*Cf.* DYNAMICS, SCIENCE OF, and "EXPRESSION.")

Agogic Accent is the name given by H. Riemann, in his phrasing-editions, to the slight prolongation of the note-value indicated by \wedge , in rhythms, which are in conflict with the species of time, and which clearly preserves the centre of gravity of the bar motive; more especially, in suspensions, whereby the harmonic value is rendered clearer.

Agon (Gr.), contest; the musical A. formed an essential part of the festival games of ancient Greeks, especially of the Pythian.

Agostini (1), Ludovico, b. 1534, Ferrara, d. there Sept. 20, 1590, as maestro di capella to Alfonso II., of Este, and at the cathedral. He wrote madrigals, masses, motets, vespers, etc., which were printed partly at Venice (Gardano), and partly at Ancona (Landrini).—(2) Paolo, b. 1593, Vallerano, pupil and son-in-law of Bern. Nanini, d. 1629 as maestro at the Vatican. He was a distinguished contrapuntist, and wrote a great number of sacred compositions (up to 48 parts), which have been in some measure preserved in Roman libraries. Two books of psalms (1619), two books of Magnificats and Antiphones (1620), and five books of masses, were printed.—(3) Pietro Simone, b. 1650, Rome, was ducal maestro at Parma; an opera of his (*Il ratto delle Sabine*) was produced at Venice.

Agrell, Johann, b. Feb. 1, 1701, Loeth (East Gothland), d. Jan. 19, 1769, Nuremberg. From 1723 to 1746 he was "Hofmusikus" (violinist) at Cassel, where he also made a name as a performer on the harpsichord; from 1746 he was capellmeister at Nuremberg. A series of his excellent compositions (symphonies, concertos, sonatas, etc.) were engraved at Nuremberg, while many others have come down to us in manuscript.

Agréments (Fr.), ornaments.

Agricola, (1) Alexander, one of the most celebrated composers of the 15th century, who, according to the most recent investigations (Van der Straeten), appears to have been a German; he was for a long time, up to June 10, 1474, singer in the Ducal chapel at Milan, went then to Lower Italy with his family, served (1500)

at Brussels as chaplain, and as chapel singer at the Court of Philip I., the Fair, whom he followed to Spain (1505), where he probably died 1506, at the age of 60 (in that case b. 1446). He was highly esteemed as a composer, so that Petrucci in his three oldest publications (from 1501 to 1503) included 31 of his Songs and Motets, and (1504) printed a volume of his Masses ("Missæ Alexandri Agricolæ: Le Serviteur, Je ne demande, Malheur me bat, Primi toni, Secundi toni"). How well known A. was can be gathered from the fact that he was frequently only called "Alexander."—(2) Martin, b. 1486, Sorau, d. June 10, 1556; one of the most important musical writers of the 16th century, together with Seb. Virdung, one of the chief authorities for the history of instruments of his time, a musical automath. From 1510 he was private music teacher at Magdeburg, appointed in 1524 cantor of the Lutheran school; he lived in somewhat needy circumstances. His most important works are: "Musica figuralis deusch," "Von den *Proportionibus*" (both without name of year, but reprinted together 1532); "Musica instrumentalis deusch" (1528, 1529, and 1532, the most important work); "Rudimenta musices" (1539, 2nd ed. 1543, under the title "Quæstiones vulgares in Musicam"); "Duo libri musices" (1561, "Rudimenta" and "De proportionibus" together); "Scholia in musicam planam Wenceslai de Nova Domo" (1540). He also published some collections of pieces ("Ein kurz deutsch Musica," 1528; "Musica choralis deusch," 1533; "Deutsche Musica und Gesangbüchlein," 1540; "Ein Sangbüchlein aller Sonntags-Evangelien," 1541), and published Virdung's "Musica getutscht" in verse, with the original illustrations. A., departing from the custom of his time, made use of mensural notation instead of the German tablature in the "Musica instrumentalis."—(3) Johann, b. about 1570, Nuremberg, professor at the Augustine Gymnasium, Erfurt, published, 1601-11, a number of sacred compositions (Motets, Cantiones, etc.).—(4) Wolfgang Christoph, published, in 1651, at Würzburg and Cologne: "Fasciculus musicalis" (eight Masses), and "Fasciculus variarum cantionum" (Motets).—(5) George Ludwig, b. Oct. 25, 1643, Grossfurra, near Sondershausen, 1670 capellmeister at Gotha, d. there Feb. 20, 1676; published at Mühlhausen several collections of sonatas, preludes, and dance movements for stringed instruments, also some Penitential songs and madrigals.—(6) Joh. Friedrich, b. Jan. 4, 1720, Dobitschen, near Altenburg, d., according to Forkel's statement, Nov. 12, 1774, but according to L. Schneider, Dec. 1, 1774, Berlin; studied law at Leipzig, became pupil of J. S. Bach, and later (1741) of Quanz at Berlin; 1751 court composer, and in 1759 Graun's successor as director at the royal chapel. He wrote eight operas, (produced from 1750-72 at Potsdam and Berlin, and church compositions, which, however, have

remained unpublished. As a writer on music he produced polemical pamphlets against Marburg (under the pseudonym Olíbrio) also a translation of Tosi's "School of Singing," and contributed to Adelung's "Musica mechanica organoedi." His wife, Emilia, *née* Molteni (b. 1722, Modena, d. 1780, Berlin), was a distinguished singer, and for a long time member of the Italian Opera at Berlin.

Agthe (1), Karl Christian, b. 1762, Hettstädt (Mansfeld), d. Nov. 27, 1797, as Court organist to the Prince v. Bernburg, at Ballenstedt; wrote five operas, a ballet, and some small vocal works.—(2) Wilhelm Joseph Albrecht, son of the former, b. 1790, Ballenstedt; 1810 music teacher and member of the Gewandhaus orchestra at Leipzig, 1823 music teacher at Dresden, 1826 at Posen (where Theodor Kullak was his pupil). He was frightened away by the political disturbances of 1830, and went to Breslau, and in 1832 to Berlin, where up to 1845 he was director of a new musical institution. A. published a number of pianoforte compositions of genuine merit.—

(3) Friedrich Wilhelm, b. 1794, Sangershausen, pupil of Müller and Riemann at Weimar, and of Weinlig at Dresden, 1822–28, cantor at the "Kreuzschule," d., after 1828, disordered in intellect, at Sonnenstein, near Pirna.

Aguado, Dionisio, celebrated guitar player, b. April 8, 1784, Madrid, d. Dec. 20, 1849; he published in 1825 a "Method of playing the Guitar," which passed through three Spanish and one French edition (1827); also *études*, ronds, etc., for his instrument.

Aguilera de Heredia, Sebastian, monk and maestro di capella at Saragossa at the beginning of the 17th century; published (1618) a collection of Magnificats, which are still sung at Saragossa.

Agujari, Lucrezia, phenomenal singer, b. 1743, Ferrara, d. May 18, 1783, known as *La Bastardella* (she was the natural daughter of a man of high rank, who had her trained by the Abbé Lambertini). She threw into ecstasy, not only Italy (Florence, Milan, etc.), but also London (1775). In 1780 she retired from the stage, and married at Parma the maestro di capella Colla, whose compositions she preferred to all others. The range of her voice upwards was incredibly high; she could shake on *f*³, and take the *c*⁴.

Ahle, (1) Joh. Rudolph, b. Dec. 24, 1625, Mühlhausen in Thuringia, d. there, July 8, 1673; cantor of St. Andreas' church, Göttingen; in 1654 organist of St. Blasius' church, Mühlhausen; in 1656 member of the council, and in 1661 even burgomaster of that town. His principal works are: the "Geistliche Dialoge" (songs in several parts, 1648); "Thüringischer Lustgarten" (1657); also the posthumous "Geistliche Fest und Kommunionandachten;" he also wrote two theoretical works: "Compendium pro

tonellis" (1648; 2nd ed. 1673, "Brevis et perspicua introductio in artem musicam," 3rd and 4th eds., 1690 and 1704, under title "Kurze doch deutliche Anleitung, etc."), and "De progressionibus consonantium."—(2) Joh. Georg, son and pupil of the former, b. 1650, d. Dec. 2, 1706, Mühlhausen; was his father's successor as organist, and was promoted later to the town council. He received from the Emperor Leopold I. the poet's wreath (*poeta laureatus*). He was scarcely of less importance than his father, and wrote a number of sacred works which were highly prized, many of which, however, were destroyed by fire. "Musikalische Frühlings-, Sommer-, Herbst-, u. Wintergespräche" form a method of composition in four parts (1695–1701). Besides this are to be mentioned: "Instrumentalische Frühlingsmusik" (1695–96), and "Anmutige zehn vierstimmige Viol-di-gamba-Spiele" (1681).

Ahlström, A. J. N., b. 1762, Sweden; organist at St. James's Church, Stockholm, and court accompanist; published sonatas for pf. and for violin (1783 and 1786), and songs; and he is said to have also composed operas. For two years he edited a musical paper, *Musikalisk Tidsfördrifve*, also published, jointly with Boman, a collection of Swedish folk-dances and folk-songs. He was still in office in 1827.

Ahna. (*Vide DE AHNA*.)

Aibl, Joseph, celebrated music publishing firm at Munich (established 1824); the present proprietors are Ed. Spitzweg (since 1836), and his sons, Eugen and Otto.

Aiblinger, Johann Kaspar, b. Feb. 23, 1779, Wasserberg on Inn, d. May 6, 1867, Munich; studied music at Munich, and in 1802 near S. Mayr, Bergamo, lived from 1803–11 at Vicenza, and in 1819 at Milan as second maestro to the vice-king; he then went to Venice, where he founded the "Odéon" union, and was appointed in 1825 second capellmeister at Munich, and in 1833 was again in Bergamo. His church compositions were very famous (masses, litanies, requiems, psalms; offertories). He was less successful with his stage works: the opera *Rodrigo e Ximene* (Munich), and three ballets, *La Spada di Kennet* (Venice, 1819), *Bianca*, and *J. Titani* (both at Milan, 1819).

Aichinger, Gregor, b. about 1565 (Augsburg?); organist to the Baron Jacob Fugger at Augsburg. He wrote a great number of sacred works: three books, "Sacra cantiones" (1590 at Augsburg and Venice, 1595 at Venice, and 1597 at Nuremberg), "Tricinia," "Divinae laudes," "Ghirlanda di canzonette spiritale," etc. He died at Augsburg, Jan. 21, 1628, as vicar choral and canon of the cathedral there.

Aigner, Engelbert, b. Feb. 23, 1798, Vienna, d. about 1852; was for some time ballet director at the Vienna court opera (1835–37); in 1839 he built a large machine factory, but gave it up in 1842 and lived in retirement at Vienna. Many of

his comic operas and vaudevilles were produced at Vienna at the "Kärntnerthor" Theatre (1826-29); he also wrote masses, a requiem, choruses for male voices, a quintet with flute, etc.

Aimo. (*Vide* HAYM 2).

Air, song, melody, *Lied* (Ger.); also instrumental melodies, dances (gavotte, musette, etc.), formerly were regularly called airs. (*See* ARIA.)

Aireton, Edward, celebrated English instrument maker at London during the second half of the 18th century, d. 1807, aged 80; he successfully imitated the violins and 'cellos of Amati.

Ajahli Keman, a Turkish stringed instrument with a foot, somewhat smaller than the 'cello.

Ajolla. (*Vide* LAYOLLE.)

Akeroyde, Samuel, popular and prolific English composer of songs at the end of the 17th century. His compositions are to be found in numerous English collections of that time, in "D'Urfey's Third Collection of Songs" (1685), in "The Theatre of Music" (1685-7), "Comes amoris" (1687-92), "Thesaurus musicus" (1693-96), etc.

Al (Ital.) = *a il* ("up to") for ex., *crescendo al forte*.

Ala, Giovanni Battista, organist at the church *dei servitori* in Monza at the beginning of the 17th century; he published canzonets and madrigals (1617, 1625); "Concerti ecclesiastici" (1616-28, four books); also the "Pratum Musicum" (1634) contains some of his motets. He is said to have died at the early age of 32, and according to Gerbert in 1612 (?).

Alard (1), Delphin, violinist, b. May 8, 1815, Bayonne, d. Feb. 22, 1888, Paris; pupil at the Paris Conservatoire (Habeneck), and professor of the violin there (1843-75) as successor to Baillot; he was one of the most famous of French violinists, and an excellent teacher (Sarasate was his pupil); his playing was free and easy, and full of *verve*. A. published a great number of compositions for the violin (fantasias on operatic and original airs, concertos, *études*, duets for pf. and violin, etc.), as well as a highly meritorious "Violin School," which has been translated into Spanish, Italian, and German.—(2) César, excellent 'cellist, b. May 4, 1837, Gosselies (Belgium); pupil of Servais.

Alary, Giulio, b. 1814, Mantua, d. April 17, 1891, Paris; pupil at the Milan Conservatorio; was for some years flautist at La Scala, but went in 1833 to Paris as music teacher, and made a name as composer in the shallow style of the period, but produced also nine operas and the oratorio *La Rédemption* (1850).

Alayrac. (*See* DALAYRAC.)

Albanese, b. 1729, Albano, Apulia, d. 1800, Paris; principal singer (*evitato*) in the *Concerts spirituels* from 1752-62; was in his time much in vogue as a composer of romances.

Albani, Matthias, name of two celebrated violin makers (father and son). The elder, b. 1621, Botzen, pupil of Steiner, d. 1673, Botzen. The son worked for several years with the master violin makers at Cremona, and then settled down in Rome. The instruments which he made between 1702-9 are very celebrated, and considered almost equal to those of Amati.

Albani, Marie Louise Cécilia Emma Lajeunesse (stage name, A.), famous dramatic soprano singer, b. 1850, Chambly, near Montreal, first sang in public at the cathedral of Albany (State of New York). She then studied at Paris under Duprez, afterwards under Lamperti, and made her *début* at Messina in *Sonnambula* (1870). She then sang for a time at La Pergola (Florence), and at the Italian Opera (Covent Garden) for the first time in 1872. She visited Paris, Petersburg, America, etc., everywhere becoming a centre of attraction. In 1878 she married Ernest Gye, lessee of Covent Garden Theatre. Madame Albani is also an excellent oratorio singer, appears at the principal musical festivals and concerts, and is, in addition, a good pianist.

Albeniz, (1) Don Pedro, Spanish monk, b. 1755, Biscay, d. 1821, San Sebastian; was maestro of San Sebastian Cathedral, where he published in 1800 a Method of Music highly prized in Spain. A very large number of masses, motets, villancicos, etc., testify to his diligence as a composer; they brought him, anyhow, fame in his own country.—(2) An early master of modern pianoforte playing in Spain, b. April 14, 1795, Logroño (Old Castile), d. April 12, 1855, Madrid; pupil of H. Herz, for some years organist at San Sebastian, 1830 pianoforte professor at the newly-established Royal Conservatorio at Madrid, 1834 court organist, and loaded with honours of all kinds. A large number of pf. compositions (variations, rondos, fantasies, *études*, etc.) appeared in print, also a pianoforte Method, introduced into the Madrid Conservatorio.

Albergati, Pirro Capacelli, Conte d', was a highly-esteemed composer at the end of the 17th and the beginning of the 18th century (2 operas, 15 oratorios, masses, motets, cantatas, psalms, also sonatas for 2 violins with continuo, dance pieces, etc.).

Albert, Prinz von Sachsen-Koburg-Gotha, b. Aug. 26, 1819, from 1840 Prince Consort of the Queen of England, d. Dec. 14, 1861; he was a zealous cultivator and patron of music, and himself composed many vocal works, masses, an operetta, *Les Petits du Premier* (Paris, 1864), an opera, *Jean le Fol* (Bagnieres de Bigone, 1865), songs, etc.

Albert, (1) Heinrich, b. July 8 (old style, June 28), 1604, Lobenstein, Voigtland, d. Oct. 6, 1651, Königsberg. He attended the Gymnasium at Gera, and went in 1622 to his uncle, Heinrich Schütz (q.v.) in Dresden, but at the

wish of his parents was compelled to break off the musical studies which he had commenced with Schütz, and to study law at Leipzig. In 1626 he went to Königsberg i. Pr., started with an embassy to Warsaw, but on the road was taken prisoner by the Swedes, and only returned in 1628, after enduring many hardships. In 1632 he was appointed organist at the cathedral, and resumed his musical studies under Stobäus. A. was not only an excellent musician, but also a poet, and wrote the words to the greater number of his songs (others are written by Simon Dach, his contemporary and friend). Chorales, of which he wrote both music and words, are still sung in Prussia. His most important works are: 8 sets of Arias (1638-1650), of which the first seven were frequently reprinted, and the "Kürbshütte" (1645), collections of songs, Lieder and chorales, partly for one, partly for several voices.—(2) Max, b. Jan. 7, 1833, Munich; performer on the zither, and an improver of this instrument; he died Sept. 4, 1882, Berlin.—(3) Eugène Francis Charles d', distinguished pianist and gifted composer, b. April 10, 1864, Glasgow, son of the musician and dancing master, Charles d'A. (b. Feb. 25, 1809, Niensteten, near Altona, d. May 26, 1866, London). He was elected Newcastle Scholar at the National Training School (E. Pauer, Dr. Stainer, E. Prout, and Sullivan). In 1881, as Mendelssohn Scholar, he went to study on the Continent, under Richter at Vienna and Liszt at Weimar. Already on Feb. 5, 1881, he played Schumann's Concerto at the Crystal Palace (London), and in October of the same year a pianoforte concerto of his own at a Richter Concert. At the present time d'A. stands as a pianist of the first rank (*Tausig redivivus*), and is held in esteem also as a composer (pianoforte concerto in B minor; overtures, "Hyperion" and "Esther," symphony in F, pianoforte suite, quintet for strings in A minor, charming songs, etc.). For the last few years d'A. has resided in Germany.

Albertazzi, Emma, *née* Howson, celebrated contralto singer, b. May 1, 1814, London, d. there Sept., 1847, made her *début* in London in 1830, was afterwards engaged at Piacenza, Milan, Madrid, Paris, and London, and again in Italy, after her voice had begun to fail; she sang finally once again in London. Her singing, for the rest, was lifeless and without passion.

Alberti, (1) Joh. Friedrich, b. Jan. 11, 1642, Tönning (Schleswig), d. June 14, 1710; studied first theology, then music under Werner Fabricius at Leipzig; he became cathedral organist at Merseburg, but in consequence of a stroke of apoplexy was compelled to resign the post in 1698. He was held in high esteem as a learned contrapuntist and a composer of sacred music.—(2) Giuseppe Matteo, b. 1685, Bologna, a celebrated violinist and instrumental composer (concertos, symphonies, etc.).

—(3) Domenico, b. at the beginning of the 18th century at Venice, was an enthusiastic lover of music, and first appeared as an amateur singer, later also as a pianist, and finally as a composer (sonatas, etc., also three operas), he was admired by his circle of friends. (Cf. ALBERTI Bass).—(4) Karl Edmund Robert, b. July 12, 1801, Danzig, d. in 1874 at Berlin; studied theology and philosophy at Berlin, but at the same time was a diligent student of music under Zelter. As pastor at Danzig he founded a musicodramatic union of amateurs, and when in 1854 he became member of the school board at Stettin, was still zealously active in the cause of music. He composed only a few books of songs, but, on the other hand, was active as a writer on music: "Die Musik in Kirche und Staat" (1843); "Andeutungen zur Geschichte der Oper" (1845); "Richard Wagner," etc. (1856); "Raphael und Mozart" (1856); "Beethoven als dramatischer Tondichter" (1859). From 1866 he lived in private at Berlin, and contributed various interesting articles to the *Neue Berliner Musikzeitung*.

Alberti Bass, a bass consisting of chords broken in a similar manner, as accompaniment to a melody played with the right hand, a form much in vogue at the present day in easy pianoforte music (e.g. Mozart's Sonata in F).



It derives its name from Domenico Alberti, who first made extensive use of it.

Albertini, (1) Giovacchino, b. 1751, d. April, 1811, Warsaw, royal Polish capellmeister about the year 1784; in his time a favourite composer of Italian operas: his *Circe ed Ulisse* was performed at Hamburg (1785) with great success; also *Virginia* in 1786 at Rome.—(2) Michael, called *Momoletto*, celebrated *evirato*: at Cassel at the beginning of the 18th century, where also his sister Giovanna, called Romanina, distinguished herself as principal singer.

Albicastro, Henrico (really Weissenburg). He was a Swiss by birth, and took part in the war respecting the Spanish Succession (1701-14). He published a series of chamber-music works (sonatas for violin, partly *a tre*, i.e. with cello and bass, partly *a due* with only continuo).

Albinoni, Tommaso, prolific Italian opera composer, b. 1674, Venice, d. there, 1745; wrote 49 operas mostly for Venice, but also a number of valuable instrumental works (sonatas, *a tre* and *a due*, *da camera* e *da chiesa* symphonies, concertos, etc.). J. S. Bach, who esteemed A.'s music very highly, wrote two fugues (in A major and F minor) on themes of A.'s.

Albani, Marietta, celebrated contralto singer, b. Mar. 10, 1823, Cesena (Romagna), pupil

of Bertolotti and Rossini at Bologna; made her *début* in 1843 at Milan as Orsini in Donizetti's *Lucrezia Borgia*, threw London and Paris into a state of ecstasy in 1847, and in 1853 made a triumphal tour through North and South America, and married Count Pepoli in 1854. In 1863, though still in full possession of her noble, rich-toned voice, she retired from the stage, and only appeared once again in public (1869) in Rossini's small *Messa solennelle*.

Albrecht, (1) Joh. Lorenz ("Magister A."), b. Jan. 8, 1732, Görmar, near Mühlhausen (Thuringia), d. 1773, Mühlhausen; studied philology at Leipzig, but devoted himself at the same time so ardently to music that, in 1758, he was appointed both collegiate teacher and organist at the principal church at Mühlhausen. A. is best known as editor of J. Adlung's "Musica mechanica organoedi" and "Musikalisches Siebengestirn," but he also wrote a series of original works: "Gründliche Einleitung in die Anfangslehren der Tonkunst" (1761); "Abhandlung über die Frage: ob die Musik beim Gottesdienst zu dulden sei oder nicht" (1764); besides some essays in Marburg's *Kritische Beiträge*, etc. A. was arbitrator in the theoretical dispute between Marburg and Sorge. He published also some compositions (cantatas, a Passion, and harpsichord lessons).—(2) Joh. Matthäus, b. May 1, 1701, Osterbehringen, near Gotha; organist at St. Catharine's Church, later at the "Barfüßer" Church at Frankfurt, where he died in 1769. His highly praised clavier concertos have not been published.—(3) Eugen Maria, b. June 16, 1842, Petersburg, where his father, Karl A. (native of Breslau) was for twelve years capellmeister at the Imperial Russian Opera; 1857–60 pupil of David at the Leipzig Conservatorium, 1860–77 leader of the orchestra at the Petersburg Italian Opera, from 1867–72 director of the instruction in music and singing at the military schools, and since 1877 musical inspector of the Imperial Theatres at Petersburg; founder and president of the union established in 1872 for chamber music; violin teacher to several of the Imperial princes, etc. A. is an excellent violinist, and a musician of great merit.

Albrechtsberger, Joh. Georg, b. Feb. 3, 1736, Klosterneuburg, near Vienna, d. March 7, 1809. He was a distinguished theorist and composer, and the teacher of Beethoven. After he had held several appointments in small towns he became *Regens chori* to the Carmelites at Vienna, court organist in 1772, and in 1792 capellmeister at St. Stephen's. Only a small portion of his compositions appeared in print (organ preludes, pianoforte fugues, quartets, quintets, sextets, and octets for strings, a pianoforte quartet, and a *Concerto léger* for pf., 2 violins, and bass). The following remain in manuscript: 26 masses, 6 oratorios, 4 grand symphonies, 42 stringed quartets, 38 quintets, 28 stringed trios, many hymns, offertories,

graduals, etc. His theoretical works are, however, of the most importance: "Gründliche Anweisung zur Komposition" (1790 and 1818; French, 1814); "Kurzgefasste Methode den Generalbass zu erlernen" (1792); "Klavierschule für Anfänger" (1808), and some smaller treatises. A complete edition of his theoretical works was brought out by J. v. Seyfried.

Albrici, Vincenzo, b. June 26, 1631, Rome; about 1660 capellmeister to Queen Christina of Sweden at Stralsund, 1664 electoral capellmeister at Dresden, 1680 organist at St. Thomas's Church, Leipzig; he died in 1696, as director of church music at Prague. His once highly prized works were bought for the Dresden library, but destroyed during the bombardment of 1760. Only a few works were preserved (a *Te Deum à 10*, the 150th psalm, etc.), but not printed.

Albumblatt (Ger.), album leaf; a title often given to short instrumental pieces.

Alcarrotti, Giov. Francesco, published 2 books of madrigals à 5–6 (1567 and 1569).

Alcock, John, b. Apr. 11, 1715, London; pupil of the blind organist Stanley. Already in 1731 he was organist of two London churches; went later to Plymouth, Reading, and finally to Lichfield as organist of the cathedral, where he died March, 1806. In 1761 he took his doctor's degree at Oxford. A. published many anthems, glees, psalms, hymns, etc.; also pianoforte lessons, songs, etc. He also wrote a novel: "The Life of Miss Fanny Brown." His son, of the same name, published several anthems (1773–76).

Alday, French musical family at Perpignan. The father, b. 1737, a performer on the mandoline, taught his sons, of whom the eldest, b. 1763, Paris, first appeared at the *Concerts spirituels* as mandoline player, afterwards as violinist; he published a Violin Method. The younger, b. 1764, a pupil of Viotti, went later to England, settled in Edinburgh as a teacher of music, and published a large number of pleasing compositions for the violin.

Aldovrandini, Giuseppe Antonio Vincenzo, b. about 1665, Bologna, member of the Philharmonic Academy, president of the same in 1702 (*Principe dei flarmonici*). He wrote (1696–1711) fifteen operas, six oratorios, and some other sacred and instrumental works.

Aldrich, Henry, b. 1647, London, d. Jan. 19, 1710, Oxford; was a student at Christ Church, studied theology, and finally became dean. A. was not only a learned theologian and historian, but also an architect and musician. Apart from his other learned works he wrote: "On the Commencement of Greek Music," "Theory of Organ-Building," "Theory of Modern Instruments," etc. His compositions are to be found in various collections (Boyce, Arnold, Page); others have been preserved in manuscript in Oxford churches.

Alembert, Jean le Rond d', the famous mathematician, who gave a scientific account of Rameau's musical system; b. Nov. 16, 1717, Paris, d. there, Oct. 29, 1783. His works relating to music are: "Éléments de musique théorique et pratique, suivant les principes de M. Rameau" (1752, passed through many editions; German by Marpurg, 1757). Besides this (in the Mémoires of the Berlin Academy), "Untersuchungen über die Kurve einer schwingenden Saite" (1747 and 1750); "Ueber die Schwingungen tönender Körper" (1761, etc.); and "Ueber die Fortpflanzungs-geschwindigkeit des Tons," etc.

Alessandri, Felice, b. 1742, Rome, trained at Naples; he was at first maestro in Turin, then led a stirring life in Paris, London, Petersburg, and in various Italian cities. From 1789 to 1792 he was second conductor at the Berlin Opera, but was driven out of this post by intrigues, and died at Berlin in 1811. His 25 operas had everywhere only an ephemeral success; also his character does not appear to have been free from blame.

Alessandro Romano, named *della Viola*, was singer in the Pope's Chapel about 1560, afterwards Olivetan monk. He wrote motets, madrigals, etc., and, according to Fétis, also instrumental compositions (for viola). Of his works have been preserved only two books of "Canzoni alla Neapolitana" (1572 and 1575), the second book of his Madrigals (1577), a book of Motets à 5 (1579), and detached pieces in the collection, "Delle muse libri, III., etc." (1555-61).

Alexandre-Orgel. (See AMERICAN ORGAN.)

Alfarabi, more correctly, *El Farabi (Alpharabius)*, also named, in abbreviated form, *Farabi*, after his birthplace, Farab, the present Otrar in the land beyond the Oxus. He was the famous Arabian musical theorist, b. about 900 A.D., and died somewhere about 950. His real name was Abu Nasyr Mohammed Ben Tarchan. A. possessed a sound knowledge of the Greek writers on music, and attempted, though in vain, to introduce the Greek system of scales into his own country. Anyhow, the Arabians do not seem to have required schooling from the Greeks. (Cf. ARABIANS and PERSIANS.)

Alfieri, Abbate Pietro, at one time Camaldulan monk, was professor of singing at the English College, Rome, b. June 29, 1801, Rome, d. there June 12, 1863. He published many treatises on Plain Song ("Accompagnamento coll' organo, etc.," 1840); "Ristabilimento del Canto, etc." (1843); "Saggio storico," etc. (1855); and also a "Prodomo sulla restaurazione," etc. (1857); biographical sketches of Bern, Bittoni, Jomelli, and others, and the well-known "Raccolta di musica sacra," a first reprint of Palestrina's works in seven thick volumes, with a few sets of pieces by other masters (Genet, Goudimel, Festa, Morales in the

last volume). This collection preceded any others of smaller extent ("Excerpta ex celebr. de mus. viris," 1840; "Motets of Palestrina, Vittoria, Anerio, etc.," 1841), etc. He also translated into Italian Catel's "Traité d'harmonie" (1840).

Algarotti, Francesco, b. Dec. 11, 1712; Venice, d. May 3, 1764, Pisa; a man of wide culture and worldly wisdom; he was drawn to Berlin by Frederick the Great in 1746, where he remained for nine years as chamberlain, and was raised to the dignity of Count. In 1749 he returned to Italy for the sake of his health; a monument was erected to him in Pisa by Frederick the Great. A. wrote, among other things, "Saggio sopra l'opera in musica" (1755, many times republished, and translated into French and German).

Aliquotflügel. (See BLÜTHNER.)

Aliquot tones. (See OVERTONES.)

À livre ouvert (Fr.), at sight.

Alkan, Charles Henri Valentin (Morhange, called A.), b. Nov. 30, 1813, Paris, d. there March 29, 1888; was admitted to the Conservatoire of Paris in his sixth year, received the first *solfège* prize after a year and a half's study, and, at the age of 10, the first pianoforte prize (pupil of Zimmermann). In 1831 he competed for the *Prix de Rome*, and obtained honourable mention. From that time he devoted himself to composition and to teaching, appearing from time to time as pianist at the Conservatoire concerts and elsewhere. A. was highly esteemed in Paris, and published a number of excellent pianoforte works (Preludes, Études, Marches, a Concerto, a Sonata, etc.).—His brother, Napoléon Morhange A., b. Feb. 2, 1826, Paris, is a sound pianist, and has published detached pianoforte pieces.

All', alla (Ital.), to the, at the, in the, in the style of.

Allabreve-Time (named also *alla cappella*) is a $\frac{4}{4}$ or rather $\frac{3}{4}$ time, in which, not crotchets, but minims are beaten (counted); it is indicated by the sign ♩ . The so-called *great A.*, indicated by ♩ (the old ♩ formerly employed to give to the breve the value of 3 c with breve counts), or $\frac{3}{2}$ is likewise counted in minims, of which it contains four. (Cf. BREVIS.)

Alla caccia (Ital.), in the hunting style.

Alla camera (Ital.), in the style of chamber music.

Alla cappella (Ital.), the same as a *cappella*.

Allacci (Allattius), Leo, b. 1586, Chios, of Greek parents, d. Rome, Jan. 19, 1669; went as a boy to Calabria, later to Rome, where, after diligent study, he became teacher at the Greek College, and in 1661 "custode" of the Vatican Library. For the history of music, the "Dramaturgia" (1666) of this learned archæologist is an important work; it is a catalogue of all dramas and operas produced in Italy up to his time.

Alla diritta (Ital.), ascending or descending by degrees.

Alla francese (Ital.), in the French style.

Alla hanacca (Ital.), in the style of a *hanacca* (q.v.).

Alla marcia (Ital.), in the style of a march.

Alla mente (Ital.), extemporaneous. (v. *Contrapunto alla mente*.)

Alla militare (Ital.), in the military style.

Alla moderna (Ital.), in the modern style.

All' antico (Ital.), in the ancient style.

Alla Palestrina (Ital.), (1) in the noble, chaste church style of Palestrina. (2) For voices without instrumental accompaniment.

Alla polacca (Ital.), like a polonaise.

Alla quinta (Ital.), at, or in, the fifth.

Allargando (Ital.), becoming broader (slower); specially used in place of *ritardando* (*rallentando*), where the tone is to be increased (agogic restraint).

Alla scozzese (Ital.), in the Scotch style.

Alla siciliana (Ital.), in the style of a *Siciliano* (q.v.).

Alla stretta (Ital.), in the manner of a *stretta* (q.v.).

Alla turca (Ital.), in the Turkish style.

Alla zingara (Ital.), in the style of gipsy music.

Alla zoppa (Ital.), in a limping, lame manner.

Allagrame (Ital.), *Allegro* (*moderato*).

Allagretto (Ital.), (1) a short *allegretto*. (2) A movement not so fast as *allegretto*.

Allegretto (Ital., abbr. *All^{mo}*; diminutive of *Allegro*), moderately lively, a time-indication of doubtful meaning; there are *Allegretti* more like to *Allegro* (e.g. in Beethoven's Sonata, Op. 14, No. 1), whilst others have altogether an *Andante* character (as in the A-major Symphony).

Allegrezza (Ital.), joyfulness.—*Con allegrezza*, joyfully.

Allegri, (1) Gregorio, b. at Rome, descended from the Coreggio family, a pupil of Giov. M. Nanini, from 1629 singer in the Papal chapel, d. Feb. 18, 1662. He was the composer of the famous "Miserere" for nine voices, which is sung during Holy Week in the Sistine Chapel, and which, formerly, was not allowed to be copied; Mozart, however, once took down the notes during performance (since then it has been often published, among others by Burney and Choron). Besides this *Miserere* are known of A.: two books of "Concerti" (à 2 to 4), and two books of Motetti (à 2-6), while a great number of manuscripts are preserved in the Archives of Santa Maria in Vallicella, and in those of the Papal chapel.—(2) Domenico, one of the first composers who wrote a real instrumental accompaniment to vocal music (*i.e.* not in unison); he was maestro di cappella

at Santa Maria Maggiore in Rome from 1616 to 1629. Only a few of his works (Motetti) have been preserved.

Allegro (Ital., abbr. *All^o*), one of the oldest time indications, signifies in Italian, "lively," "gay," but in the course of time has acquired the meaning of "quick," so that it is now used in connections which, with regard to the Italian significance of the word, appear pleonastic, or even void of meaning, e.g. A. *gioioso* ("gay-lively"), A. *irato* ("gay-passionate"). The old word-meaning really no longer exists. By *Adagio* is generally understood a slow piece, and so too the word A. has the general meaning of a piece moving in quick time. Thus, for example, the first movement of a Symphony is called an A., even though the same may have the superscription *vivace* or *con fuoco*. The superlative *allegroissimo* is rare, but has a meaning somewhat similar to *presto*.

Allegro di bravura (Ital.), a brilliant *allegro*, a quick movement full of executive difficulties.

Allegro furioso (Ital.), quick and impetuous.

Allemande (French, "German Dance") one of the principal movements of the old French *Suite* (q.v.), a kind of Prelude with skilful workmanship, of moderate, comfortable rate in $\frac{4}{4}$ time, with an up-beat of a quaver or semiquaver. It was accepted under the same name by German composers at the beginning of last century, and, with *naïve* patriotism, specially cultivated. The A. in $\frac{3}{4}$ time, as a real dance, is of later origin; also a more lively dance in $\frac{3}{4}$ time, common in Switzerland, is called A.

Allen, Henry Robinson, highly esteemed English stage singer (bass), b. 1809, Cork, d. Nov. 27, 1876, Shepherd's Bush, pupil of the Royal Academy of Music.

Allentando (Ital.). (*See* RALLENTANDO.)

All' improvista (Ital.), extemporaneously.

Alliteration (Ger. *stabweim*), the oldest form of rhyming in German poetry. It consisted either of an accordance of vowels on certain important syllables of a verse (assonance), or of consonants at the beginning of the syllables (man, fan; dark, drear), and not, as now, of end-rhymes.

All^o abbr. for *Allegro*; **All^{mo}** for *Allegretto*.

Almeida, Fernando d', b. about 1618, Lisbon, d. Mar. 21, 1660, entered the order of Christ, in fact into the monastery at Thobar, and in 1656 became visitor of the order. A. was one of the best scholars of Duarte Lobo, and highly esteemed by King John IV. A folio volume in manuscript ("Lamentações responsórias e misereres dos tres officios da IV., V. e VI. feria da semana santa") is all that remains of his works.

Almenröder, Karl, b. Oct. 3, 1786, Ronsdorf, near Düsseldorf, d. Sept. 14, 1843, Biebrich; from needy circumstances he raised himself by

industry: he was self-taught, and became an excellent bassoon player; in 1810, bassoon professor at the Cologne Music-school; 1812, bassoon player in the theatre orchestra at Frankfurt. During the second French campaign (1815) he was bandmaster in the 3rd Militia Regiment, 1816 in the 34th Regiment of the line at Mayence, where he settled permanently and gave up the military career. He held frequent intercourse there with Gottfried Weber. In 1820 he established a manufactory for wind instruments, but gave up the same in 1822, and entered into the Nassau Band at Biebrich, superintending, at the same time, the construction of bassoons in the Schott manufactory of instruments at Mayence. A. materially improved the bassoon, and wrote a pamphlet on the subject; he also wrote a method for the bassoon, and composed concertos, phantasias, etc., for bassoon with strings, also some vocal pieces, among which the popular ballad, "Des Hauses letzte Stunde."

Alphabet, musical. (See LETTER NOTATION.)

Alpharabius. (See ALFARABI.)

Alphorn (Alpenhorn), a somewhat primitive, ancient wind instrument used by shepherds in the Alps, from 5 to 6 feet long, with conical tube composed of staff-wood, and provided with a mouthpiece made of hard wood.

Alquen, Peter Cornelius Johann d', b. 1795, Arnsherg, Westphalia, d. Nov. 27, 1863, Mülheim-on-Rhine; studied medicine in Berlin, and music under Klein and Zelter, but while practising as doctor at Mülheim, turned specially to composition, and became popular through his songs. His younger brother, Friedrich A. E., b. 1810, d. June 18, 1887, London, was destined for the law (Dr. Jur.), but was trained under Ferd. Ries as a violinist, and settled in Brussels in 1827 as a teacher of music. He went to London in 1830, where he published various works for pianoforte and violin.

Alschalabi, Mohammed, Spanish Arabian, wrote a work at the beginning of the 15th century on the musical instruments of his time; the manuscript is at the Escurial.

Alsleben, Julius, b. March 24, 1832, Berlin, studied Oriental languages there, took his degree at Kiel, but then devoted himself entirely to music. For his knowledge of pianoforte playing he was indebted to Leuchtenberg and Zech, for theory to S. Dehn. After making successful appearances as pianist in various concerts, he developed great activity as a teacher of the pianoforte, was conductor of various societies, and since 1865 has been president of the Berlin "Tonkünstlerverein" and one of the founders and also president of the "Musiklehrerverein" (1879). In 1872 he received the title of Professor. A. is a contributor to several musical papers; he edited from 1874, for several years, the musical paper "Harmonie," and

published "Zwölf Vorlesungen über Musikgeschichte," "Licht- und Wendepunkte in der Entwicklung der Musik" (1880).

Alstedt, Joh. Heintr., b. 1588, Herbord (Nassau), professor of theology and philology there, and later at Weissenburg (Siebenbürgen), where he died in 1638. He wrote much about music in his "Encyclopädie der gesammten Wissenschaften" (1610), published also an "Elementale mathematicum" (1611), of which the section "Elementale musicum" has been separately translated into English (1644, by J. Birchensha); he also touched on music in the 8th part of his "Admiranda mathematica" (1613).

Altenburg, (1) Michael, b. May 27, 1584, Alach, near Erfurt, as the son of a well-to-do blacksmith, from 1600 was active as teacher in various posts; 1611 pastor in Tröchtelborn, and 1621 in Gross-Sömmerda. He escaped from the dangers of war to Erfurt, became deacon there, and died Feb. 12, 1640. A. was a prolific and esteemed church-composer. Especially worthy of mention are his Church- and Home-Songs, his Festival-Songs, and his Intrade for violin, lute, etc., with a chorale as Cantus firmus.—(2) Joh. Ernst, b. 1734, Weissenfels, d. 1796 as organist in Bitterfeld, a celebrated virtuoso on the trumpet and field trumpeter during the Seven Years' War. He published a kind of instrumental instruction book for trumpets and drums: "Anleitung zur heroisch-musikalischen Trompeter- und Pauken-Kunst" (1795).

Alteration, in mensural notation, a doubling of the time of duration of the second of two notes of the same kind (two *breves* or two *semi-breves*), which took place when Ternary Rhythm was indicated by notes of the nearest greater species: the two notes stood either between two such greater ones (e.g. two *Breves* between two *Longs*), or were divided by a *punctum divisionis* from the following equal or smaller ones. Thus in Perfect Time (*Tempus perfectum*) the succession $\square \diamond \diamond \square$ would mean (in modern notation, with values reduced by one half).

$e \cdot d = e \cdot$

Alterato (Ital.), **Altéré** (Fr.), altered in pitch, raised or lowered a semitone.

Altered Chords are those *dissonances* (q.v.) which arise through the chromatic raising or lowering of a note of a major or minor chord, especially of the *augmented triad* $c, e, g\sharp$ produced by raising the fifth of the major chord, or $a\flat, c, e$ produced by lowering the fundamental note of the minor chord, and of the *augmented chord of six-four* ($g\flat, c, e = c, e, g\flat$) and the *augmented chord of six-three* ($c, e, a\sharp = a\sharp, c, e$), the former produced by lowering the fifth of the major chord, the latter by raising

the fundamental note of the minor chord (the under fifth, *cf.* MINOR CHORD).

Alternamente (Ital.), alternatively.

Alternativo (Ital.), alternate. The term used for small pieces in dance form which alternate with a Trio (*Menuetto, a*); the Trio in such pieces can also be called an *A*.

Altès, Joseph Henri, b. Jan. 18, 1826, Rouen; 1840, pupil of the Paris Conservatoire, a celebrated flautist, member of the orchestra of the Grand Opéra; 1868, successor of Dorus at the Conservatoire; he has also published compositions for flute.—His brother, Ernest Eugène, b. Mar. 28, 1830, Paris, an able violinist, was second maître de chapelle at the Grand Opera (1880–87).

Altgeige (Ger.), the tenor violin, the viola.

Althorn, a valve-bugle in $\epsilon\flat$, having a compass similar to that of the horn in $\epsilon\flat$; it is only used in wind-bands.

Alti naturali (Ital.), "natural altos." (*Vide* ALTO.)

Altissimo (Ital.), the highest; extremely high. (*Vide* IN ALTISSIMO.)

Altnikol, Joh. Christoph, pupil and son-in-law of J. S. Bach (married, Jan. 20, 1749, Elizabeth Juliane Frederica Bach); 1748, organist at Naumburg, d. there, July, 1759; was esteemed in his time as a composer, but nothing appeared in print. Some manuscripts are to be found in the Berlin library.

Alto, (1) *Alto voice* (Ital. *Contr'alto* [*Alto*], French, *Haute-contre*; in the Latin designation of the voices *Altus, Vox alta, or Contratenor*), the lower of women's and boys' voices, chiefly in chest register. In the time of complicated mensural music—which could not be performed by boys because it took years to learn the rules—the high parts (*A.* and *Discant, i.e.* soprano) were sung by men with falsetto voices (*Alti naturali*), or indeed by *evirati*, as women were not allowed to sing in the churches ("mulier taceat in ecclesia"); for this reason the *discant* and *alto* parts of that period have only a very moderate compass upwards, and on the other hand a greater one downwards. The normal compass of the genuine alto voice extends from *a*, in a deep *A.* (*contralto*) from *f* (exceptionally *e*, *d*) to *e'*, *f'* (but in voices of specially wide compass higher still). Viewed historically, the *alto* part was the one last introduced by composers; for over the normal men's part which took the *Cantus firmus* (tenor), a higher one was first placed, to which was given the name of *Discant*. Afterwards a third lower voice was placed under the tenor, which at once served as a foundation (harmonic support, basis), and, if the tenor descended, as a middle filling-up voice. Finally, this third voice separated into two: the bass became definitely the support of the harmony, while the *contra-tenor* or *alto* (*altus*); as a fourth voice, was inter-

polated between tenor and *discant*.—(2) *Alto instruments*. When, in the 15th and 16th centuries it became the custom, owing to the powerful development of polyphonic music, to strengthen the voice parts by instruments in unison, or even to replace them, all kinds of instruments were constructed in three or four different sizes, answering to the four kinds of voices; thus there were: *Discant*-, *Alto*-, *Tenor*-, and *Bass*-viols, trombones, flutes, krummhorns. Of these the four kinds of trombones have been retained to the present time; also the foundation of our orchestra, the string-quartet, has at least a similar division; only that in consequence of the powerfully extended compass of instrumental music upwards and downwards the original *alto* instrument, the *Alto Viol* (*Viola da Braccio*), has been assigned to the third of the highest parts, and the *Bass* instrument (the *Violoncello* still included among the "*Bassi*") to the second of the lowest parts.

Alto clarinet, Alto Oboe, Alto Trombone, etc., are instruments of which the middle register answers fairly to the compass of the *alto* voice. (*See* ALTO.) (*Cf.* CLARINET, OBOE, etc.)

Alto clef, the *c'* clef on the middle line

 equal to ; it was formerly in

general use for the *alto* voice, but at the present day is only employed for *viola* music.

Alvsleben, Melitta. (*See* OTTO-ALVSLEBEN.)

Alypius, Greek writer on music about 360 A.D., whose "Introduction to Music" was first printed by Meursius ("Aristoxenus, Nikomaches, *A.*, etc.," 1616), and afterwards by Meibom ("Antiquæ musicæ auctores septem," 1652). The treatise contains all the transposition scales of the Greeks in Greek vocal and instrumental notation, for the knowledge of which we are principally indebted to *A.*

Alz (*alzamento*, "a raising"), signifies the opposite of *abb.* (q.v.).

Amabile, *con amabilità* (Ital.), amiably.

Amadé, Ladislaw, Baron von, b. Mar. 12, 1703, Kaschau (Hungary), d. Dec. 22, 1764, Felbar, as Councillor of the Exchequer; he was a favourite national poet and composer of folk-songs, which were published in 1836 by Thaddäus, Graf von A.; the latter b. Jan. 12, 1783, Pressburg, d. May 17, 1845, Vienna, likewise an officer of state, was an excellent pianist, and the discoverer of Liszt's talent, for the training of which he provided means. In 1831 he was named "Hofmusikgraf."

A major Chord = *a*, *c*[#], *e*; *A major key* with signature of 3 sharps. (*See* KEY.)

Amalia, the name of three artists, princesses by birth. (1) *Anna A.*, Princess of Prussia, sister of Frederick the Great, b. Nov. 9, 1723, d. Mar. 30, 1782; composed a series of excellent

chorales, and also wrote new music to the text-book of Graun's "Tod Jesu."—(2) Anna A., Duchess of Weimar, mother of the Grand-duke Ernst August, b. Oct. 24, 1739, d. Apr. 10, 1807; composed the operetta *Erwin und Elmire* (text by Goethe).—(3) Marie A. Friederike, Princess of Saxony, sister of King John of Saxony; b. Aug. 10, 1794, Dresden, d. there, Sept. 18, 1870. As a writer of comedies she was known under the name "Amalie Heiter;" composed also church music and several operas (*Una donna, Le tre cinture, Die Siegesfahne, Der Kanonenschuss*, etc.).

Amarevole, *con amarezza* (Ital.), bitter, sad.

Amarezza (Ital.), bitterness, sadness.

Amateur (Fr.; Ital. *Dilettante*), a lover of music who does not pursue the art professionally. At the present day the word *A.* is used in a somewhat depreciatory sense, but formerly it was by no means the case. In 1768 Boccherini dedicated his first stringed quartets "*ai veri dilettanti e conoscitori di musica.*" The taste of *dilettanti* was not always so thoroughly bad, nor so favourable to shallow, affected, ephemeral music as it is to-day; chamber-music was more cultivated at home by non-professionals, and music was more seriously studied and better played, than at the present day. *Dilettantism* now means a superficial and mannered study of art, whether as composer or executant. An *A.* is one who has learnt nothing properly; and musicians of this class should strive to obtain for their name more honourable recognition.

Amati, (1) the family of celebrated violin-makers at Cremona of the 16th and 17th centuries, whose instruments are now considered real treasures. The eldest *A.*, who evolved the violin from the viol, was Andrea, who died about 1577. He still continued to make viols of various sizes; his younger brother and partner, Nicola, made principally bass viols, and of excellent quality, between the years 1568 and 1586. Antonio *A.* (b. 1550, d. 1635), Andrea's eldest son, devoted himself almost exclusively to violins, the size of which, however, varied much at that period (1589-1627). He was for some time associated with his brother, Geronimo (d. 1638), a younger son of Andrea's, who, however, was inferior to him in skill, and all of whose violins are somewhat large. The most eminent *A.* was Nicolò, son of Geronimo, b. Sept. 3, 1596, d. Aug. 12, 1684, who had as pupils Andrea Guarneri and Antonio Stradivari. The Amati violins are valued not so much for the fulness as for the softness and purity of their tone. Nicolò *A.* was succeeded by his son Geronimo, b. Feb. 26, 1649, d. about 1730, the last representative of the family, but far inferior to his father. Giuseppe *A.*, who at the beginning of the 17th century made violins and basses at Bologna, which are said to have a fine clear tone, may possibly have

belonged to the same family.—(2) Vincenzo (Amatus), doctor of theology and maestro at Palermo Cathedral about 1665; b. Jan. 6, 1629, Cimmina (Sicily), d. July 29, 1670, Palermo. He published sacred compositions and an opera (*L'Isauro*, 1664).—(3) Antonio and Angelo, brothers, organ-builders at Pavia about 1830.

Ambitus (Lat.), compass; the *A.* of a melody is the distance from the lowest to the highest note in it. One speaks also of the *A.* of a Church Mode (whether it be from *A—a* or *C—c*, etc.).

Ambro (Lat.). This was the name in the more ancient Christian Churches of a small reading-desk placed before the railing of the presbytery, in front of, or on the steps of which (*in gradibus ambonis*), the Gradual (*Responsorium graduale* or *gradale*) was sung, and hence its name.

Ambros, August Wilhelm, musical historian, b. Nov. 17, 1816, Mauth, near Prague, d. June 28, 1876, Vienna, a nephew of R. Kiese-wetter, who also rendered signal service as an historian of music. *A.* studied jurisprudence, but, at the same time, worked diligently at music. He, indeed, entered government service, and in 1850 was appointed Prosecuting Attorney at Prague, but he was also active as a musical critic, and produced some compositions of his own. His reputation as a writer on music dates from the publication of his pamphlet, "Die Grenzen der Poesie und Musik" (1856, 2nd ed. 1872), an answer to Hanslick's essay, "Vom Musikalisch-Schönen," which brought him into contact with Liszt and others. In 1860 he received a commission from the publisher Leuckart (C. Sander) at Breslau to write a "History of Music," which task he almost fulfilled, and in the most brilliant manner. Unfortunately, he died before completing the 4th volume, treating of the time of Palestrina and the beginnings of modern music (Vols. 1-4, 1862-78). The 2nd and 3rd volumes are of special value, the former treating of the music of the Middle Ages, the latter of the Netherland School. The new "Westphalized" edition of the first volume, published by B. v. Sokolowski, must be rejected as an impiety towards the author. O. Kade, making use of the materials left behind by Ambros, published in 1882 a fifth volume (a collection of examples to the 3rd volume); W. Baumker, in the same year, a list of names and table of contents; and W. Langhans (q.v.), a continuation of the work up to the present time, and written in a somewhat lighter style. For the extensive journeys for the purpose of study which his work rendered necessary, *A.* not only obtained leave of absence, but received a money grant from the Vienna Academy. In 1869 he was appointed Supplementary Professor at Prague University, and at the same time member of the board of directors and teacher of the history of music at the Prague Conservatorium. In 1872 he was called to Vienna, where, together

with an appointment in the offices of the Minister of Justice, he became tutor to the Crown Prince Rudolf, and received a professorship at the Conservatorium. As a composer, A. was of a certain importance; he wrote sacred music (a mass, a Stabat Mater, etc.), pianoforte pieces in the style of Schumann, also a Bohemian national opera, *Bretislav a Jitka*, overtures, songs, etc.; yet his chief importance lies in his literary work, which was one of great distinction, if not altogether free from error. His "Kulturhistorische Bilder aus dem Musikleben der Gegenwart" (1860) also deserves mention.

Ambrosian Chant, the ecclesiastical singing introduced by St. Ambrose, Bishop of Milan, into the churches of his diocese. The Ambrosian Chant is one of the most enigmatical chapters in the history of music, for we really know next to nothing about it; the only certain thing is that Ambrose transplanted the singing of the Halleluja, and the antiphonal singing from Greece into Italy, and that he is also looked upon as the originator of the Responses. As however, he not only introduced into Italy the singing of hymns, but wrote many hymns himself, the Ambrosian Chant seems scarcely to differ from the Gregorian, especially as, according to the trustworthy testimony of St. Augustine, the exclamations of joy formed the kernel of the Ambrosian, as afterwards of the Gregorian Chant. To all appearance the Gregorian Chant did not differ in principle from the Ambrosian, but was only a comprehensive revision, as a pattern for united Catholic Christendom, of Church song, to which, doubtless, much that was new had been added since the death of Ambrosius (397). Anyhow, the liturgy of the Milan diocese (as well as of other districts) appears, in spite of the ecclesiastical prescript for the whole Church, to have remained for a long period certain peculiarities, perhaps even certain melodies, to which certain remarks concerning Ambrosian song by writers of the Middle Ages may refer. (Cf. GREGORIAN CHANT.)

Ambrosian Hymn (*Hymnus Ambrosianus*) is the name given to the noble song "*Te Deum laudamus*." It is by no means certain that Ambrosius was the author; but more probable that the same was handed down to him from the Greek Church, and that he only translated the text.

Ambrosius, Bishop of Milan from 374; b. 333, Trèves, d. April 4, 397, Milan. Great merit must be ascribed to him for the manner in which he developed Christian Church song, in so far as he introduced into Italy various kinds of ritual singing (especially antiphonal and hymn singing as it had been developed in the Eastern Church). (Cf. AMBROSIAN CHANT.) It is also more than probable that he took over the four church Tones of the Greek Church (which, afterwards, by division into authentic and plagal were increased to eight). On the

other hand, it is not likely that he was acquainted with the designation of sounds by means of the first seven letters of the alphabet. (See LETTER NOTATION.) A. himself composed a great number of hymns. (Cf. AMBROSIAN HYMN.)

Âme (Fr.), the sound-post of the violin and other stringed instruments of that class.

Amerbach (Ammerbach), Elias Nikolaus, an excellent composer of the 16th century, who was organist about 1570 at St. Thomas's Church, Leipzig. He published a work on Tablature, which is of great historical importance, as it contains directions for fingering of instruments, explanations of ornaments, etc., "Orgel-und-Instrument-tabulatur" (1571), etc. Fétis, in the 2nd edition of the "Biographie universelle," makes mention of a second Tablature work by Ammerbach (spelt thus), "Ein neu künstlich-Tabulaturbuch," etc. (1575), which does not seem to be identical with the one mentioned above, and the second edition of which came out in 1583.

American Organ, a peculiar instrument similar to the harmonium; the reeds are made to speak, not by compressed air forced outwards, but drawn inwards; there are also other small differences. The invention of the A. O. originated from a workman in the harmonium-factory of Alexandre at Paris, who went to America. These instruments, however, in their present complete form, only came into vogue after 1860, through the firm of Mason and Hamlin at Boston. The "Alexandre" organ, built by Édouard Alexandre (b. 1824, d. March 9, 1888) at Paris in 1874, is an instrument of a similar kind.

A minor Chord = *a, c, e*; *A minor key*, without signature (minor fundamental scale). (See KEY.)

Amiot, Pater, Jesuit and missionary in China, b. 1718, Toulon; he translated a work on the theory of Chinese music (by Li-Koang-Ti) into French, which was reprinted with comments by the Abbé Rouffier in the "Mémoires concernant l'histoire des Chinois," as 6th volume.

Ammerbach. (See AMERBACH.)

Ammon, Blasius, contrapuntist of the 16th century, born, according to the titles and dedications of his works, in the Tyrol. He was brought up as soprano singer in the service of Archduke Ferdinand of Austria, at whose expense he was sent to Venice. He afterwards became Franciscan monk at Vienna, where he died in June, 1590. His first work, a volume of introts à 5, appeared at Vienna in 1582, and a volume of masses à 4 came out there in 1588. A volume of motets, à 4-6, was published at Munich (a part of the edition announces that A. had died meanwhile). Still another volume of motets appeared at Munich after his death (1591), and a second volume of introts (à 4) was published in 1601 by his brother, Stephen Amon (*sic*). The Munich Library

possesses a number of motets by A. in manuscript, written in part in organ tablature. The dates given after Fétis, in the 1st edition of this dictionary, which were generally accepted, are quite untrustworthy.

Amner, John, organist and choirmaster at Ely Cathedral, 1610-41. He took the degree of *Dr. mus.* at Oxford in 1613. He was a good church composer (in 1615 appeared "Sacred Hymns," à 3-6).—His son, Ralph, was bass singer at the Royal Chapel, Windsor (1623-63).

Amon, Joh. Andreas, b. 1763, Bamberg, d. March 29, 1825, Wallerstein; studied singing and various instruments, but devoted himself at last principally to the French horn, and became a pupil of Giov. Punto (Stich), who took him to Paris, and had him instructed in composition by Sacchini. After many concert tours with Punto, he became director of the music at Heilbronn. He died as capellmeister to the Prince of Oettingen-Wallerstein. A. was a prolific composer. Symphonies of his are printed, also concertos for pf., and flute and viola, sonatas for various instruments, trios, quartets, quintets, sets of variations, songs, etc. Two masses, a requiem, and two operettas remain in manuscript.

Amore (Ital.), love, affection.—*Con amore*, with tenderness, with devotion.

Amorevole, *amoroso* (Ital.), tenderly, lovingly.

Amplitude of vibrations is the extent of the departure of the vibrating body from a state of rest: the A. of the vibrations determines the strength of the sound: the period, the pitch. A swinging pendulum (of a clock) shows clearly the difference: the excursions of the pendulum (*i.e.* the A.) may be augmented ever so much by strengthening the moving power, the period (time between each tick) remains the same.

Anacker, Aug. Ferdinand, b. Oct. 17, 1790, Freiberg (Saxony), d. there Aug. 21, 1854; worked by himself at Leipzig, whither he went for the purpose of study, and became a sound musician. In 1822 he became cantor, musical director, and teacher in the normal school of his native town; he established there grand performances of sacred music, and also founded a "Singakademie." In 1827 he became, besides, conductor of the miners' wind-band. Of his compositions are to be named the cantatas *Bergmannsgruss*, *Lebens Blume und Lebens Unbestand*, pf. pieces, songs and part-songs, a chorale book, and seven songs to Döring's vernacular drama *Bergmannstreue* (Dresden).

Anakrusis (Gr.). (See UP-BEAT.)





Analysis of sounds by the ear is a term of modern acoustics, and implies the distinguishing of the partial tones contained in the single sounds (clangs) of our musical instruments. The ear is capable of analysing the compound vibration form of tones, *i.e.* distinguishing the various partial tones (see CLANG), but in a manner

not hitherto sufficiently explained; resonators are frequently employed to strengthen the various partial tones, yet for a good musical ear they are, as a rule, unnecessary.

Analysis of musical works is an inquiry into their formal construction, both as regards the subdivision of themes into phrases, sections, and motives, and the way in which they are combined and transformed, also period formation, order of modulation, etc. A. of this sort is one of the most important duties of music schools, but it has been made light of, or altogether neglected. In recent times, short analyses of the works to be performed, together with historical remarks, have appeared on concert programmes. This system of *analytical programmes* sprang up in England about the middle of this century.

Anapest is a rhythmical foot consisting of two short and a long, or of two unaccented and one

accented notes  |  | also  |  |, or

 |  |, etc., as well as  |  |

Anche (Fr.) is the channel over which lies the tongue in organ reed-pipes; *jeux à anches*, reed-stops. The spatula-like reed of the clarinet is also called A., and instruments such as the oboe and bassoon, which have a double reed, are called *instruments à a. double*.

Ancora (Ital.), same as *da capo*; again.

Ancot, (1) Jean, b. Oct. 22, 1779, Bruges, d. there July 12, 1848; studied from 1799 to 1804 in Paris under Kreutzer and Baillot (violin), and under Catel (harmony), and then settled down as teacher of music in his native town. Only a small portion of his compositions is in print (four violin concertos, sacred compositions, overtures, marches, etc., in part for wind band, etc.). He gave a thorough musical training to his two sons. The elder—(2) Jean, b. July 6, 1799, d. June 5, 1829, Boulogne, received his final training at the Paris Conservatoire under Pradher (pianoforte), and Berton (composition); went in 1823 to London, and became professor at the Athenæum, and pianist to the Duchess of Kent; but he left London already in 1825, made concert tours in Belgium, and returned to Boulogne. His activity as composer was astonishing (225 works before he had reached the age of 30). Specially to be mentioned are his sonatas, a concerto, sets of variations, études, fugues, 4-hand fantasias for pianoforte, etc., besides his violin concertos, vocal scenes, with orchestra overtures, etc. The younger—(3) Louis, b. June 3, 1803, d. 1836, Bruges, went for long tours on the Continent, also to London, and became pianist to the Duke of Sussex. He afterwards lived for a time in Boulogne and Tours as music teacher, and finally in his native town. As composer he was certainly not so

prolific as his brother, but, nevertheless, made attempts in almost every branch of musical art.

Andacht (Ger.), devoutness. *Mit Andacht*, devoutly.

Andächtig (Ger.), devoutly.

Andamento (Ital., "movement"), the name given to the free episodes in a fugue (although, as a rule, they are formed from motives taken from subject or countersubject) which occur between the various developments (also *Divertimento*).

Andante (Ital.). This is one of the oldest indications of rate of movement. In Italian it means "going" (*i.e.* in moderate movement, somewhat slow), and one must guard against taking it in the sense of "slow," for in that case certain additional indications would be misunderstood. *Piu A.* or *un poco a.* means "quicker" and not "slower," as many (and, unfortunately, many composers) imagine. *Meno a.* means "less agitated," *i.e.* "slower." The diminutive form *andantino* indicates a *slower* movement than *a.*, but already in the last century it was falsely taken to mean quicker than *a.* *Andantino* relates mostly to the short duration of a piece. (Cf. ADAGIETTO.) By *A.*, as in a similar way by *Adagio*, is meant, at the present day, a slow movement of a symphony, sonata, etc.

Andantino. (See ANDANTE.)

Ander, Aloys, a famous opera singer (lyric tenor), b. Aug. 10, 1821, Liebititz (Bohemia), d. Dec. 11, 1864, at the baths of Wartemburg (Bohemia). From 1845, until his intellect became disordered and the last years of his life in consequence rendered fruitless, he was a highly-esteemed member of the Vienna opera house.

Anders, Gottfried Engelbert, b. 1795, Bonn, d. Sept. 22, 1866, Paris. He was for a long period archivist and superintendent of the musical department of the Bibliothèque at Paris. He wrote monographs on Paganini (1831) and Beethoven (1839).

Anderson, Lucy (*née* Philpot), English pianist, b. Dec., 1790, d. Dec. 24, 1878; married (1820) the violinist, G. Fr. Anderson.

Anding, Johann Michael, b. Aug. 25, 1810, Queienfeld, near Meinigen; attended the training college at Hildburghausen, and, after occupying the post of teacher in various towns, became (1843) music teacher at Hildburghausen college, where he died, Aug. 9, 1879. Several school song-books, part-songs, and organ pieces appeared in print, as well as a "Vierstimmiges Choralbuch" (1868) and "Handbüchlein für Orgelspieler" (3rd edition, 1872).

André, (1) Johann, the founder of the famous music publishing house at Offenbach, b. March 28, 1741, d. June 18, 1799. He was intended to carry on his father's silk factory business, but this he declined, and adopted the career of

music, for which he showed strong inclination and a healthy talent. He made early attempts at composition, and in the beginning of the sixties produced a comic opera, *Der Töpfer* (The Potter), of which he wrote the libretto, and likewise the operetta, *Erwin und Elmire* (Goethe), which was given with success at Frankfurt. In 1777 he became capellmeister at the Döbbelin Theatre at Berlin, and during the seven following years composed with great diligence (many operettas, entr'actes, a ballet, songs, etc.). In 1784 he returned to Offenbach, where already in former days he had founded, close to the silk factory, a music-printing office, which he now extended into a large publishing business. Of his compositions the *Rheinweindied* (Claudius) is the best known; his operas are now forgotten.—(2) Johann Anton, third son of the former, b. Oct. 6, 1775, Offenbach, d. April 6, 1842. From 1793 to 1796 he received a thorough musical training from Vollweiler in Mannheim; he studied afterwards at Jena, made extensive tours, and on his father's death undertook the publishing business. In that same year he went to Vienna, and acquired from Mozart's widow the musical remains of the master, whereby at one stroke the firm became one of the most important in the world. The art of music-printing received a new impulse by the employment of lithography, which Franz Gleissner introduced on a large scale. But Anton A., both as composer (among other things, two operas) and theorist, was of greater importance than his father. His principal work was the "Lehrbuch der Tonsetzkunst" (1832-43), which, however, he did not complete; the two volumes which appeared treat of harmony, counterpoint, canon, and fugue (lately revised by H. Henkel). Among his sons who turned their attention to music were:—(3) Karl August, b. June 15, 1806, d. Feb. 15, 1887, proprietor of a piano factory at Frankfurt. He wrote "Der Klavierbau und seine Geschichte" (1855).—(4) Julius, b. June 4, 1808, d. April 17, 1880, Frankfurt, an excellent organist and pianist, who studied with Aloys Schmitt (himself a pupil of Anton André); he composed some good organ pieces.—(5) Johann August, b. March 2, 1817, followed Anton André as proprietor of the publishing business at Offenbach; his sons, Carl (b. Aug. 24, 1853) and Adolph (b. April 10, 1855), entered the business on June 1, 1880, of which they became the sole proprietors at their father's death, Oct. 29, 1887.—(6) Jean Baptiste, b. March 7, 1823, d. Dec. 9, 1882, Frankfurt, pianist, studied under Aloys Schmitt, Taubert (pianoforte), Kessler, and Dehn (theory). He bore the title "Herzoglich bernburgischer Kapellmeister" without holding office, and lived many years in Berlin. He published several pieces for voice and pianoforte.

Andreoli, (1) Giuseppe, b. July 7, 1757, Milan, d. there Dec. 20, 1832; he was a distinguished contrabassist in the orchestra of La

Scala, and teacher of his instrument at Milan Conservatorio; also a good harpist.—(2) Guglielmo, b. April 22, 1835, d. March 13, 1860, Nice; studied at Milan Conservatorio. He was a distinguished pianist and noted for his neat and expressive playing. From 1856 to 1859 he attracted notice at various concerts in England (Crystal Palace, etc.).—(3) His brother, Carlo, b. Jan. 8, 1840, Mirandola, where his father (Evangelista A., b. 1810, d. June 16, 1875) was organist and teacher. He, too, was an excellent pianist, and from 1875 teacher of his instrument at Milan Conservatorio, where he had been a pupil. Already in 1858 he gave some successful concerts in London.

Andreozzi, Gaetano, b. 1763, Naples, d. Dec. 21, 1826, Paris. A prolific composer, who wrote 34 operas for Rome, Florence, Naples, Venice, etc., also for Petersburg and Madrid, and, besides, three oratorios. He always visited the places where he obtained success, but finally settled down in Naples, where he devoted himself to giving music lessons; but he became poor, and went to Paris to invoke the protection of the Duchesse de Berry, his former pupil. His wife, Anna A., b. 1772, Florence, was engaged at Dresden as *prima donna* (1801-2), but met with a fatal accident June 2, 1802, while on a journey from Pillnitz to Dresden.

Andrevi, Francesco, one of the most distinguished Spanish composers, b. Nov. 16, 1786, Sanabuya, near Lerida (Catalonia), of Italian parents, d. Nov. 23, 1853, Barcelona. He was a priest and successively maestro at the cathedrals of various towns (Barcelona, Valencia, Sevilla, etc.), and finally became conductor of the royal band. During the Carlist war he fled to Bordeaux, where he found an appointment. From 1845 to 1849 he lived at Paris, and afterwards became maestro at Notre Dame Church, Barcelona, which post he held until his death. Specially deserving of mention are his *Last Judgment* (oratorio), a Requiem for Ferdinand VII., and a *Stabat Mater*. A theoretical work of his on harmony and composition appeared at Paris in French translation (1848).

Andrien. (See ADRIEN.)

Andries, Jean, b. April 25, 1798, Ghent, d. there Jan. 21, 1872; in 1835 professor of the violin and ensemble classes, in 1851 successor of Mengal as director of Ghent Conservatoire, then until 1855 solo violinist at the theatre, and from 1856 honorary director of the Conservatoire. He published some historical works: "Aperçu historique de tous les instruments de musique, actuellement en usage"; "Précis de l'histoire de la musique depuis les temps les plus reculés, etc." (1862); "Instruments à vent. La flûte" (1866); "Remarques sur les cloches et les carillons" (1868).

And^{te}, abbr. for *Andante*.

And^{tino}, abbr. for *Andantino*.

Anemochord (*Animocorde*), a pneumatic stringed instrument, a clever attempt of the pianoforte manufacturer, J. J. Schnell, in Paris (1789), by means of wind artificially produced (by bellows), to give an Æolian-harp effect to really artistic music on an instrument resembling a pianoforte. (Cf. "Allgemeine Musikalische Zeitung," 1798, p. 39, f.) The idea was afterwards taken up by Kalkbrenner and Henri Herz, the latter of whom named his instrument, constructed in a similar manner, *Piano Æolien* (1851).

Anerio, (1) Felice, one of the most distinguished of Roman composers of the time of Palestrina, b. 1560, Rome, d. there, 1630; pupil of G. M. Nanini. On April 3, 1594, he became the successor of Palestrina as composer of the Papal Chapel (Ruggiero Giovannelli receiving the post of maestro). Several of Anerio's compositions passed for a long time as those of Palestrina ("Adoramus te, Christe," and a *Stabat Mater* for three choirs). Printed copies exist of A.'s works of the period 1585-1622: several books of madrigals à 5-6, two books of hymns, cantica, and motets, besides canzonets and madrigals à 3-4, *Concerti spirituali* à 4, litanies à 4-8, and separate motets, etc., in collections. Many manuscripts are preserved in Roman libraries.—(2) Giovanni Francesco, according to the scanty information which the titles and dedications of his works afford, was probably a brother of the former, b. about 1567, Rome; from 1575 to 1579 chorister at St. Peter's under Palestrina; about 1609 received an appointment at the Court of Sigismund III. of Poland; in 1610 maestro di cappella at Verona Cathedral; 1611, Prefect at the Jesuit College of St. Ignaz; 1613-20, maestro at the Jesuit Church, St. Maria di Monti, at Rome; and in 1616 (at the age of 49) took holy orders. His first work, a book of madrigals à 5, appeared at Venice in 1599; those which appeared after 1620 were not edited by him, so that he probably died in this year. A. arranged Palestrina's *Missa Pape Marcelli* à 6, for four voices, in which form it passed through an endless number of editions. His own compositions (madrigals, motets, litanies, canzonets, psalms, etc.) are based partly on the traditions of the 16th century, partly on the innovations of the 17th (solo singing, with figured bass).

Anet, Baptiste. (See BAPTISTE.)

Anfossi, Pasquale, a once famous opera composer, b. April 25, 1737, Naples, d. Feb., 1797, Rome; pupil of Piccini. He wrote his first opera, *Cajo Mario*, for Venice in 1769, made a name with *l'Incognita perseguitata* in 1773 at Rome, and afterwards won triumphs, so long as his works were specially praised up to the skies in order to depreciate those of his teacher, Piccini. He wrote in all 54 operas (1769-96). In Paris he met with no success (1780). After

being conductor for two years at the Italian Opera, London (1781-3), he brought out operas at Prague, Dresden, and Berlin, and then returned to Italy, and in 1791 took the post of maestro at the Lateran. In his last years he was chiefly occupied with sacred compositions (four oratorios, masses, psalms, etc.).

Angelet, Charles François, b. Nov. 18, 1797, Ghent, d. Dec. 20, 1832; pupil of the Paris Conservatoire. He was trained under Zimmerman, became an excellent pianist, and studied composition under Fétis after he had settled down as teacher of music in Brussels. In 1829 he was appointed court pianist to King William of the Netherlands. His compositions consist principally of pianoforte pieces (fantasias, variations, etc.), yet among them are a trio, and a symphony which obtained a prize.

Angelica (*Vox a.*, "Angel's voice"). An organ stop, generally of 4 ft., which, like the *Vox humana* (8 ft.), is constructed in various ways, for the most part with free vibrating reeds and short tubes.

Angeloni, Luigi, b. 1758, Frosinone (States of the Church), d. 1842, London. He was on the committee which issued the proclamation of the Roman Republic in 1799, and was therefore forced to escape. He went to Paris, but in 1801 was implicated in the conspiracy of Ceracchi and Topino-Lebrun, and suffered ten months' imprisonment. In 1823, on account of his relations with Carbonari, he was expelled from Paris, and went to London. A. published an important work: "Sopra la vita, le opere ed il sapere di Guido d'Arezzo" (1811).

Anglaise, "English Dance." This was the old name for the dance now called *Française* (q.v.). Many other English dances (ballads, hornpipes, etc.) were, however, called *Anglaises*.

Anglebert, Jean Henri d', chamber-musician to Louis XIV., published in 1689 "Pièces de Clavecin," among which were 22 variations on the "Folies d'Espagne," to which Corelli also set variations in 1700. A. belongs to the better class of old writers for the clavier; in the preface to the work mentioned above there are explanations with regard to the manner in which certain ornaments (*Tremblement simple* and *appuyé*, *Cadence*, *Double*, *Pincé*, *Chute*, *Port de voix*, *Coulé*, *Arpège*) should be performed.

Angoscioso (Ital.), full of anguish; with fear.

Anhang (Ger.), coda (q.v.).

Anima (Ital.), soul; *con a.*, *animato*, *animando*, "with life," with warmth, with fire.

Animoso (Ital.), eager, spirited.

Animuccia, Giovanni, b. at the end of the 15th or beginning of the 16th century, d. 1570, or beginning of 1571, Rome. He was the real predecessor of Palestrina, not only in office (Palestrina became his successor as maestro at St. Peter's), but also in the manner in which, amid contrapuntal devices of every kind, he

strove after harmonic clearness. The name of Animuccia is, however, more frequently associated with the species of composition named *Oratorio* (q.v.), as one of the originators; his "Laudi" composed for Neri's Oratorio were, however, not in any way connected with this form of art, but simple songs of praise, hymn-like in character. A. was appointed maestro at the Vatican in 1555. The following of his compositions appeared in print: A volume of masses (1567), two volumes of Magnificats, a Credo à 4, also several volumes of motets, psalms, sacred madrigals, and hymns; but many works must have remained in manuscript in the Vatican library.—His brother, PAOLO, likewise a contrapuntist of importance, was maestro at the Lateran (1550-52), and died in 1563. Only detached works of his have, however, been preserved in collections.

Ankerts d'. (See DANKERS.)

Ankteriasmus (Gr.), infibulation, a mild form of castration (to prevent mutation).

Anna, Amalia. (See AMALIA (1).)

Annibale, a contrapuntist of the 16th century, b. Padua (hence called Patavinus or Padovano). In 1552 he became organist of the second organ at St. Mark's, Venice; his successor was Andreas Gabrieli (1556). The following of his compositions have been preserved: a book of motets à 5, and one à 6 (1567); madrigals à 5 (1583); and motets à 4 (1592); also two masses and a few madrigals in collections (1566 and 1575). Neither the year of his birth nor of his death is known.

Anschlag (Ger.), obsolete term for a particular kind of appoggiatura (q.v.).

Anschütz, (1) Joh. Andreas, b. March 19, 1772, Coblenz; grandson and pupil of the court organist and Electoral musical director A. at Trèves. He studied jurisprudence at Mayence, and died as State Attorney at Coblenz (1858). In 1808 he established at Coblenz a musical society, together with a school for instrumental and vocal music, which was subsidised by the state. A. was an excellent pianist, and published successful compositions, especially for pianoforte.—(2) Karl, son of the former; a first-rate conductor, b. 1815, Coblenz, d. Dec., 1870, New York; a pupil of Fr. Schneider. In 1844 he undertook the direction of the institute of music established by his father, but went in 1848 to England, and in 1857 to America. For several years he was opera conductor under Ullmann at New York, and in 1864 undertook a German opera season on his own account. He appears only to have composed small pianoforte pieces.

Anselm von Parma (Anselmus Georgius Parmensis), a man of wide learning, who flourished in the 15th century, author of the treatise, "De harmonia dialogi," supposed to have been lost, but discovered at Milan in 1824.

Answer, a term used in fugue (q.v.).

Antegnati, an organ-builder, organist, and composer at Brescia; b. about 1550, d. about 1620. He published masses, motets, psalms, *canzoni*, as well as several works in organ tablature.

Anteludium (Lat.), prelude, introduction.

Anthem. A form of art peculiar to England; corresponding somewhat to the German Church-Cantata, but differing from it in the direction of the motet. The word A. is derived from Anti-hymn or Antiphon, and referred originally to alternate singing; but even in the A. of the olden time (Tye, Tallis, Byrd, Gibbons) there is no longer any trace of such meaning. The A. was introduced into the English Church as an essential element of divine service in 1559; it attained to higher importance through the contributions to this branch of musical art by Purcell and Handel. A distinction is made between "full" and "verse" anthems; in the former the chorus predominates, in the latter soli, duets, etc., have the prominent place; in both kinds the orchestra sometimes takes part. The words are Biblical (Psalms, Proverbs, etc.).

Anthologie (Fr. and Ger.), anthology, a collection of choice compositions; lit., "a gathering of flowers."

Anthropoglossa, the *vox humana* stop in the organ.

Anthropophony, science of (Gr.), treats of the nature of the human voice.

Anticipation (Lat. *Anticipatio*), a term used in harmony for the entry in advance of a note or notes belonging to the chord on the next beat, and forming, for the most part, a dissonance with the harmony on which they fall; they must not, however, be understood in that sense, but as entering before their time, thus:



The A. at *b*, in the old masters, almost invariably occurs in full closes; it can, without any alteration of meaning, be extended to all the parts (*c*). It is much more difficult to explain anticipations in the middle of a cadence, entering on unaccented beats, and suggesting new harmonies, thus:



This passage occurs in Bach's two-part Invention, No. 9, and the *d flat* is an entry in advance of sub-dominant harmony, while the under part keeps firmly to the tonic. In any case the sub-dominant is not fully felt until after the bar-stroke.

Antienne (Fr.), antiphony. (See ANTIPHON.)

Antiphon (Fr. *Antienne*, cf. also ANTHEM.) This term really implies the alternate singing between two choirs. It is one of the oldest elements of the Catholic Ritual service, and, according to the testimony of Aurelianus Reomensis (9th century), was adopted by St. Ambrosius from the Greek Church, and transplanted into Italy; St. Chrysostom is said to have introduced antiphonal singing into the Greek Church. A. at the present day merely means a verse of a psalm sung first by the priest and afterwards by the choir.

Antiphonical, *antiphonically* ("sounding against"). This was a term applied by the ancient Greeks (already by Aristotle) to the interval of the octave, the only harmony of which they made use. (Cf. PARAPHONY.)

Antiphonary, really a collection of the Antiphons of the Catholic Ritual, and then generally a collection of church music for festival days, of Antiphons, and also responses, offertories, communion services, hallelujahs, "tractus" melodies, hymns, and psalms for the various hours of the day.

Antiquis, Johannes de, maestro at the church of St. Nicholas, Bari (Naples) in the second half of the 16th century. He published a collection "Villanelle alla Napoletana" (1574) by local composers, including himself; and a collection of "*canzone*" (1584). A volume of madrigals à 4 of his appeared also in 1584.

Antiquus, Andreas (*de Mondona*), a music-printer at Rome, perhaps the *Andreas de Antiquis* of whom Petrucci printed some *frottola* (1504-8). He published a volume of masses, "Liber XV. missarum," 1516, by the most distinguished masters (Josquin, Brumel, Pipelare, etc.).

Antistrophe. (See STROPHE.)

Antithesis (Gr.), countersubject; *antithetically*, by way of contrast.

Anton, Konrad Gottlob, professor of Oriental languages at Wittenberg from 1775; d. July 3, 1814. He wrote on the metrical system of the Hebrews, and attempted to decipher their accents as musical notes; his pamphlets only rank as curiosities in the history of music.

Antony, Franz Joseph, b. Feb. 1, 1790, Münster (Westphalia), d. there 1837. From 1819 he was musical director at the cathedral in that city, and from 1832 cathedral organist as successor to his father. Besides sacred compositions, he published an "Archäologisch-liturgisches Gesangbuch des Gregorianischen Kirchengesangs" (1829), and a "Geschichtliche Darstellung der Entstehung und Vervollkommnung der Orgel" (1832).

Aoidos (Gr.), a singer in ancient Greece. (Cf. RHAPSODIST.)

Apel, Joh. August, b. 1771, Leipzig, d. there Aug. 9, 1816; took his degree of *Dr. juris* at

Leipzig, afterwards became member of the council there. He published two interesting works on rhythm in opposition to Gottfried Hermann's "Elementa doctrinae metricae," viz., a series of articles in the *Allgemeine musikalische Zeitung* of 1807 and 1808, and a comprehensive "Metrik" (1814-1816, 2 vols.).

Apell, Joh. David von, b. Feb. 23, 1754, Cassel, d. there 1833, secret member of the board of finance, and theatre intendant; member of the Academies of Stockholm, Bologna (Philharmonic) and Rome (Arcadian). He was a very prolific composer (partly under the pseudonym Capelli) in the department of sacred music (a mass dedicated to Pius VII., for which he received the order of the Golden Spur, etc.), as well as in that of the opera, cantata, and instrumental music. He also wrote "Galerie der vorzüglichsten Tonkünstler und merkwürdigen Musikdilettanten in Cassel vom Anfang des 16 Jahrhunderts bis auf gegenwärtige Zeiten" (1806).

Apertus (Lat.), open. A term applied to organ pipes that are open at the top, to distinguish them from stopped pipes.

Aphony (Gr.), deprived of voice, to be distinguished from *Alaly*, speechlessness, dumbness. This is a sign that the larynx is out of order, and it can proceed from causes of the most varied kind (inflammation, abscesses, paralysis, etc.). A. only takes away tone from the voice, and thus produces thickness of speech.

Apollon (Apollo), the Greek god of light who awakens the lute of Nature and orders the movements of the planets, the harmony of the spheres; hence called the god of poetry and music, in whose train are the muses ("Musa-getes"). In honour of A. the Pythian Games were celebrated every four years at Delphi, at which musical contests occupied the foremost place.

Apollonicon, an instrument constructed at London by Flight and Robson (1812-16), and taken to pieces in 1840. It was both a gigantic orchestration and an organ with five manuals.

Apotome was the name given in ancient Greece to the interval now called a "chromatic semitone;" the diatonic semitone was named *Limma* (*a-b flat*, *Limma*; *b flat-b natural A.*). According to our acoustical calculations, the diatonic semitone (15 : 16) is greater than the chromatic (24 : 25, likewise 128 : 135), but with the ancients it was the reverse, for the *Limma* consisted of the remainder after two whole tones (both as 8 : 9) had been subtracted from a fourth (3 : 4), i.e. $\frac{3}{4} : [\frac{8}{9}]^2 = \frac{27}{16}$, whilst the A. was the remainder after the *Limma* ($\frac{27}{16}$) had been subtracted from the whole tone (8 : 9), i.e. $\frac{10}{11}$. (Cf. TONE, DETERMINATION OF.)

Appassionato (Ital.), with passion, i.e. in an agitated manner and with emphatic expression.

Appel, Karl, b. March 14, 1812, Dessau,

where he still resides. He is known by his quartets for male voices, especially those of a humorous kind.

Appenato (Ital.), distressed, in a sorrowful manner.

Applicatur (Ger.), fingering.

Appoggiando, **Appoggiato** (Ital.), leaning and leaned against. These terms are applied to notes which are connected with others—to syncopations and suspensions—and are also synonymous with *col portamento di voce*. (Vide PORTAMENTO.)

Appoggiatura (Ital., Ger. *Vorschlag*, Fr. *Port de voix*). This term is applied to the ornaments of a melody which, as accessory, are indicated by small notes, and are not counted in the time-value of the bar. There are two kinds of appoggiatura which must be carefully distinguished, the long and the short A. (1) The long A. is only the expression of an harmonic relationship by means of the notation; long appoggiatura notes are holding-back notes, and the term *suspension* ("Vorhalt") would be the most suitable for them. In former times composers preferred to cover and hide suspensions taken without preparation by writing them as small ornamental notes; at the present day such anxiety is unknown, and accordingly the long A. has become quite obsolete. Therefore in new editions of old works (before Beethoven) it should be removed, and the amateur no longer tortured by having to learn the rules for the execution of the same; by this means many faults would be rendered impossible. As appoggiaturas have no time value, the note before which the free suspension occurs (the principal note written as a large one) is marked with the full value which both together have; but the suspended note with the value which it is actually to have. Thus the mode of execution is quite simple, if the small note is played as written, and the following note with what remains of the value:

Written

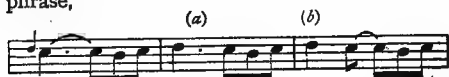
Played

Written Played Not

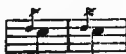
N B, a) b) N B, c)

Only in duple ternary time (2 triplets = $\frac{8}{9}$, $\frac{4}{9}$, etc.) there is sometimes a difficulty, when, instead of the correct mode of writing as at N B, a), the incorrect as at b) is employed; in both cases the execution should be as at N B, c. On

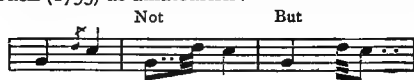
the other hand it is better to render the phrase,



not as at *a*, but as at *b*; and even here the mode of writing is not altogether free from misconception.—(2) The short A. (at any rate in 19th century publications) is distinguished from the long by means of a cross stroke through the tail (it is never written as a note of larger value than the quaver):



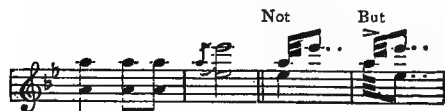
But the short A. offers another problem, viz., whether it should be given at the beginning of the note-value of the principal note, or whether it should take from the value of the previous note. There have been advocates for both modes of executing the ornament, but the best masters have decided that the A. must enter on the beat, the short as well as the long; the other mode was already condemned by Ph. E. Bach (1753) as amateurish:



As the short A. is always played very quickly, it would be difficult to distinguish between the two but for the fact that the accentuation in the one case differs entirely from that in the other. The *appoggiatura* note has the accent, but cf. NACHSCHLAG. When there are several notes, as in the *Schleifer* (*a*) and the *Anschlag* (*b*), the first note is likewise the accented one.



Also when an A. occurs before the note of a chord, it is executed in a similar manner. But an exception occurs when an A. in a melody is strengthened by octaves, as for example (Schubert):



The first mode of execution would be false, for it would result in two-part writing not intended by the composer.—(3) There are A. notes which hold a middle place between the long and the short A., and by many are reckoned as belong-

ing to the latter. Such are A. notes which have the fourth part of the value, or even less, of the principal note, but yet no cross stroke. These too are performed with the exact value given to them by the composer.



Appun, Georg Aug. Ignaz, b. Sept. 1, 1816, Hanau, d. there, Jan. 14, 1885. He studied under A. André and Schnyder von Wartensee (theory), Suppus and Al. Schmidt (pianoforte), Rink (organ), and Mangold (cello). He was accomplished in many ways as a musician, and played nearly every kind of instrument. Up to about 1860 he laboured successfully at Frankfort as a teacher of theory, and of instrumental and vocal music. From that time he devoted himself exclusively to investigations in acoustics, and to the construction of delicate acoustical apparatus, and constructed an harmonium with a scale of 53 degrees (pure intonation, see TONE, DETERMINATION OF, etc.), which was the means of his entering into close relationship with authorities like Helmholtz, v. Oettingen, etc., acquiring thereby great fame.

A première vue (Fr.), **A prima vista** (Ital.), at sight.

Aprile, Giuseppe, an eminent contraltist and teacher of singing; b. Oct. 29, 1738, Bisceglia, d. 1814, Martina. From 1763 he was for several years an ornament on various operatic stages (Stuttgart, Milan, Florence, Naples), and lived afterwards in Naples as a teacher of singing. A. studied under Avos, and was the teacher of Cimarosa and Manuel Garcia, junior. Up to now there does not seem to be sufficient ground for the attempts which have been made to turn the one A. into two, because in 1809 a tenor singer A. distinguished himself at the Pergola, Florence. Aprile's vocal method with solfeggi, entitled "The Italian Method of Singing, with 36 solfeggi," first appeared in London at Broderip's.

Aptommas, the name of two brothers, distinguished harpists, who have written good music for their instrument. The one was born in 1826, the other in 1829 at Bridgend. Both are teachers, particularly of the harp, in London.

A punta d'arco (Ital.), with the point of the bow.

A punto (Ital.), exact, in accurate time.

A quatre mains (Fr.), **A quattro mani** (Ital.), for four hands; expressions used in speaking of pianoforte and organ duets.

A quatre voix (Fr.), **A quattro voci** (Ital.), for four voices.

Arabians and Persians. The music of the A. and P. has been described in a monograph by R. G. Kiesewetter (1842). According to this writer the Arabians, before Islamism, had no musical culture worthy of the name; but a flourishing period of musical art commenced after the conquest of Persia (7th century), when the old Persian culture passed over to the conquerors, and blossomed afresh. The oldest Arabian writer on music is Chalil (d. 776 after Christ), who wrote a book of rhythms (metre) and a book of tones. In the 10th century Alfarabi (q.v.) attempted to introduce the Greek theory. Persian writers on music first appear in the 14th century, after Persia had escaped from the rule of the Turks and had come under that of the Mongols, under which (especially under Tamerlane) the arts and sciences put forth fresh blossoms. The founder of the new Persian school was Ssaffieddin, an Arabian; his principal work, the "Schereffije," was written in the Arabian tongue. Other distinguished representatives are: Mahmud Schirasi (d. 1315), Mahmud el Amul (d. 1349), and Abdolkadir Ben Isa (in the Persian language). The musical system of these writers is that which arose in Persia whilst under Arabian rule, undoubtedly containing old Arabic elements against which Alfarabi had already fought. The peculiarity of this system is the division of the octave into 17 parts (third-tones); if we take the first note as *c*, then (according to Abdolkadir's monochord) the others are: 2 *d*♭, 3 *e*♭, 4 *d*, 5 *e*♭, 6 *f*♭, 7 *e*, 8 *f*, 9 *g*♭, 10 *a*♭, 11 *g*, 12 *a*♭, 13 *b*♭, 14 *a*, 15 *b*♭, 16 *c* ♯, 17 *d*♭, 18 *c*, or, if we ignore differences which are absolutely imperceptible (cf. TONE, DETERMINATION OF), they may be indicated otherwise (cf. LETTER-NOTATION): *c*, *c*♯, *d*, *d*♯, *e*, *e*♯, *f*, *f*♯, *g*, *g*♯, *a*, *a*♯, *b*, *b*♯, *c*, *c*. It is not by chance that this system offers a great number of almost absolutely pure thirds, viz., *c*, *e*, *d*♯, *e* *g*♯, *f* *a*, *g* *b*♯, *a* *c*♯, *b* *d*♯, *b* *d*♯. (CF. MESSEL.) In face of this solid practical substratum we may, perhaps, venture to conclude that the twelve principal keys (Makamat) of the theorists are only theory; practical music really makes no keys, but melodies. The keys are as follows (the tone names are given according to the above numbered scheme): *Ushak* = *c*, *d*, *e*, *f*, *g*, *a*, *b*♭, *c*; *Newa* = *c*, *d*, *e*♭, *f*, *g*, *a*♭, *b*♭, *c*; *Buselik* = *c*, *d*♭, *e*♭, *f*, *g*♭, *a*♭, *b*♭, *c*; *Rast* = *c*, *d*, *e*, *f*, *g*, *a*, *b*♭, *c*; *Irak* = *c*, *d*, *e*, *f*, *g*, *g*♯, *a*, *b*♭, *c*; *Iszfahan* = *c*, *d*, *e*, *f*, *g*, *a*♭, *b*♭, *c*; *Zirefshend* = *c*, *d*, *e*♭, *f*, *f*♯, *g*♯, *a*, *b*, *c*; *Busurg* = *c*, *d*, *e*, *f*, *f*♯, *g*, *a*, *b*♭, *c*; *Sengule* = *c*, *d*, *e*, *f*, *f*♯, *a*, *b*♭, *c*; *Rehawi* = *c*, *d*♭, *e*, *f*, *g*♭, *a*♭, *b*♭, *c*; *Husseini* = *c*, *d*♭, *e*♭, *f*, *g*♭, *a*♭, *b*♭, *c* (= *Buselik*); *Hidschas* = *c*, *d*♭, *e*♭, *g*♭, *a*♭, *b*♭, *c*. Already in the 14th century the

Western tone system of seven fundamental tones and five intermediate tones was known in Persia, and obtained firm footing there, especially in the practical use of music; the theorists, however, stuck to the Messel system (q.v.) even up to recent times. According to Alfarabi, the lute (q.v.) was the chief musical instrument of the Arabians. They received it from the Persians, and, indeed, according to information derived from Arabian writers before the period of Islamism the Persians may have got it from the Egyptians (see EGYPT) during the period of their rule in Egypt (525-323 B.C.). A degenerate form of the lute was the *Tanbur* (with long neck, small resonance-box, and only three strings tuned in unison). The Persian writers of the 14th century make mention besides of stringed instruments similar to our zither: Kanun (evidently derived from the Greek monochord, canon), Tschenk and Nushet, as well as the *stringed instruments* Kemangeh and Rebab (Rubeb), the origin, according to general belief, of stringed instruments (q.v.) in the West. But against this may be placed the fact that the primitive construction of these instruments (the sounding case of the Kemangeh is a coconut shell slit open, and covered with fish-skin, and that of the Rebab a four-cornered chest running upwards to a point), which has remained the same up to the present day, and the striking fact that the *fidula* (*fedel*, *viola*, *viella*) was already known to Western writers in the 9th century, and the oldest representations show a highly developed form, whereas before the 14th century the Orientals make no mention of any instruments of the kind. The wind instruments were of two kinds, *Ney* (beaked-flute), and *Arganum* (Organum? Bagpipe). The number of names used by writers for Arabic-Persian instruments is very great, yet it can be shown that many of the same refer to one and the same instrument. (CF. Kiesewetter's "Die Musik der A. und P.," p. 90, etc.)

Araja, Francesco, Italian opera composer, b. 1700, Naples, d. about 1770, Bologna; produced in 1730 his first opera, *Berenice*, at Florence. He soon acquired fame, and went in 1735 with an Italian Opera company to Petersburg, where he wrote Italian and Russian operas, and with great success. His *Cephalos and Prokris* (1755) is the oldest Russian opera. In 1759 he returned to Italy. A plan for a new journey to Russia (1761) was speedily abandoned, owing to the assassination of Peter III. A. also wrote a Christmas oratorio.

Aranda, (1) Matheus de, Portuguese musician, Professor of Music at Coimbra University (1544), wrote: "Tratado de cantollano y contrapuncto por Matheo de A., maestro de la capilla de la Sé de Lixboa," etc. (1533). —(2) Del Sessa d', an Italian composer of the 16th century, spoken of in high terms by M. Prætorius; a volume of madrigals à

4 of his was published in 1571 by Gardano at Venice.

Arauxo (*Araujo*), Francisco Corrêa de, Spanish Dominican monk, d. Jan. 13, 1663, as Bishop of Segovia. He wrote: "Tientos y discursos musicos y facultad organica" (1626), and "Casos morales de la musica" (MS.).

Arbeau, Thoinot, pseudonym of *Jean Tabourot*, an official at Langres towards the end of the 16th century; he published, "Orchésographie," etc. (1589 and 1596), a literary curiosity, in which dancing, drum and fife playing, are taught in dialogue form, and by means of a kind of tablature. (Cf. CHOREOGRAPHY.)

Arbitrio (Ital.), free-will; *a suo a.*, at one's pleasure.

Arbuthnot, John, English doctor, physician-ordinary to Queen Anne (1709), d. Feb. 27, 1735. He was a warm partisan of Handel's in the composer's disputes with the members of his opera company. He gave interesting details about various personages in his "Miscellaneous Works."

Arc., abbr. for *arco* (bow).

Arcadelt, Jacob (also written *Fachet Arkadelt*, *Archadet*, *Harcadelt*, *Arcadet*), celebrated Netherland composer, b. about 1514; went to Rome, and became teacher of singing of the boys' choir at the Papal Chapel (1539), then singer there (1540), later on chamberlain to an abbot (1544). He followed the Duc de Guise to Paris about 1555, where we find him with the title of *Regius musicus* (1557). A goodly number of Arcadelt's compositions have come down to us, principally six books of madrigals à 5, in which form of art A. chiefly excelled (1538-56), and a volume of masses à 3-7 (1557; his publishers, Gardano and Scoto at Venice, and Le Roy and Ballard at Paris, were the most celebrated of that time). Many motets, *canzoni*, etc., are to be found in collections of the period.

Arcadia (*Accademia degli Arcadi*), a society of artists (poets and musicians), founded at Rome in 1690. The members bore old Greek shepherds' names.

Arcais, Francesco, Marchese d', b. Dec. 15, 1830, Cagliari (Sardinia), d. Aug. 15, 1890, Castelgandolfo, near Rome, was for many years musical critic of the *Opinione*. He had an excellent pen, but his tastes were somewhat antiquated, and he held in horror, not only Wagner, but any departure from Italian opera in the good old sense of the term. He himself made several attempts at composition (three operettas), but met with little success. A. was also a contributor to the Milan *Gazetta musicale*. During the last years of his life he resided in Rome; he followed the *Opinione* from Turin, passing through Florence.

Arcato (Ital.), played with the bow.

Archadet. (See ARCADELT.)

Archambeau, Jean Michel d', Belgian composer, b. March 3, 1823, Hervé, was at the age of 15 teacher of music at the college there. He was afterwards organist at Petit Rechain, and has written masses, litanies, motets, romances, and drawing-room pieces.

Archeggiare (Ital.), to play with the bow.

Archer, Frederick, excellent English organist, b. June 16, 1838, Oxford; was trained at London and Leipzig. He was at first conductor, but since 1881 has been organist at Brooklyn (New York). He has published works on the organ and organ compositions, and was for some time editor of *The Key-Note*.

Archi . . . and **Arci** . . . as a prefix to the names of old instruments, refers to a specially extensive compass, and to large size, as, for example, *Archicymbal* (*arcicembalo*), an instrument with six keyboards, constructed in the 16th century by Vicentino; it had special keys and strings for the three ancient genera—the diatonic, chromatic, and enharmonic; *Archiliuto* (*arciliuto*, Fr., *archiluth*, Ger., *Erzlaute*; cf. BASS LUTE, CHITARRONE, and THEORBO), *Archiviola di Lira* (Lirone, Accordo, Lira da Gamba, the largest kind of lyres [viols with many strings]), etc.

Archytas, a Greek statesman and Pythagorean philosopher, at Tarentum circa 400-365 B.C. He was a celebrated mathematician, probably the first whose divisions of the tetrahedron fixed the ratio of the third at 5 : 4 (handed down by Ptolemy). Only fragments of his writings have been preserved.

Arco (Ital.), bow; *coll' arco* (abbr. *arc.*, *c. arc.*), *avcato*, "with the bow." A sign for stringed instruments to be after a *pizzicato* passage, that the bow is to be used again.

Ardente (Ital.), with fire and ardour.

Arditi, (1) Michele, Marchese, b. Sept. 29, 1745, Presiccia (Naples), d. April 23, 1838; a learned archaeologist and composer, in 1807 director of the Bourbon Museum, in 1817 chief inspector of excavations in the kingdom of Naples. He wrote one opera, *Olimpiade*, as well as numerous cantatas, arias, and instrumental works.—(2) Luigi, b. July 22, 1822, Crescentino (Vercelli). He studied at the Milan Conservatorio, was a violinist and maestro at Vercelli, Milan, Turin; he went in a similar capacity to Havannah, New York, Constantinople, and finally to London, where he conducted the Italian Opera for several years, and he has since been living as music teacher and composer. His name has become specially popular through his vocal dances, of which "Il bacio" has made the round of the world. He has also written three operas, as well as instrumental pieces (pianoforte fantasias, scherzo for two violins, etc.).

Ardito (Ital.), with spirit and boldness.

Aretinian (*Guidonian*) Syllables, same as sol-

misation syllables (*ut, re, mi, fa, sol, la*), which Guido d'Arezzo first employed as tone-names. (Cf. SOLMISATION.)

Argine, Constantino dall', b. May 12, 1842, Parma, d. March 15, 1877, Milan. A favourite composer of ballets in Italy; he also produced several operas.

Aria (Ital., Ger. *Arie*) is the name given to solo vocal pieces developed at length, and with orchestral accompaniment, whether taken from an opera, cantata, or oratorio; or it may stand for a detached work (concert aria) intended for concert performance. It differs from the ballad, which also has orchestral accompaniment, in that it is lyrical, *i.e.* expresses feelings in the first person, while the ballad relates (epico-lyric). The expression can rise to a high degree of dramatic power, when speech, passing from simple description and reflection, takes the form of apostrophe; hence there are arias which are monologues set to music, while others appear as parts of a great ensemble scene. A special group is formed by the *sacred arias* (*Church arias, Aria da chiesa*), which are either prayers or devout meditations, and express moods of the most varied kind (contrition, anguish, thankfulness, joy, mourning, etc.). The A. differs from the Lied in that it is laid out altogether on a broader plan, but principally in its exterior condition, for the Lied is only accompanied by one or a few instruments (*Klavierlied*, Lied with violin or 'cello and pf.). Arias of small compass, which closely resemble the Lied, and which, when a pianoforte accompaniment is substituted for the orchestra (as is always the case in drawing-room performances), entirely lack the feature which distinguishes them from the Lied, are called *Cavatinas, Ariettas*, or even actually *Lieder*. (COUPLET, CANZONE.) The French word *Air* has, at the present day, a much more general sense, and fairly answers to the word "melody," *i.e.* it is used as much for vocal pieces of various kinds as for instrumental pieces, provided only that a beautiful melody forms their chief feature. In the 17th and 18th centuries the word *Arie* had the same meaning in Germany, and there was the *Spieldarie* (Instrumental A.), as well as the *Gesangsarie* (Vocal A.). The A. was developed into a fixed art-form of high importance in the so-called *grand* or *da capo* A., which consists of two sections, contrasting with each other in mood, movement, and mode of artistic treatment. The first section gives the vocalist an opportunity to display his or her agility of voice; there are many repetitions of words, and the theme is richly developed; while in the second section the vocal part is quieter, and on that account displays richer harmonic and contrapuntal means. This second section is followed by a *da capo*, *i.e.* the first is faithfully repeated, only with rich ornamentation on the part of the singer. An essential element of the

grand A. is the instrumental *ritornello* at the commencement, containing the principal melody. The ever-increasing demands resulting from the ever-increasing virtuoso capabilities of the singers became of such prime importance in Italian opera, that composers had in the first place to think about writing grateful numbers for the singers; and thus the grand A. became the *coloratura* or *bravura* A. The "da capo" A. arose already in the 17th century (see SCARLATTI, 1), and flourished until about the end of the 18th century; it has now gone out of vogue, and has given place to a freer multiform treatment of the A. The literal *da capo* has been given up, as undramatic; the *ritornello* is only to be found exceptionally, and the thematic articulation of the A. is fixed by the demands of the text, so that it is frequently in rondo form, or includes an allegro movement between two movements in slower time, etc. The *aesthetic meaning* of the A. in the musical drama (opera) is a pause in the action in favour of the broader unfolding of a lyrical moment. Wagner and his adherents look upon such as unauthorised and offensive in style, while another strong party looks upon the A. as the finest flower of dramatic music. These are questions of great importance concerning which it is impossible to come to an understanding, but only to take a side. The bravura aria written solely for the virtuoso is aesthetically a reprehensible thing, but between that and the great A. in *Fidelio* there is a difference great enough for the despisers of the former to be admirers of the latter.

Aribo, Scholasticus, about 1078; he was the author of an extremely valuable treatise on the theory of music, giving a commentary on the writings of Guido d'Arezzo. It is printed in Gerbert's "Script," II.

Arienzo, Nicola d', b. Dec. 24, 1842, Naples, pupil of V. Fioravanti, G. Moretti, and Sav. Mercadante; produced, at the age of nineteen, his first opera, *La Fidanzata del Perucchiere*, at Naples, which up to 1880 was followed by seven others, among which, *La Figlia del Diavolo* (1879), attacked by the critics as too realistic and of forced originality. He also wrote several overtures. In 1879 appeared his theoretical work, "Introduction of the Tetrachordal System into Modern Music," in which he advocated pure intonation (in place of equal temperament), and together with the two ruling modes, major and minor, asserts the existence of a third, that of the minor second. (Cf. MINOR SCALE.)

Arietta (Ital.; Fr. *Ariette*), same as a small aria (q.v.).

Arion, the fable-encircled singer of Grecian antiquity, who lived about 600 B.C.

Arioso (Ital.) is the term used for a short melodious movement in the middle, or at the conclusion of a recitative. The A. differs from

the Aria in that it has no thematic articulation; it is only a start towards an A., a lyrical movement of short duration.

Ariosti, Attilio, b. 1660, Bologna, a once celebrated opera composer; he made his *début* in 1686 at Venice with the *opéra Dafnis*; at first he closely followed the manner of Lully, but later on imitated that of Alessandro Scarlatti. In 1698 we find A. at Berlin as "Hofkapellmeister." In 1716 he went to London, where, together with Buononcini, he won triumphs until the shining star of Handel threw them both into the shade. In 1728 he published a volume of cantatas by subscription in order to improve his circumstances; in this he succeeded, and thereupon returned to Bologna.

Aristides, Quintilianus, Greek writer on music of the 1st-2nd century A.D.; his work, "*περὶ μουσικῆς*" was published in Meibom's "Antiquae Musicae Auctores Septem" (1652).

Aristotle, (1) The Greek philosopher, pupil of Plato, lived from 384 to 322 B.C. His writings contain little about music, but that little is of the highest importance for the investigation of the nature of Greek music, especially the 19th section of his "Problemata," drawn up in the form of question and answer, which treats exclusively of music; besides some chapters of his "Politica," and some passages of his "Poetica."—(2) Pseudonym of a writer on measured music, who flourished between the 12th and 13th centuries; from various indications he is considered identical with the author of the musical treatise erroneously ascribed to the Venerable Bede (7th century), and published in the collection of his works.

Aristoxenus, a pupil of Aristotle, the oldest and most important of the Greek writers on music (apart from single treatises of Plato and Aristotle), born about 354 B.C. Of his numerous writings the "Harmonic Elements" alone have been preserved complete. Only fragments remain of the "Rhythmical Elements." Both works appeared in Greek and German, with critical comments by P. Marquard, in 1868. (Cf. WESTPHAL.)

Armbrust, Karl F., excellent performer on the organ, b. Mar. 20, 1849, Hamburg; pupil of the Stuttgart Conservatorium, especially of Faisst, whose son-in-law he became in 1874. He succeeded his father already in 1869 as organist of St. Peter's Church at Hamburg, and he is also active as pianoforte and organ teacher at the Hamburg Conservatorium, and as a musical critic.

Armer la clef (Fr.), to indicate the key by means of the signature. *Armure* same as signature.

Armgeige. (See VIOLA.)

Armingaud, Jules, celebrated violinist, b. May 3, 1820, Bayonne; trained in his native town. In 1839 he wished to perfect himself at

the Paris Conservatoire, but was refused on the ground that he was too far advanced. From that time he was active in the orchestra of the Grand Opéra, and he formed a stringed quartet society with Léon Jacquard, E. Lalo, and Mas, which won for itself great fame; of late, increased by some wind players, it has taken the name of *Société classique*. A. has also published some compositions for the violin.

Armonie (*Harmonie*) is said to have been an instrument of the *Ménestriers* from the 12th to the 13th century; probably the same as the *chifonie* (*symphonie*), a name given to the *Vielle* (Organistrum, Hurdy-Gurdy).

Arnaud, (1) Abbé François, b. July 27, 1721, Aubignan, near Carpentras, d. Dec. 2, 1784; went to Paris 1752, became (1765) Abbot of Grandchamps, afterwards reader and librarian to the Count of Provence, and member of the Académie. A. wrote a series of musical essays which are mostly to be found in larger works: his collected writings appeared in three vols. at Paris, 1808. He was a zealous partisan of Gluck's: his letters in relation to this matter are to be found in the "*Mémoires pour servir à l'histoire de la révolution opérée dans la musique par M. le Chevalier Gluck.*"—(2) Jean Etienne Guillaume, b. March 16, 1807, Marseilles, d. there Jan. 1863, favourite composer of romances, known also in Germany (*Zwei Aeuglein so blau*).

Arne, (1) Thomas Augustine, b. March 12, 1710, London, d. there, March 5, 1778; one of the most eminent English musicians, composer of the melody "Rule Britannia." His wife, Cecilia A., daughter of Young the organist, was a famous opera singer, pupil of Geminiani. A. wrote about thirty operas, and music to Shakesperian and other dramas, two oratorios (*Abel*, *Judith*), songs, glees, catches, pianoforte sonatas, organ concertos, etc. The University of Oxford conferred on him the degree of Doctor. A set of eight sonatas by Arne have been republished in Pauer's "Old English Composers."—(2) Michael, son of the former, b. 1741, London, d. about 1806; composed likewise some operas, which he produced with success. In 1770 he attempted the discovery of the philosopher's stone, and built a laboratory at Chelsea. Ruined by the expense, he returned to music, and wrote (1778-83) a number of small pieces for the London theatres.

Arneiro, José Augusto Ferreira Weiga, Vicomte d', Portuguese composer, b. Nov. 22, 1838, Macao (China); he sprang from a noble Portuguese family (his mother was of Swedish descent); studied law at Coimbra, and from 1859 harmony under Manuel Joaquim Botelho, counterpoint and fugue under Vicente Schira, and pianoforte under Antonio José Soares, and commenced to compose with assiduity. A ballet was produced by him, 1866, at the theatre San Carlos, Lisbon, entitled *Ginn*. His

principal work is a *Te Deum*, which was produced first at St. Paul's Church, Lisbon, in 1871, and afterwards in Paris under the title *Symphonic-Cantate* (a name of late much in vogue in France). An opera was produced at the Carlos Theatre, Lisbon, *L'Elisire di Giovinazza*, and another, *La Derelitta* (1885). A. ranks among the most eminent modern Portuguese composers.

Arnold, (1) Geor^g, church composer of the 17th century, b. Weldsberg (Tyrol); at first organist at Innsbruck, afterwards to the Bishop of Bamberg; he published, 1652-76, motets, psalms, and two books of masses in nine parts.

—(2) Samuel, b. Aug. 10, 1740, London, d. Oct. 22, 1802; trained as chorister of the Chapel Royal under Gates and Nares. Already, at the age of twenty-three, he received a commission to write an opera for Covent Garden, which was brought out with success—*The Maid of the Mill* (1765). Up to 1802 he wrote no less than 45 works for the stage, and five oratorios. In 1783 he became organist and composer to the Chapel Royal; 1789, conductor of the Academy of Ancient Music; 1793, organist of Westminster Abbey; in 1773 he obtained the degree of Doctor of Music at Oxford. His most memorable work is perhaps the "Cathedral Music," a collection of the best services by English masters (1790, 4 vols.), a continuation of a work of the same name by Boyce, republished in 1847, by E. F. Rimbault. His edition of Handel's works (1786, etc., 36 vols.) is, unfortunately, not free from faults.

—(3) Johann Gottfried, b. Feb. 15, 1773, Niedernhall near Oehringen (Hohenlohe); excellent cellist and composer. After prolonged study under the best masters (M. Willmann, B. Romberg), and many concert tours in Switzerland and Germany, he became first cellist at the theatre at Frankfort, where he died already, July 26, 1806. His principal works are: five cello concertos, six sets of variations for cello, a *Symphonic concertante* for two flutes with orchestra, etc.—(4) Ignaz Ernst Ferdinand, b. April 4, 1774, Erfurt, a lawyer there, d. Oct. 13, 1812. He published (1803, etc.) short biographies of Mozart, Haydn, Cherubini, Cimarosa, Paesello, Dittersdorf, Zumsteeg, Winter, and Himmel, which were reprinted in 1816 in 2 vols. as "*Galerie der berühmtesten Tonkünstler des 18 u. 19 Jahrhunderts*." He wrote besides: "Der angehende Musikdirektor oder die Kunst ein Orchester zu bilden, etc." (1806).

—(5) Karl, b. March 6, 1794, Neukirchen near Mergentheim, d. Nov. 11, 1873, Christiania; son of Johann Gottfried A., after whose death he was brought up in Offenbach, where Alois Schmitt, Vollweiler, and Joh. Ant. André were his instructors in music. After an exciting life as pianist, he first settled in Petersburg (1819), where he married the singer, Henriette Kisting; from thence he went (1824) to Berlin, 1835 to Münster, and 1849 to Christiania as conductor of the Philharmonic Society and organist of

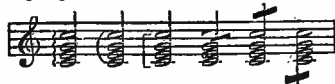
the principal church. Of his compositions may be mentioned a series of excellent chamber-music works (pf. sextet, sonatas, fantasias, variations, an opera, *Ivona*, produced at Berlin 1832, etc.). His son, Karl, b. 1820, Petersburg, pupil of M. Bohrer, was cellist in the royal band at Stockholm.—(6) Friedrich Wilhelm, b. March 10, 1810, Sontheim, near Heilbronn, d. Feb. 13, 1864, as music-seller at Elberfeld; he published ten series of "Volslieder," besides the "Locheimer Liederbuch," Konrad Paumann's "Ars organisandi" (both in Chrysander's "Jahrbücher"), pf. pieces, arrangements of the symphonies of Beethoven for pf. and violin, etc.—(7) Yourij von, b. Nov. 1, 1811, Petersburg, where his father was councillor of state, studied political economy at Dorpat, entered the Russian army in 1831, and went through the Polish campaign; but left the military service in 1838 in order to devote himself entirely to music; he composed the Russian operas, *The Gipsy* (1853) and *Swailana* (1854, gained a prize); and further, overtures, songs, choral songs, etc. He gave lectures on the history of music and acoustics, and became a serious critic. From 1863 to 1868 he lived in Leipzig, showed himself a zealous supporter of new German tendencies, and edited a paper of his own. Since 1870 he has been professor of singing at the Moscow Conservatoire. In 1878 he published "Die alten Kirchenmodi historisch und akustisch entwickelt."

Arnulf von St. Gillen (15th century), author of a treatise printed in Gerbert ("Script" iii.), "De Differentiis et Generibus Cantorum."

Arpa (Ital.), Harp; *Arpanetta*, small or "pointed" harp.

Arpeggiando (Ital.), playing the notes of a chord in succession.

Arpeggio (Ital.), or *arpeggiato*, really "after the manner of a harp." This is a term which indicates that the notes of a chord are not to be struck together, but one after the other, as on the harp. The A. is marked by the written word (or in abbreviated form as *arp.*), or by the following signs:



Only the first sign is now in common use, but the fourth is to be found in Mozart's pianoforte sonatas in the Peters edition (but see ACCIACCIATURA); the last two signify a breaking up of the minim into quavers. Formerly there were special signs for the A. from below (Ex. I.), and for the one from above (II.); the A. from above has now to be indicated by small notes (III.).

I below. II above. III above.



If a long appoggiatura stands before a note of an arpeggio chord, that appoggiatura note belongs to the A., and the other notes follow as at *a*; short appoggiaturas are played as at *b*.



The usual way of playing the A. is to give one quick succession of notes of the series commencing on the beat. Formerly, however, it was usual for the A. sign to serve as an abbreviation for all kinds of chord passages, which naturally had first to be written out once. (Cf. ABBREVIATIONS.) In old compositions for the violin (Bach), one often meets with a series of chords, in notes of long value, with the arpeggio sign, and it is usual to play them in the following, or some similar, manner.



Arpeggione (*Guitar Violoncello*), a stringed instrument similar to the Gamba, constructed in 1823 by G. Stauer, of Vienna. Franz Schubert wrote a sonata for it, and Vinc. Schuster published a Method. The six strings were tuned as follows: E, A, *d*, g, b, e'.

Arpichord, same as HARPSICHORD.

Arquier, Joseph, French opera composer, b. 1763, Toulon, d. Oct. 1816, Bordeaux; wrote more than fifteen operas, six of which were produced at Paris, and nine in the provinces. In 1798 A. became conductor at the Paris theatre, "des jeunes élèves," and some years later he went with an opera troupe to New Orleans, but failed, and returned in 1804.

Arrangement, adaptation of pieces for other instruments than those for which they were written by the composer. For example, the pianoforte score of an orchestral work is an A.; in the same way pianoforte duets are "arranged" as solos; also pianoforte works scored for orchestra are called arrangements. The opposite of A. is an "original composition."

Arriaga y Balzola, Juan Crisostomo Jacobo Antonio, Spanish composer, b. Jan.

27, 1806, Bilbao, d. end of February, 1825. He studied at the Paris Conservatoire under Fétis in 1821, and three years later was undermaster there for harmony and counterpoint. A. also was full of promise as a violinist, but the expectations justified by his youthful genius were frustrated by his early death. Of his compositions only three stringed quartets were printed (1824).

Arrieta, Don Juan Emilio, Spanish composer, director of the Madrid Conservatorio, b. Oct. 21, 1823, Puente la Reina (Navarre); he was a pupil at the Milan Conservatorio from 1842 to 1845, in which city he soon afterwards produced his first opera, *Ildegonda*. He returned to Spain in 1848, and produced a number (up to 1883 already 39) of operas and operettas. He was appointed teacher of composition at the Madrid Conservatorio in 1857, and in 1875 successor of Eslavas as councillor in the ministry of public instruction.

Arrigoni, Carlo, b. Florence at the beginning of the 18th century, an excellent lutenist, maestro to Prince de Carignan. In 1732 he was called to London by Handel's enemies, in order, with Porpora's help, to oust him from popular favour, but he soon had to lower his sails before the great genius.

Arrigo Tedesco (Heinrich der Deutsche), the name given to Heinrich Isaac (q.v.) in Italy.

Arsis (Gr.), heaving, the contrary of *Thesis* (sinking); by these terms the Greeks distinguished between the heavy (accented) and light (unaccented) parts of a bar, so that the heavy one was marked as *Thesis*, and the light as A. (Raising and lowering of the foot in dancing.) The Latin grammarians of the middle ages inverted the meaning, took A. in the sense of raising of the voice (with emphasis), and *thesis* as lowering (without emphasis); and with these meanings the terms are still used in the art of metre, whereas in that of music the old meaning has again come into vogue: lowering (*Thesis*) and raising (A.) of the stick or hand. Thus:—



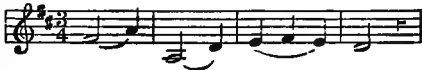
Ancient metre	Th. A. Th. A.
Metre of the middle ages and of modern times	A. Th. A. Th.
Music of the present	Th. A. Th. A.

Artaria, the well-known house at Vienna for prints and music, established by Carlo A. in 1769 as a print shop, and in 1780 as a music publishing house. Three cousins of the same, Francesco, Ignazio, and Pasquale A. were partners from the beginning. A branch of the business at Mayence was closed already in 1793, and at Mannheim a business was established by two brothers of Pasquale, Domenico and Giovanni, on their own account, trading

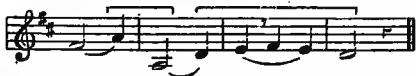
under the name "Domenico A.," and later on, with the bookseller, Fontaine, as partner, under that of "A. & Fontaine." The Vienna business received two new partners in 1793, Giovanni Cappi and Tranquillo Mollo. Cappi retired from the firm in 1796, and set up a publishing house under his own name (afterwards Tobias Haslinger); Mollo did likewise in 1801 (afterwards Diabelli). The inheritor of the business, Domenico A., son-in-law of Carlo, died in 1842; his son, August, is the present proprietor.

Arteaga, Stefano, a Spanish Jesuit, b. Madrid, d. Oct. 30, 1799, Paris. After the order had been suppressed in Spain he went to Italy, and lived for several years in the house of Cardinal Alberghati at Bologna, and in friendly intercourse with Padre Martini, who urged him to write the now celebrated history of opera in Italy. Later on A. went to Rome, where he became intimate with the Spanish ambassador, Azara; he followed the latter to Paris, where he died. His work is entitled "Le Rivoluzioni del Teatro Musicale Italiano" (1783; thoroughly revised, 1785). A work on ancient rhythm, left in manuscript, has disappeared.

Articulation in speech refers to the clear utterance of each syllable; in music to the art of producing and combining sounds, and therefore to the various forms of *legato* and *staccato*. (Cf. ΓΟΥΡΗ.) The meanings of "Articulation" and "Phrasing" have been confused together, and likewise separated in an unsatisfactory manner; and this has caused one of the principal hindrances to a proper understanding of the latter term. *Articulation* is in the first instance something purely technical, mechanical, whilst *Phrasing* in the first instance is something ideal, perceptionable. I articulate properly, if in



I connect the sounds under the same slur, and break off the last note within the slur. I phrase when I perceive that just the last note within the slur and the first within the next slur together form one motive.



(Cf. PHRASING.)

Artist (Fr. *Artiste*), a word specially used in France for actors and opera-singers.

Artôt, name or surname of a distinguished musical family, whose real name was Montagney. The ancestor of the musical branch was (1) Maurice Montagney, named A., b. Feb. 3, 1772, Gray (Haute Saône), d. Jan. 8, 1829. He was bandmaster of a French regi-

ment during the Revolution, went afterwards as first horn player to the Théâtre de la Monnaie, Brussels, where he was also appointed conductor at the Beguine Monastery. A. was at the same time an excellent performer on the guitar and violin, and a teacher of singing.—(2) Jean Désiré Montagney (A.), son of the former, b. Sept. 23, 1803, Paris, d. March 25, 1887, St. Josse ten Noode; pupil of his father, and his successor at the Brussels theatre, first horn player in the regiment of the Guides, in 1843 professor of the horn at the Brussels Conservatoire, in 1849 first horn player in the private band of the King of the Belgians; he received a pension in 1873. He published a number of compositions for horn (fantasias, études, quartets for four chromatic horns or *cornets à piston*).—(3) Alexandre Joseph Montagney (A.), brother of the former, b. Jan. 25, 1815, Brussels, d. July 20, 1845, Ville d'Avray, near Paris; he studied with his father, then under Snel in Brussels, and from 1824-31 under Rudolf and August Kreutzer at the Paris Conservatoire. He became an excellent violinist, and, holding no appointment, made most extensive artistic tours through Europe and America (1843). He published various compositions for violin (A minor concerto, fantasias, sets of variations, etc.); quartets for strings, a pf. quintet, etc., remained in manuscript.—(4) Marguerite Josephine Désirée Montagney (A.), daughter of Désiré A., b. July 21, 1835, Paris, while her parents were on a journey; She studied under Mme. Viardot-Garcia, 1855-1857; first appeared at concerts in Brussels in 1857, and on the recommendation of Meyerbeer was engaged at the Paris Grand Opéra in 1858. She met with extraordinary success. After a short time, however, she gave up her engagement, appeared as a "star" at a great number of French, Belgian, and Dutch theatres, and then went to Italy in order to perfect herself in Italian singing. Her triumph reached its zenith when she appeared in Lorini's Italian company at Berlin; for several years she sang, principally in Germany, especially Berlin. She went to Russia in 1866, paid also visits to London, Copenhagen, etc. In 1869 she married the Spanish baritone; Padilla y Ramos (b. 1842, Murcia, pupil of Mabellini at Florence), who from that time shared her success. Artôt's voice was originally a full mezzo-soprano of passionate expression; but by steady practice she materially extended her compass upwards, so that she can sing the most important dramatic soprano parts. Even now (1886) she is a star of the first magnitude.

Artusi, Giovanni Maria, Canon in Ordinary at San Salvatore, Bologna, about 1600. He published "Arte del Contrapunto" (1586-89, 2 parts; second ed. 1598); "L'Artusi, ovvero delle Imperfezioni della Moderna Musica" (1600-1603, 2 parts), as well as some essays

("Considerazione Musicali," 1607, etc.), and a volume of Canzonets à 4 (1598). A. was a thoroughly well trained contrapuntist, but could not enter into the spirit of the innovations of a Monteverde or Gesualdo di Venosa, or even of men like N. Vincentino, Cyprian de Rore, A. Gabrieli; he was one of those apparitions which are always to be met with in art in times of fermentation and of development of new tendencies.

Asantschewski, Michael Pawlowitsch von, Russian composer, b. 1838, Moscow, d. there Jan. $\frac{12}{24}$, 1881; studied, 1861-62, composition at Leipzig under Hauptmann and Richter; lived in Paris, 1866-70, where he acquired the valuable musical library of Anders, which, together with his own, of considerable value, he presented to the Petersburg Conservatoire, of which, in 1870, he became the director in place of A. Rubinstein. In 1876, however, he withdrew from this post and devoted himself to composition, but up to now he has published little (pianoforte pieces, a stringed quartet, overtures).

Asas (Ger.), *A* double flat.

Aschenbrenner, Christian Heinrich, b. Dec. 29, 1654, Altstettin, d. Dec. 13, 1732, Jena. He studied first with his father, who had been ducal capellmeister at Wolfenbüttel, and who at the time of his birth was director of music at Altstettin. In 1668 he studied with Theile at Merseburg, and finally with Schmelzer at Vienna. A. was an excellent violinist, and, with interruptions which caused him anxiety with regard to means of living, occupied the post of first violin at Zeitz (1677-1681), Merseburg (1683-1690), musical director to the Duke of Sachsen-Zeitz (1695-1713), and capellmeister to the Duke of Sachsen-Merseburg (1713 to 1719). From that time he lived on a small pension, giving lessons at Jena even when advanced in years. The following is all that has been preserved of his compositions: "Gast-und Hochzeitsfreude, bestehend in Sonaten, Präludien, Allemanden, Couranten, Balletten, Arien, Sarabanden mit drei, vier und fünf Stimmen, nebst dem basso continuo" (1673).

Ascher, Joseph, b. 1831, London, of German parents, d. there June 20, 1869. He enjoyed the instruction of Moscheles, whom he followed to Leipzig in 1846 as pupil at the Conservatorium. In 1849 he went to Paris, where he was afterwards named court pianist to the Empress Eugénie. He was known as the composer of light, so-called *salon*-music.

A sharp (Ger. *As*), *A*. raised a semitone. *A sharp* major chord = *a sharp*, *c* double-sharp, *e sharp*; *A sharp* minor chord = *a sharp*, *c sharp*, *e sharp*; *A sharp* minor key, 7 sharps signature. (See KEY.)

Ashdown, Edwin, music publisher, London, succeeded in 1860, in company with Mr. Parry,

to the firm of Wessel and Co., the greater number of whose publications they bought. They have since added a variety of popular works to their catalogue. In the year 1884 Messrs. Ashdown and Parry separated, and the business is now carried on under the title Edwin Ashdown, limited.

Ashton, Algernon, b. Dec. 9, 1859, Durham. He was the son of a cathedral singer, and went, after his father's death, in 1863, to Leipzig, remained as pupil of the Conservatorium there from 1875 to 1879; studied after that with Raff from 1880 to 1881, and then settled down in London, where he was appointed teacher of the pianoforte at the Royal College of Music in 1885. A. is a gifted composer (choral and orchestral works, pf. concerto, chamber music, songs, and pf. pieces, English, Scotch, and Irish Dances, etc.).

Asioli, Bonifacio, b. April 30, 1769, Correggio, d. there May 18, 1832; became composer at an inconceivably early age (he is said to have already written, when eight years old, three masses, a series of other sacred works, a violin concerto, pianoforte pieces, etc., and indeed without any previous theoretical instruction). After he had taken regular lessons in composition for some years with Morigi at Parma, he was appointed maestro di capella at Correggio. In 1787 he went to Turin, where, diligently composing, he resided until 1796, and then accompanied the Marquise Gherardini to Venice, and in 1799 settled in Milan. In 1801 he was appointed maestro di capella to the Vice-King of Italy, and in 1808 became the first president of the new Conservatorio at Milan, which offices he held until 1813. He then returned to his native city, composing still up to 1820. A. wrote a great number of cantatas, masses, motets, songs, duets, etc., concertos for various instruments, nocturnes à 3-5, with and without accompaniment, seven operas, one oratorio (*Jacob*), etc., as well as a number of theoretical works, viz., "Principj Elementari di Musica" (a general instruction book, which appeared in 1809, and was frequently republished; also in French, 1819); "L'Allievo al Cembalo" (Piano Method); "Primi Elementi per il Canto" (Vocal Method); "Elementi per il Contrabasso" (1823); "Trattato d'Armonia e d'Accompagnamento" (Method of Thorough Bass); "Dialoghi sul Trattato d'Armonia" (Question and Answer Book to the Treatise on Harmony, 1824); "Osservazioni sul Temperamento proprio degli Stromenti stabili, etc."; and "Disinganno sulle Asservazioni," etc.; finally, "Il Maestro di Composizione" (a sequel to the Method of Thorough Bass, 1836).

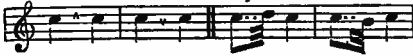
Asola (*Asula*), Giovanni Matteo, prolific sacred composer, b. Verona, d. Oct. 1, 1609, Venice. He was one of the first to make use of *basso continuo* for the accompaniment of sacred vocal music with organ. Besides a number of

masses, psalms, etc., two books of madrigals (1587, 1596) have been preserved.

Aspa, Mario, prolific Italian opera composer, b. 1806, Messina, d. 1861 (?). He wrote forty-two operas, of which especially *Il muratore di Napoli* won lasting popularity.

Aspiration (Lat.), a now antiquated ornament, answering to the still older *Plica* (q.v.); it indicated a light touching of the upper or under second at the end of the value of a note :

Played :



Rousseau gives this definition for Accent.

Assai (Ital. "enough," "fairly"), a tempo indication, or one of expression, adding intensity, e.g. *Allegro A.*, at a good rapid pace.

Assez (Fr.), enough, rather. *Assez lent*, rather slow.

Assmayer, Ignaz, b. Feb. 11, 1790, Salzburg, d. Aug. 31, 1862, Vienna. He studied under Brunmayr and M. Haydn; in 1808 was organist of St. Peter's, Salzburg, went to Vienna in 1815, where he received further training from Eybler. In 1824 he became capellmeister, at the Scotch church; was named Imperial organist in 1825; in 1838 supernumary vice-, and in 1846 second capellmeister to the Court, as successor to Weigl. Of his fifteen meritorious masses he only published one; also only a small portion of his Graduals, Offertories, appeared in print. Haslinger published the oratorios *Sauls Tod* and *David und Saul* (Vienna).

Assoluto (Ital.), absolute; *primo uomo a*, a singer for principal rôles.

Assonance (Fr.; Ger. *Assonanz*), vowel-rhyme, e.g. "man" and "sang." (See AL-LITERATION.)

Astaritta, Gennaro, Italian composer of operas, b. about 1750, Naples; wrote from 1772 to 1793, over twenty operas, mostly for Naples, of which *Circe ed Ulisse* (1777) became universally popular, and was also produced in Germany.

Astorga, Emanuele d', b. Dec. 11, 1681, Palermo, d. Aug. 21, 1736, Prague. He was the son of an insurgent Sicilian nobleman, who was beheaded in 1701. A lady in high position took charge of the boy, and placed him in the Spanish monastery of Astorga, where he had an opportunity of developing his musical talent. Three years later she procured for him the title of Baron d'Astorga, under which name he entered into society, and received from the Spanish Court a diplomatic mission to the Court of Parma. By his songs and his singing he soon became a general favourite, so that for the sake of his daughter, Elizabeth Farnese, the duke held it advisable to send away the dangerous singer on a diplomatic mission to Vienna. A. also, after that, led a life of

adventure; appeared again in Spain in order to seek out his benefactress, visited Portugal, Italy (with exception of his native place, to which he was forced to remain a stranger), England, then returned to Vienna, and spent his last years in a monastery at Prague. The compositions of A. are distinguished by their originality of invention: their principal traits are charm, simplicity, and warm feeling. Many of his works have been preserved, among which, cantatas (detached Arias with clavier), also duets, an opera, *Dafne*, and, best known of all, a *Stabat Mater* for four voices, with instrumental accompaniment.

A suo arbitrio (Ital.) } At the will, at the
A suo bene placito (Ital.) } pleasure, of the performer. The same as *ad libitum*.

A suo commodo (Ital.), according to the convenience of the performer.

A tre (Ital.), for three voices or instruments.

Attacca (Ital.) [*Attacca subito* (Ital.)], attack immediately] is a term frequently used with a change of tempo, or at the end of a movement followed by another one, and it indicates that what follows should be suddenly introduced, so that the pause which is made be of only very brief duration.

Attacca-Ansatz (Ger., *Attacca-touch*) is, in pianoforte-playing, the sudden stiffening of the muscles of the arms and of the hands for specially strong accents, a quick development of power and pressure, close to the keyboard, by which the disagreeable effect of the slashing, banging touch from a distance is avoided.

Attacco (Ital.), a term applied to a short subject of a fugue which, apparently, only consists of a few notes; in fact in such cases (as, for instance, in the $c\sharp$ major fugue of the second part of the Wohl. Clavier) the *Dux* appears from the outset *in stretto* with the *Comes*. A. is also used as a term for a short motive taken from a theme, and developed in various ways in the middle section of a movement in sonata form.

Attaignant (*Attaingnant*, *Attaignant*, Latinised *Attingens*), Pierre, the oldest Parisian music-printer who adopted movable types. (Cf. PETRUCCI.) The types of A., elegant and clear, originated in the workshop of Pierre Hautin (q.v.), who prepared his first punches in 1525. He printed between 1526 and 1550, among other things, no less than 20 books of motets. Attaignant's publications consist principally of works by French composers, and are on that account of special interest; but they have become very rare.

Attenhofer, Karl, b. May 5, 1837, Wettingen, near Baden, in Switzerland. He was son of an innkeeper, a pupil of Dan. Elster (teacher of music at the seminary at Wettingen), and of Kurz at Neuenburg. From 1857 to 1858 he studied at the Leipzig Conservatorium under Richter,

Papperitz (theory), Dreyschock and Röntgen (violin), and Schleinitz (singing), and in 1859 was appointed teacher of music at a school at Muri (Aargau). In 1863 he accepted the post of conductor of the male choral union at Rapperswyl, and so distinguished himself at the Confederate Musical Festival held there in 1866, that he was entrusted with the direction of three male choral unions in Zurich ("Zurich," "Studentengesangverein," and "Aussersihl"). In 1867 he settled down in Zurich, conducting a number of other societies in various directions (Winterthur, Neumünster, etc.). In 1879 he became organist and choirmaster at the Catholic Church, Zurich (this post he has lately resigned), and, before that, was teacher of music at the school for young ladies; he has also been for some years teacher of singing at the Zurich School of Music. A. is one of the most famous of Swiss composers, especially in the department of songs for male voices, with and without accompaniment, but he has also written many part songs for female and for mixed voices ("Frühlingsfeier," Op. 51, for mixed chorus and orchestra), also children's songs, pf. Lieder, masses, pf. pieces, and light studies for the violin.

Attrup, Karl, Danish composer and organist, b. March 4, 1848, Copenhagen; studied with Gade, and in 1869 became his successor as teacher of the organ at Copenhagen Conservatoire, and in 1871 organist of the Friedrichs-kirche, in 1874 organist of St. Saviour's, and teacher of the organ at the Institute for the Blind in that city. A. has published valuable educational pieces for the organ, also songs.

Attwood, Thomas, b. Nov. 23, 1765, London, d. March 24, 1838, at his residence, Cheyne Walk, Chelsea. At the age of nine he became a chorister in the Chapel Royal, where he had the advantage of studying under Nares and Ayrton; he soon distinguished himself so much that the Prince of Wales sent him to Italy for further training. From 1783 to 1784 he was at Naples under Filippo Cinque and Gaetano Latilla, and afterwards at Vienna under Mozart, who entertained a favourable opinion of his talents. He returned to England in 1787, and at once received several appointments. In 1796 he became organist of St. Paul's Cathedral, and composer to the Chapel Royal. In 1821 he was nominated organist of George IV.'s private chapel at Brighton, and in 1836 organist of the Chapel Royal. A. was on friendly terms with both Mozart and Mendelssohn, and thus forms a rare link between these two musical natures. His activity as a composer may be divided into two periods; in the first he devoted himself exclusively to opera, in the second to sacred music. He worked diligently in both branches, and obtained favourable results (19 operas, many anthems, services, and other vocal works,

also pf. sonatas, etc.). He ranks among England's most distinguished composers.

Aubade (from the Provençal, *alba*; Fr., *aube*, "dawn"), a morning song of the Troubadour period, having as subject-matter the parting of lovers at dawn of day, and is thus opposed to the serenade. Like the latter term, so A. became associated with instrumental music, especially in the 17th and 18th centuries.

Auber, Daniel François Esprit, b. Jan. 29, 1782, Caen (Normandie), the home of his parents, who, however, settled in Paris; d. May 12/13, 1871, during the Commune. (Cf. DANIEL.) The father of Auber was *Officier des chasses* of the king, painted, sang, and played the violin; only after the Revolution does he appear to have started a business in objects of art (prints); the grandfather was, indeed, *Peintre du roi*. A. sprang, therefore, from a family connected, not with trade, but with art. Already, at the age of eleven, the boy wrote romances, which became favourites in the *salons* of the Directory. The father determined that he should be a merchant, and sent him to England, but A. returned (1804) more musician than ever. In 1806 he was received as member of the society of the "Enfants d'Apollon," to which his father also belonged, for the former was already at that time distinguished as a composer. A. first entered on the career in which he spent the greater part of an active life—viz. that of dramatic composition—by setting music to an old libretto, *Julie*, for an amateur theatre (1812) which only had an orchestra composed of a few stringed instruments. Cherubini, who attended the performance, in spite of the inadequate representation and the poorness of the means, recognised his important gifts, and induced him to the serious study of composition under his direction. The amiable talent of A. quickly developed, and soon bore the finest fruits. A mass (of which a fragment as prayer has been preserved in the *Muette di Portici*) was followed by his first publicly performed opera, *Le Séjour Militaire* (Théâtre Feydeau, 1813), which, however, like the succeeding one—*Le Testament* (*Le Billet Doux*, 1819)—met with only a very moderate success. He was first recognised by the critics in 1820 with *La Bergère Châtelaine*, and his fame increased more and more, first with *Emma* (*La Promesse Imprudente*), and then with a series of operas, for the greater part of which Scribe, with whom he had made friends, wrote the libretti: *Leicester* (1822), *La Neige* (*Le Nouvel Eginhard*, 1823), *Vendôme en Espagne* (together with Hérold, 1823), *Les Trois Genres* (with Boieldieu, 1824), *Le Concert à la Cour* (1824), *Léocadie* (1824), *Le Maçon* (1825). With the last opera A. made the first impression of lasting importance; it shows him as the chief representative of comic opera. More than anyone else, Boieldieu excepted, A. combined in himself true French style, grace, amiability, and ease. Once (in *La Neige*) had

A.—thinking probably that only thus he could attain success—imitated Rossini and cultivated *coloratura*; in *Le Maçon* there is no further trace of it, but the melodies flow on in free and happy manner, without any unnecessary, un-national ballast. Two small works—*Le Timide* and *Fiorella* (both 1826) followed, and then, after a year's pause, came A.'s first grand opera, which brought him to the summit of fame, *La Muette di Portici* (1828), the first of those three works which, in quick succession, completely revolutionised the *répertoire* of the Grand Opéra (the two others were, Rossini's *Tell*, 1829, and Meyerbeer's *Roberto*, 1831). The master of comic opera unfolded in this work a grandeur of plot, dramatic impulse, fire and passion, which one had not expected of him, and which, in fact, were the weak points of his talent. The subject of the opera stands in intimate relation to the agitated times in which it appeared; it won historical importance from the fact that its production in 1830 was the signal for the revolution which ended with the separation of Belgium and Holland. After the *Muette* came *La Fiancée* (1829), a homely *genre* piece like *Le Maçon*, and (1830) the more elegant *Fra Diavolo*, A.'s most popular opera at home and abroad. For a stately series of years A.'s fame remained at its full height. There followed: *Le Dieu et la Bayadère* (1830, containing, like the *Muette*, a dumb, but dancing principal character), *La Marquise de Brinvilliers* (1831, together with eight other composers), *Le Philtre* (1831), *Le Serment*, ou *Les Faux Monnayeurs* (1832), *Gustave III.* (*Le Bal Masqué*, 1833), *Lestocq* (1834), *Le Cheval de Bronze* (1835; extended into a grand ballet, 1857), *Actéon*, *Les Chaperons Blancs*, *L'Ambassadeur* (1836), *Le Domino Noir* (1837), *Le Lac des Fées* (1839), *Les Diamans de la Couronne* (1841), *Le Duc d'Orléans* (1842), *La Part du Diable* (1843), *La Sirène* (1844), *La Barcarolle* (1845), *Haydée* (1847). The last works of A. show a gradual falling off, and traces of the increasing age of their composer. He wrote besides: *L'Enfant Prodigue* (1850), *Zerline*, ou *la Corbeille d'Oranges* (1851), *Marco Spada* (1852, extended to a grand ballet, 1857), *Fenny Bell* (1856), *Manon Lescaut* (1855), *Magenta* (1859), *La Circassienne* (1861), *La Fiancée du Roi de Garbe* (1864), *Le Premier Jour de Bonheur* (1868), *Rêves d'Amour* (1869), and some cantatas *d'occasion*. In the last days of his life he wrote several quartets for strings, not hitherto published. A. succeeded Gossec as member of the Académie in 1829, and Cherubini as director of the Conservatoire in 1842; further, in 1857 Napoleon named him imperial maître-de-chapelle.

Aubert, Jacques, eminent violinist, b. 1678, d. Belleville, near Paris, May, 1753; member of the orchestra of the Grand Opéra and of the *Concerts spirituels*, 1748 leader of the band there. He published a good number of stylish compositions for the violin, and other chamber-music works.

Aubéry du Bouley, Prudent Louis, French composer, b. Dec. 9, 1796, Verneuil (Eure), d. there, Feb., 1870; pupil of Momigny, Méhul, and Cherubini, at the Paris Conservatoire (until 1815). The number of his compositions is indeed very great (156), among which, a whole series of chamber-music works, in which the guitar (for which he seems to have had a special fancy) is combined with pianoforte, violin, flute, viola, etc.). He wrote "Grammaire Musicale" (1830), a method of instruction in musical composition.

Audiphone is the name of an apparatus lately invented in America (by Greydon and Rhodes) which, by conveying molecular vibration to the teeth, allows the teeth nerves to take the place of those of hearing, and hence enables persons completely deaf to hear to a certain extent.

Audran, (1) Marius Pierre, singer, b. Sept. 26, 1816, Aix (Provence), d. Jan. 9, 1887, Marseilles, pupil of E. Arnaud, afterwards at the Paris Conservatoire, where, however, he obtained no scholarship. His parents, unfortunately, had not sufficient means to educate him (Cherubini and Leborne were of opinion that he had no talent); he received, therefore, training to the end from his old teacher, Arnaud. Seven years later A.—who meanwhile had appeared with success at Marseilles, Brussels, Bordeaux, and Lyons—became first tenor at the Opéra Comique, Paris, solo singer at the Conservatoire concerts, and member of the Conservatoire jury. From 1852 he led a restless life, appearing on various stages and making concert tours, until in 1861 he settled in Marseilles, where, in 1863, he became director of the Conservatoire, and likewise professor of singing. He also wrote a number of pleasing songs. His son (2) Edmond, b. April 11, 1842, Lyons, went with his father in 1861 to Marseilles, where he is musical director at St. Joseph's Church. He produced 23 operas and operettas with success at Marseilles and Paris, also a mass, a funeral march for Meyerbeer's death, etc. Of his operettas, the two most in vogue are *Les Noces d'Olivette* (1879) and *La Mascotte* (1880).

Auer, Leopold, b. May 28, 1845, Veszprim, Hungary, was trained by Ridley Kohne at the Prague Conservatorium, and then at the Vienna Conservatorium from 1857 to 1858 by Dont, and lastly by Joachim at Berlin. He ranks among the most distinguished living performers; in 1863 he received his first appointment as leader at Düsseldorf, in 1866 he went in a similar capacity to Hamburg, and since 1868 he has been leader of the Imperial band at Petersburg, and professor of the violin at the Conservatoire in that city.

Aufsätze, name given in Germany to the tubes of reed pipes, which are either inverted wood pyramids, or of metal (organ-metal, also zinc), and are then funnel-shaped or cylindrical. A. are not essential to the production of tone in

reed pipes, as can be seen from the harmonium, but they give to them a strength and fulness which otherwise they would not possess. The more they widen out at the top the more brilliant and penetrating the tone, and, on the other hand, the latter is more sombre and quieter in proportion as they become narrower. The height of the tube has some influence on the pitch: a cylindrical tube of more than half the height of an open lip-pipe giving the reed note lowers the latter considerably, and one of the whole height lowers it by about an octave, etc. It would be an interesting task for those learned in the science of acoustics to try to find out how far the mysterious phenomenon of undertones (q.v.) is concerned with this matter. An investigation of this kind would naturally include instruments with reed tongues (oboe, clarinet) and membranous tongues (horns, trumpets, etc.).

Augener, George, founder of the music-publishing firm (A. & Co.), which started with the importation of foreign music in the year 1853, at 86, Newgate Street, London, and which, since that time, has been connected with every good musical work published abroad. As far back as the year 1855 they introduced the first cheap type edition of the classics, published by L. Holle, of Wolfenbüttel, whose sole agents they became; later on, when Holle's edition was superseded by the superior one of Peters, of Leipzig, they obtained the sole agency for England of the latter. In 1867 the Augener Edition of Classical and Modern Music was commenced, which to some extent supplements the foreign Peters Edition with works that have special interest for England. This collection (1892) now amounts to over 3,000 vols., is revised by first-rate musicians, well engraved, and printed in England on superior English paper. Besides their cheap editions, they have a great number of works in sheet-music form, amounting to about 10,000 books, representing every class of music, and including many of the best names of the present day. This firm is more particularly known for the large number of educational works, principally edited by Professor E. Pauer. In 1871 this firm started the *Monthly Musical Record* (circulation 6,000), which has on its staff writers of note—Ebenezer Prout (B.A. London), Professor F. Niecks, Professor E. Pauer, J. S. Shedlock (B.A. London), etc. This firm has recently issued many theoretical works by E. Prout, Dr. Riemann, etc. Since the year 1866 Augener & Co. have had a small West End branch at Foubert's Place, Regent Street. They also have three houses in Beak Street, Regent Street, and Great Pulteney Street, containing their reserve stock of music, amounting to over 15,000 ft. The printing of the firm is excellent, and is carried on at 10, Lexington Street, W., where steam-presses are constantly at work for them. This department is under the management of Mr. William Augener, the

only English music printer who received the gold medal at the London Inventions Exhibition, 1885.

Augmentation, (1) The prolongation of the theme in fugue and in other contrapuntal formations. (*See* DIMINUTION.)—(2) In measured music the opposite of diminution, *i.e.* as a rule, merely the restoration of the usual note-value. (*Cf.* PROPORTION.)

Augmented intervals, intervals one semitone greater than major or perfect intervals.

Augustinus, Aurelius (St. A.), Father of the Church, b. Nov. 13, 354, Tagaste (Numidia), d. Aug. 28, 430, as bishop of Hippo (now Bona, in Algeria). The works of St. A. contain important testimony with regard to the state of music in the ancient Christian Church, especially with regard to the so-called Ambrosian Song. A. was baptised by Ambrosius himself, and became one of his most intimate friends. He wrote a work, "De Musica," which, however, only treats of metre.

Auletta, Pietro, maestro to the Prince of Belvedere; he wrote, between the years 1728 and 1752, eleven Italian operas for Rome, Naples, Venice, Munich, Turin, Bologna, and Paris. A composer named Domenico A. produced an opera at Naples about 1760 entitled, *La locandiera di Spirito*.

Aulos, an ancient Greek wind instrument, most probably similar to the now forgotten beak-flute (*see* FLUTE), which was in great vogue up to the middle of last century. The player of the instrument was named *Aulētēs*, hence *Aulētik*, *i.e.* the art of flute-playing; on the other hand, *Aulody* indicates singing with flute accompaniment. The A. was constructed of various sizes, answering to the various kinds of human voice, and in different keys. (*Cf.* FISTULA, CAPISTRUM, and WIND INSTRUMENTS.)

Aurelianus Reomensis, a monk of Réomé (Moutier St. Jean, near Langres) in the 9th century. He wrote a treatise on the theory of music, printed in Gerbert ("Script," I.).

Auspitz-Kolar, Augusta, b. 1843, Prague, daughter of the player and dramatic poet, J. G. Kolar. In 1865 she married H. Auspitz at Prague, and died Aug. 23, 1878. She was an excellent pianist, a pupil of Smetana, and afterwards of J. Proksch, and lastly of Madame Clauss-Szarvady at Paris. She also published some pianoforte pieces.

Auteri-Manzocchi, Salvatore, Italian composer, b. Dec. 25, 1845, Palermo; he wrote the opera *Dolores* (first produced in 1875 at the Pergola, Florence, then at Milan, Palermo, and other places); this was followed by two more, *Il Negriero* (1878), and *Stella* (1880).

Authentic Mode. (*See* ECCLESIASTICAL MODES.)

Auto (Spanish "Act") is the name given in

Spain to any public or judicial action (e.g. *A. da Fé, actus fidei*, "religious tribunal"), but especially to dramatic representations of stories from the Bible, Mysteries (*autos sacramentales*) in association with music. The most distinguished Spanish poets (Lope de Vega, Calderon) have written Autos. In 1765 they were forbidden by royal command.

Automatic Musical Machines (mechanical musical instruments) are apparatus which simply by the employment of mechanical means (turning of a handle, or winding up of a spring), and thus without any musical effort on the part of the performer, can be made to play tunes. According to the manner in which they are set in motion, they are classed as—

(a) Machines with springs or weights (musical clocks).

(b) Machines with a handle to be turned (hurdy-gurdy).

And according to the means for producing sound, as—

(c) Machines with bells, small bells, steel rods, or strings.

(d) Machines with flute- or reed-work.

All old mechanical musical machines have in common—

(e) A barrel pointed with pins, whether set in motion by clock-work (a), or by a handle (b), and whether the sounds are produced by bells, steel rods, or strings (c), or pipes (d).

Quite recently, barrels have been replaced by—

(f) Plates with perforated holes (the so-called sheets of music ["NOTENBLÄTTER"]).

In the *Glockenspiel* (Carillon), which is, perhaps, the oldest mechanical instrument, the pins of the barrel produce sounds by the lifting of hammers which strike the bells; but lately the English firm, Gillet & Bland, at Croydon, has so changed the mechanism that the pins only release the hammers which are lifted by separate cam-wheels. In small musical snuff-boxes and musical clocks, the pins rub against teeth, variously tuned, of a metal comb (i.e. steel rods). In barrel-organs the pins open the valves of the several pipes. But as after the passing of the pin the valve would at once close, in barrel-organs, instead of pins, there are doubly-bent wires (—), which keep the valves open for the time required. The perforated plates, like the new mechanism of the Carillon, do not lift, but loosen a spring. In the barrel-organ the barrel turns much slower than the handle, which is concerned with the mechanism of both bellows.

The Orchestrion, a fairly large-sized organ, with flute and reed stops, with clock-work and weights (up to now only with pin-barrels), is the largest automatic musical machine. On the other hand, the Ariston, Herophon, and

Manopan, have turning-handles and perforated plates (NOTENBLÄTTER). In the Manopan, the latter are fasciated; all three, like the Harmonium, have reed-stops. The Swiss musical snuff-boxes (with handle), and the Swiss musical clocks (with clock-work) have pin-barrels and metal combs. The new German musical snuff-boxes (SYMPHONION) have perforated circular steel-plates (Lochmann's patent).

In the *Dreh-Piano* (organ-clavier) *Orpheus* of Paul Ehrlich, a mechanical keyboard is played in the same manner.

Auxiliary Notes (Ger. *Nebennoten*) are, in the shake, mordent, turn, battement, etc. (see ORNAMENTS), the upper and under second of the note to be ornamented, and which is properly called the principal tone. Also in the case of a suspension (q.v.), the note held on before the note of the chord is called an auxiliary note. Passing notes and changing notes can also be classed as A. N. (melodic A. N.), while every note belonging to the chord is a principal note.

Ave (*Ave Maria*), the salutation of the angel Gabriel at the Annunciation, a favourite subject for sacred composition. The salutation of the angel is followed by that of St. Elizabeth, closing with a prayer to the Virgin.

Aventinus, Johannes, really *Turmain*, but took the name of A. after his native town Abensberg (Bavaria), a Bavarian historiographer, b. July 4, 1477, d. Jan. 9, 1534. He drew up the "Annales Bojorum," which, so far as music is concerned, must be used with caution and compared with more ancient annals. He did not write, but only edited, the "Musica rudimenta admodum brevia, etc." (by Nikolaus Faber).

Avison, Charles, b. 1710, Newcastle-on-Tyne, d. 1770. He studied in Italy and in London under Geminiani, became organist in 1736 in his native town, published a pamphlet of no great value on musical expression, "An Essay on Musical Expression" (1752), which was sharply attacked by W. Hayes. He also wrote works for orchestra and chamber music. In 1757, A., jointly with J. Garth, published Marcello's Psalm-paraphrases, with English words.

A vista (Ital.), at sight. (*v. À première vue*.)

A voce sola (Ital.), for one voice alone.

Ayrton, (1) Edmund, b. 1734, Ripon, d. 1808; for many years master of the boys at the Chapel Royal, London. He wrote some sacred music (two complete morning and evening services, and various anthems).—(2) William, son of the former, b. 1777, London, d. 1858. He was a musical critic of note to various papers, member of musical societies in London, promoter and member of the Philharmonic Society, more than once musical director at the King's Theatre, and distinguished himself by

producing Mozart's operas. From 1823 to 1834, jointly with Clowes, he published the monthly musical periodical, *Harmonicon*, and also two collections of practical music—"Musical Library" (1834, 8 vols.), and "Sacred Minstrelsy" (2 vols.).

Azevedo, Alexis Jacob, French writer on music, b. March 18, 1813, Bordeaux, d. Dec. 21, 1875, Paris. He was at first a contributor to the *France Musicale*, and to the *Siècle*; afterwards

editor of a paper of his own, which, however, soon failed; then occasionally to the *Presse*, and finally from 1859 to 1870 *feuilletoniste* to the *Opinion Nationale*. A. was a passionate admirer of Rossini and of the Italian school, and by no means courteous in his criticisms of works of a different order. He also wrote several pamphlets attacking Chev e's endeavours to reform notation (system of figures).

Azione sacra, oratorio.

B.

B, really the second note of the musical alphabet, was, in Germany, through a misunderstanding, replaced by an H, and itself became a chromatic sign (♭). In England and Holland B still stands for the whole tone above A (and as in Germany this note is called H, B is there applied to that note lowered a semitone). (See CHROMATIC SIGNS.) In old, also German, theoretical works *B quadratum* (*quadrum, durum*; Fr. *b carre*) indicates our B, and it is also the sign for a natural (♮). On the other hand, *B rotundum* (*molle*, Fr. *b mol*) answers to B flat, and is used also as a sign for lowering the pitch (hence German "*Moll-Akkord*," "*Molltonart*," i.e. minor chord, minor key, with lowered third). *B cancellatum*, cancelled B = $\text{B}^\#$, was originally identical with B^\natural ; but a distinction was made at the beginning of the 16th century.—The old solmisation name of B was *B, fa, mi*, i.e. either *B fa* (= *b̄*) or *B mi* (= *b̄*). In Italy and France B flat is called *si b * (*si b mol*).

B = *Basso*, *c.B.* = *col Basso*, *C.B.* = *Contrabasso*, *B.C.* = *Basso continuo*. B. is also an abbreviation for Bachelor: *Mus. B.* = *Musica Baccalaureus* (*M.B.*, on the other hand, *Medicina B.*).

ba. (See BOBISATION and SOLMISATION.)

Babbi, Christoph, b. 1748, Cesena, went to Dresden in 1780 as leader of the Electoral band, and d. there in 1814. He composed violin concertos, symphonies, quartets, etc.

Babini, Matteo, one of the most celebrated tenor singers of the last century, b. Feb. 19, 1754, Bologna, d. there, Sept. 22, 1816; was intended for the medical profession, but, as his parents left him without means, he was trained by his relative Cortoni, a teacher of singing, and made his *d but* about 1780. His success was so great that he soon received engagements in Berlin, Petersburg, Vienna (1785), and London. In Paris he sang a duet with Marie Antoinette. The Revolution drove him back to Italy, but he was again in Berlin in 1792. He was still singing in 1802, and died a wealthy man.

Babara ka and **Baborak**, Bohemian dances with various changes of *tempo*.

Bacchius (*Senior*), Greek writer on music (about 150 A.D.), of whom two theoretical treatises have been handed down to us (published by Meibom, Mersenne, and Fr. Bellermann). C. von Jan wrote an analysis of his "Isagoge" (1891).

Bacfar (*Bacfarre*, really *Graew*), Valentin, a famous performer on the lute, b. 1515, Siebenb rger; he lived alternately at the Imperial Court at Vienna, and at the Court of Sigismund Augustus of Poland, and d. Aug. 13, 1576, Padua. B. published two works on the tablature of the lute (1564 and 1565).

Bach, name of the Thuringian family in which, as in no other, the pursuit of music was hereditary (during the 17th and 18th centuries), and carefully nourished from childhood. When several members of this family met together musical performances of a serious kind took place, opinions were exchanged concerning new compositions, and there were improvisations; in fact, they so strengthened one another in knowledge and ability that the Bachs were held in the highest esteem throughout the land, and furnished many cantors and organists to the Thuringian towns. So in Erfurt, Eisenach, Arnstadt, Gotha, M hlhausen, we find Bachs as organists, and still at the end of the 18th century the town-pipers in Erfurt were called "the Bachs," although not one among them was any longer a Bach. Spitta, in his biography of J. S. Bach, has shown that the family sprang from Thuringia, and not, as was formerly supposed, from Hungary. The baker, Veit Bach, who wandered (about 1590) from Hungary to Wechmar, near Gotha, was a native of that very village. Veit B. pursued the art of music for pleasure (he played the cithara); his son, Hans B. (the great grandfather of J. S. Bach) was, on the other hand, a musician by profession, and was trained at Gotha under Nikolaus B. Thus the Bachs were already at that time, apparently, "in the trade." Of the sons of Hans Bach Johann became the ancestor of the Erfurt "Bachs," Heinrich, organist at Arnstadt, the father of Joh. Christoph and Joh. Michael B., and Christoph B. organist and town-musician

at Weimar, the grandfather of J. S. Bach. By the sixth decade of the 17th century the Bachs were, so to speak, settled occupants of the music posts at Weimar, Erfurt, and Eisenach; if a place was vacant here or there, one of them came forward and filled the gap. Thus, for example, a son of Christoph B., Ambrosius B. (the father of J. S. Bach), went from Erfurt to Eisenach to take the place of another B. The most important composers of this family are:—

(1) Johann Christoph, son of Heinrich Bach, and thus uncle of J. S. B., b. Dec. 8, 1642, Arnstadt, from 1665 until his death, March 31, 1703, organist at Eisenach, is the most distinguished of the older Bachs, especially in the department of vocal music. A work after the manner of an oratorio, *Es erhob sich ein Streit* (Rev. 12, v. 7-12), also some motets, 44 chorale preludes, and a Sarabande with twelve variations for clavier, have been preserved. His son, Nikolaus, b. 1669, d. Nov. 4, 1753, was for a period of 58 years musical director at the Jena University, and a conspicuous connoisseur in the construction of instruments. Of his compositions have been preserved a "masterly" mass and a comic *Singspiel*, "Der Jenaische Wein- und Bier-Rufer."

(2) Johann Michael, brother of the organist, b. Aug. 9, 1648, Arnstadt, from 1673 organist at Gehren, near Arnstadt, where he died, 1694. His youngest daughter, Maria Barbara, became J. S. Bach's first wife, the mother of C. Ph. Emanuel and W. Friedemann Bach. The instrumental works of Johann Michael are of greater importance than those of his brother; unfortunately, only a few chorale preludes have come down to us, but these lead us to form a high opinion of his ability. So far as can be judged from the few motets which have been preserved, his vocal works show technical facility, but are inferior to those of his brother.

(3) Johann Sebastian, b. Mar. 21, 1685, Eisenach, d. July 28, 1750, Leipzig; one of the greatest masters of all times, and one of those who cannot be surpassed, inasmuch as they embody the musical feeling and potency of an epoch (Palestrina, Bach, Handel, Gluck, Haydn, Mozart, Beethoven, Wagner). Bach, however, is of special importance, and his greatness is without parallel, for in him the styles of two different ages attained to a high pitch, so that he stands, as it were, a striking landmark between these two, in each of which he displayed gigantic power. B. belongs with equal right to the period of polyphonic music with its contrapuntal imitative style, which lay behind him, and to the period of harmonic music bearing the stamp of tonality. He lived in a transition period, *i. e.* at a time when the old imitative style had not yet outlived itself, and when the new still stood in the first stage of its development and bore the stamp of immaturity. The genius of Bach united

the characteristics of both styles in a manner which must be looked upon as worthy of aspiration for a period extending into the far future. There can therefore be no question of Bach's music becoming antiquated; the most that can be said is that certain accessories—such as cadences, ornaments, and such like, in which Bach showed himself a true child of his time—remind us of the past. On the other hand, his melody is so thoroughly healthy and inexhaustible, his rhythm so manifold and pulsating with life, his harmony so choice, so bold, and yet so clear and intelligible, that his works are not only the object of wonder, but are most zealously studied and imitated by the musicians of the present day, as indeed they will be by musicians in the far future. The outward life of Bach was simple. His father was the town-musician Ambrosius B., b. Feb. 22, 1645, d. June 28, 1695, his mother, Elizabeth, *née* Lämmerhirt, of Erfurt. At the early age of nine years he lost his mother, and a year later his father, and was handed over to the care of his brother, Johann Christoph B. (b. June 16, 1671), organist at Ohrdruf. This brother, a pupil of Pachelbel, now became his teacher. In 1700 he obtained free tuition at St. Michael's school at Lüneburg, from which place he made several excursions (on foot) to Hamburg to hear the famous organists Reinken and Lübeck. In 1703 he received his first appointment, that of violinist in the private band of Prince Johann Ernst, of Saxony, at Weimar, but only remained there a few months, as he was offered, the post of organist of the new church at Arnstadt. From that place he made (1705-6) the famous journey on foot to Lübeck, to Dietrich Buxtehude, the celebrated organ-master, and this brought him into conflict with the authorities at Arnstadt, as he considerably outstayed the allotted time. Matters did, not, however, come to a crisis, as they much wished to retain the gifted youth. In 1706, through the death of Joh. G. Ahle, the post of organist of St. Blasius at Mühlhausen became vacant, and Bach obtained it in 1707, having married his cousin, Maria Barbara, daughter of Joh. Michael Bach, at Gehren. Although the musical conditions at Mühlhausen were not unpleasing, and in any case better than those at Arnstadt, B. remained only a year, and went in 1708 as Court organist and "Kammermusicus" to the reigning Duke of Weimar, where, in 1714, he was appointed "Hofkonzertmeister." But already, in 1717, he wandered to Cöthen as capellmeister and "Kammermusikdirector" to Prince Leopold of Anhalt—a post of an entirely different kind from those which he had hitherto occupied, for he had neither an organ to attend to nor a choir to conduct, but had to occupy himself entirely with orchestral and chamber music. As the various posts which he filled always had a marked influence on his activity as a composer, so in Cöthen he wrote almost exclusively

chamber music. But he only developed his full creative power at Leipzig, whither he went in 1723 as Cantor to the St. Thomas's School, and as musical director to the University, as successor to Johann Kuhnau. In this post he died after 27 years active service. He was tormented during the last three years of his life by a malady of the eyes which gradually impaired his sight, till at the last he became completely blind. He was twice married. Maria Barbara died in 1720, and, however happily they had lived together, B. felt compelled to give a new mother to his children, and in 1721 married Anna Magdalena, daughter of the "Kammermusikus" Wülken at Weissenfels, who survived him. B. left six sons and four daughters; five sons and five daughters had died before him.

The works of J. S. Bach are very great in number. First are to be named his church cantatas, of which he wrote a complete series for five years (for all Sundays and festival days), but of these many have not been preserved. Also of five Passions only three remain, viz. the "St. Matthew Passion" (a truly gigantic work), the "St. John Passion," and the dubious "St. Luke Passion." To the two former named immense works the B minor Mass forms a worthy companion, which, together with four short masses, are all that remain of a great number written by B. The "Magnificat" à 5, is also one of his most striking works. The *Christmas*, and also the *Ascension* and *Easter* oratorios are not far behind the Passions. Still more imposing is the number of the instrumental compositions, especially those for clavier, organ, as well as clavier, with other instruments (preludes and fugues, fantasias, sonatas, toccatas, partitas, suites, concertos, variations, chorale preludes, chorales, etc.). Particularly worthy of mention are: "Das wohltemperirte Klavier" (the name strictly belongs only to the first set of 24 preludes and fugues, but is almost universally used for the two sets, making two for each major and each minor key; it is a *vade mecum* which every pianoforte player should possess), and the "Art of Fugue" (15 fugues and 4 canons on one and the same theme). For violin alone three partitas and three sonatas—works which have not their equal; the great Chaconne in the D minor Partita alone suffices to give a conception of Bach's immense power. For instruments no longer in use B. wrote three sonatas for gamba, three partitas for lute, and a suite for viola pomposa—an instrument of his own invention. Only a small part of the works of B. appeared in print during his lifetime ("Klavierübung," "Das musikalische Opfer," the "Goldberg" variations, chorales, etc.); the "Art of Fugue" was published by Ph. E. B. in 1752. When, after about fifty years of neglect, considerable attention was bestowed on the works of B., some were printed or reprinted.

But Mendelssohn had the merit of bringing the composer to light in his full greatness by the performance of the "St. Matthew Passion" in 1829 at Berlin. The ever-increasing cultivation of the works of Bach made it possible for Peters in 1837 to undertake a complete edition of Bach's instrumental works; and later on the same thing was done for the vocal. But the Bach Society (Bach-Gesellschaft), founded at Leipzig in 1850 by Härtel, K. F. Becker, M. Hauptmann, O. Jahn, and R. Schumann, has, since 1851, been preparing a truly monumental critical edition: at least one thick folio volume appears each year. The yearly subscription for the members of the society is fifteen marks, in return for which they receive a copy of the year's publication. Bach societies (Bach-Vereine), specially formed for the cultivation of the composer's music, exist at Berlin, Leipzig, London, Königsberg, and other places. On the 28th of September, 1884, a monument was erected to Bach in his native town, Eisenach—hitherto the only one, with the exception of the small one set up at Leipzig by Mendelssohn.

The history of the life of J. S. Bach has been written by various authors—first by K. Ph. Emanuel B. and J. Fr. Agricola in Mizler's "Musikalische Bibliothek," vol. iv, i (1754), then by Forkel ("Ueber J. S. Bach's Leben, Kunst und Kunstwerke," 1802), Hilgenfeldt (1850), Bitter ("J. S. B.," 2nd ed., 1881, 4 vols.), Ph. Spitta has recently published an exhaustive biography worthy of the master ("J. S. B.," 1873-80, 2 vols.; English translation by Clara Bell and Fuller Maitland: Novello).

(4) Wilhelm Friedemann (Bach of Halle), eldest son of the former, b. Nov. 22, 1710, Weimar, d. July 1, 1784, Berlin, was exceptionally gifted, and his father's special favourite, but by his disorderly mode of living became incapable of serious work. From 1733-47 he was organist of St. Sophia's church, Dresden, then of St. Mary's, Halle, until 1764. When compelled by his extravagant behaviour to give up this post, he lived, without any fixed employment, now here now there (Leipzig, Berlin, Brunswick, Göttingen, etc.), and died in complete poverty at Berlin, a ruined genius in the true sense of the word. There exists a great number of his compositions in manuscript in the Berlin library. Unfortunately, through his fault, a great part of his father's works were lost; for, of the manuscripts divided between the two eldest sons at Bach's death, so far as is at present known, only those which fell to the share of Ph. E. have been preserved.

(5) Karl Philipp Emanuel (the "Berlin" or "Hamburg" B.), the second of the surviving sons of J. S. Bach, b. March 8, 1714, Weimar, d. Dec. 14, 1788, Hamburg, was intended for the law, and for this reason his father allowed his musical fancy to turn more in the direction of the light "gallant" style; and to this very tendency he owes his

greatness, for by it he became the father of modern instrumental music, the precursor of Haydn, Mozart, and Beethoven in the department of the sonata, symphony, etc., which he clothed in more pleasing modern dress. His career was simple enough. He went to Frankfurt on the Oder in order to study jurisprudence, but instead of doing this he founded a choral union. In 1738 he went to Berlin, and in 1740 became chamber cembalist to Frederick the Great, a rare musical *dilettante*, who often sorely plagued B. when the latter had to accompany his flute performances. The Seven Years' War cooled the musical ardour of the king, and therefore in 1767 B. asked for his discharge in order to take the place of Telemann as church musical director at Hamburg. He died, highly esteemed, of a chest complaint. For us his most important work is the "Versuch über die wahre Art das Klavier zu spielen" (1753-62, two parts), the principal source for explaining the ornaments of the previous century. The number of his compositions is very great, especially for clavier (210 solo pieces, 52 concertos, many sonatas, etc.). In the department of church music he was certainly prolific, but less important (22 Passions, many cantatas, two oratorios, etc.). K. H. Bitter wrote the life of the sons of Bach, "K. Ph. Emanuel B. und W. Friedemann B. und deren Brüder," 1868, 2 vols.; 2nd edit. 1880. H. v. Bülow has republished six clavier sonatas of K. Ph. E. Bach (Peters), and C. F. Baumgart the complete collection of sonatas "für Kenner und Liebhaber" (Leuckart, six books), E. Pauer, eighteen of his popular pieces (Augener's Edition).—(6) Johann Christoph Friedrich (the "Bückerburg" B.), the third of J. S. Bach's musical sons, b. June 21, 1732, Leipzig; also first studied law, but finally became a musician, and from 1756 was capellmeister to Count Schaumburg at Bückerburg, where he died, Jan. 26, 1795. He was likewise a diligent composer (sacred and chamber music works, cantata *Pygmalion*, opera *Die Amerikanerin*), though not of equal importance with Ph. Emanuel.—(7) Johann Christian (the "Milan" or "English" B.), the youngest son of J. S. Bach, b. 1735 (baptised Sept. 7), Leipzig, d. Jan. 1, 1782, London; like Friedemann, he was endowed with great talent, but almost as light-minded. After his father's death he was trained by Ph. Emanuel B., went in 1754 as organist to Milan, and became there an opera composer *à la mode*. In 1759 he came to London and became court composer; he also gained a great but ephemeral success as a composer of Italian operas.—(8) Wilhelm Friedrich Ernst, grandson and last male descendant of J. S. Bach, son of the "Bückerburg" B. (6), b. May 27, 1759, Bückerburg, d. Dec. 25, 1845, Berlin; pupil of his father and of the "English" B. (7), for whose instruction he came to London. He was an excellent performer on the pianoforte

and organ, and much sought after as a teacher in London. When his uncle died he went to Paris, where he gave concerts, and then settled down in Minden. In 1792 he settled in Berlin, where he was appointed cembalist to the queen with the title of capellmeister; later on he became cembalist to Queen Louise, and music-master to the royal princes, but was pensioned off after the death of the queen, and lived in retirement until his own death. Only a few of his compositions (songs and pf. pieces) have been published.

Bach, not belonging to the family of J. S. Bach, but possibly in some way connected with it.—(1) August Wilhelm, b. Oct. 4, 1796, Berlin, d. April 15, 1869, son of Gottfried B., the secretary of the lottery department and organist of the church of the Holy Trinity; he was organist of various Berlin churches; in 1822 teacher at the Royal Institute for church music; 1832 director of the same, as successor to Zelter; member of the Academy, and appointed Professor in 1858. He published sacred compositions, also pf. pieces and songs. B. was Mendelssohn's teacher for the organ.—(2) Otto, b. Feb. 9, 1833, Vienna, where his father was advocate, pupil of Sechter at Vienna, of Marx at Berlin, and of Hauptmann at Leipzig. He was chief capellmeister at various German theatres, and in 1868 became artistic director of the Mozarteum and capellmeister of the cathedral at Salzburg. Since April 1, 1880, he has been capellmeister at the new great "Votivkirche" at Vienna. Of his compositions may be mentioned the operas *Die Liebesprobe* (*Der Löwe von Salamanka*, 1867), *Leonore* (1874), *Die Argonauten*, *Medea*, *Sardanapal*, a requiem, four symphonies, the ballad for chorus and orchestra, *Der Blumen Rache*, the overture *Elektra*, chamber music works, part-songs, masses, *Te Deum*, etc. He showed praiseworthy activity as director of the Mozarteum.—(3) Leonhard Emil, b. March 11, 1849, Posen; pianist, pupil of Kullak (pianoforte), of Wüerst and Kiel (theory); was for many years teacher at Kullak's Academy.

Bache, (1) Francis Edward, b. Sept. 14, 1833, Birmingham, d. there Aug. 24, 1858; studied the violin under A. Mellon, then composition under Bennett. From 1853-55 he was a pupil of Hauptmann and Plaidy at the Leipzig Conservatorium; he was a very talented composer, but, unfortunately, was consumptive. He spent 1855-56 in Algiers and Italy, the summer of 1856 at Leipzig and Vienna, and from the summer of 1857 was in England. A number of pianoforte pieces, songs, a trio, violin romances, are published; a pf. concerto and two operas (*Rübezahl* and *Which is Which*) remain in manuscript.—(2) Walter, brother of the former, b. June 19, 1842, Birmingham, d. March 26, 1888, London; was first a pupil of the organist Stimpson at Birmingham, then at the Leipzig Conservatorium under Plaidy,

Moscheles, Hauptmann, and Richter, together with his fellow-countrymen Sullivan, Dannreuther, C. Rosa, Fr. Taylor, etc. After a short stay in Milan and Florence, he went in 1862 to Rome and studied for three years under Liszt, and was on friendly terms with G. Sgambati. In 1865 he returned to England, and lived from that time as conductor and music teacher in London. B. was a warm admirer of Liszt, and brought out in London nearly all his Symphonic Poems, also *The Legend of St. Elizabeth*, and Psalm XIII., and himself played both Liszt's pf. concertos in E♭ and A.

Bachelor (Ger. *Bakkalaureus*; Fr. *Bachelier*). An academic degree, formerly usual at all universities, but now only granted by English and a few German. It is lower than that of Doctor, and, as a rule, has to precede it. (Cf. Doctor of Music.)

Bachmann, (1) Anton, court musician and instrument-maker at Berlin, b. 1716, d. March 8, 1800. His son, and heir to the business, Karl Ludwig, b. 1743, d. 1809, was a good violist, and as such a member of the royal band. His wife, Charlotte Karoline Wilhelmine, née Stöwe, b. Nov. 2, 1757, Berlin, d. Aug. 19, 1817, was an accomplished singer and a worthy member of the "Singakademie" under Fasch.—(2) Pater Sixtus, b. July 18, 1754, Ketershausen (near Babenhausen), d. 1818; a monk of the order of White Canons at Marchthal, was a prolific composer both of instrumental and vocal music, of which, however, very little has been printed. At the age of nine he entered into a musical contest with young Mozart, and passed through the ordeal with honour; at that time he was remarkable for his excellent memory. B. was a contributor to Hofmeister's Collection of music.—(3) George Christian, celebrated clarinettist, b. Jan. 7, 1804, Paderborn, d. Aug. 28, 1842, Brussels; a highly esteemed solo player in the royal band at Brussels and teacher of his instrument at the Conservatoire. He was also well known as a clarinet-maker of the first rank, whose instruments even to-day fetch high prices.

Bachoven, Joh. Kaspar, sacred composer, b. 1697, Zürich, d. 1755; became in 1718 singing-master at the Latin School and organist there, and afterwards director of the male choral union. His compositions, at one time very popular in Switzerland, consist, for the most part, of sacred songs: "Musikalisches Halleluja," "Irdisches Vergnügen in Gott" (after Brockes), "Psalmen," the Brockes' "Passion," etc., also an instructive "Musikalisches Notenbüchlein."

Bachrich, Sigismund, b. Jan. 23, 1841, Zsambokreth (Hungary). He went to the Vienna Conservatorium from 1851-7, and studied under Boehm (violin). After acting for a short time as conductor at a small theatre at Vienna, he went in 1861 to Paris, where, for some years as conductor in an inferior post,

journalist, even apothecary, he fought his way with difficulty; so he returned to Vienna and joined the Hellmesberger quartet party, to which he has belonged for twelve years. B. has composed chamber music, violin pieces, and songs, the comic operas *Muzzedim* (1883) and *Heini von Steier* (1884), which were favourably received. Already in 1866 these had been preceded in Vienna by two operettas; a third operetta, *Der Fuchs-Major*, was brought out at Prague in 1889. Also a ballet of his, *Sakuntala*, was produced. B. is teacher at the Vienna Conservatorium and member of the Philharmonic and Opera orchestras, also a member of the Rosé quartet party.

Backer-Gröndahl, Agathe, Norwegian pianist and composer, b. Dec. 1, 1847, Holmestrand; pupil of Kjerulf and Lindemann; in 1863 at Kullak's Academy, Berlin; 1871 under Bülow in Florence; married her teacher of singing, Gröndahl, in Christiania, 1875 (songs, pf. pieces, concert études, Op. 11, etc.).

Backers, Americus. (See BROADWOOD.)

Backfall, one of the old English graces, an appoggiatura.

Backofen, Joh. G. Heinrich, performer on the harp, clarinet, and other instruments, b. 1768, Durlach, d. 1839, Darmstadt. On his concert tours he attracted notice as a many-sided artist; in 1806 he was chamber musician at Gotha, and in 1815 an instrument maker at Darmstadt. B. published compositions for harp, a Harp Method, and Methods for the basset-horn and clarinet.

Back-positive (Ger. *Rückpositiv*) is the name given to the set of pipes which stand at the player's back, hiding him from the church. In three-manual organs it belongs usually to the lowest manual, which is connected with the pipes by a mechanism carried under the floor.

Bacon, Richard Mackenzie, clever musical critic, b. May 1, 1776, Norwich, d. there Nov. 2, 1844; he was the editor of the *Quarterly Musical Magazine and Review* (1818-28), also of the "Elements of Vocal Science" (1828). He was also the founder of the triennial musical festivals at Norwich.

Badarcewska, Thekla, b. 1838, Warsaw, d. there, 1862; became known by her *pièces de salon* ("La prière d'une vierge").

Bader, Karl Adam, celebrated opera singer (tenor), b. Jan. 10, 1789, Bamberg, d. April 14, 1870, Berlin; received his first musical training from his father, who was cathedral organist at Bamberg, became his successor in 1807, and wished to take holy orders, but on the advice of T. A. Hoffman (q.v.) went on the stage (1811), and appeared with gradually increasing success at Munich, Bremen, Hamburg, and Brunswick, and in 1820 was finally engaged as leading tenor at the Berlin Court Opera, of which he was a conspicuous ornament for twenty years. In 1845 he gave up singing, but was *régisseur* still

up to 1849, and for a long time after that was active as director of the music at the Catholic "Hedwigskirche." B. was a specially famous representative of the hero tenor rôles in Spontini's operas; he was one of the few tenors who could do something more than sing, and he had an imposing presence.

Badia, (1) Carlo Agostino, b. 1672, Venice, d. Sept. 23, 1738, Vienna; already on July 1, 1696, he was appointed royal court composer at Vienna, when the office was first established. He wrote seventeen operas and serenatas, and fifteen oratorios, also twelve cantatas for one voice with clavier (*Tributi Armonici*, printed), besides thirty-three à 1-3 (preserved in manuscript). B., for the rest, had only moderate gifts, and wrote in an antiquated style. A singer, Anna Lisi Badia, was a member of the Vienna court company (1711-25).—(2) Luigi, b. 1822, Tirano (Naples), composed four operas, also songs, with which he had good success.

Bagatelle (Fr.), a trifle.

Bagge, Selmar, b. June 30, 1823, Coburg, 1837, pupil of the Prague Conservatorium (Dionys Weber), and afterwards of S. Sechter at Vienna; in 1851 he was teacher of composition at the Vienna Conservatorium; in 1854 organist at Gumpendorf, near Vienna. In 1855 he resigned his post at the Conservatorium and criticised the organisation of that institution in the *Monatsschrift für Theater und Musik*, also in 1860 in the *Deutsche Musikzeitung*. B. remained for many years musical critic and editor; in 1863 he undertook the editing of the *Allgemeine Musikalische Zeitung*, which had been established by Breitkopf and Härtel, but discontinued since 1848, and he conducted the same for two years, when (1866) it passed over to the firm of Rieter-Biedermann. (Cf. NEWSPAPERS.) B. has been director of the School of Music at Basel since 1868. Besides his journalistic work he has published chamber music, a symphony, songs, and a "Lehrbuch der Tonkunst" (1873).

Bagpipe (Ger. *Dudelsack*, *Sackpfeife*; Ital. *Cornamusa*, *Piva*; Fr. *Musette*, *Sourdeline*; Lat. *Tibia utricularis*; Gr. *Asaulos* (leathern pipe). In the Middle Ages, like the hurdy-gurdy, *Symphonia*, corrupted into *Samponia*, *Zampogna*, etc., it was made in the 17th century (Prætorius) in various sizes; *grosser Bock*, (drone; contra G or great c), *Schäpferpfeif* (drones: b[♭] f[♯]), *Hümmelchen* (f[♯] c), and *Dudley* (e[♭] flat, b[♭] flat, e[♭] flat). The B. is practically an obsolete instrument, and only found now in the hands of beggars and the indigenous population of England, Scotland, and Ireland. It consists of a leathern wind-bag, which is either filled by the player by means of a tube of pipe-shape (as in those of the older kind and in the Scotch Highland bagpipes) or by means of small bellows worked by the arm. Several pipes are fastened to the leathern skin, by means of which, when pressed by the player's

arm, they are made to speak; also a chanter with six sound-holes on which melodies are played, and from one to three drones (Ger. *Stimmer*; Fr. *bourdons*, cf. DRONES), which give out, without interruption, one and the same sound. The bagpipe closely resembles the *Vielle*, and, like it, was a fashionable instrument from the 17th to the 18th centuries. The skin was at that time covered with silk, the little case which received the drone reeds being made of ivory, and ornamented with gold, precious stones, etc. Descouteaux, Philidor, Douet, Dubuisson, Hotteterre, Charpentier, Chediville, etc., were famous as players on the B.

Bahn, Martin. (See TRAUTWEIN.)

Bähr (Bär, Beer), Johann, leader of the band of the Duke of Weissenfels, b. 1652, St. Georg a.d. Enns (Austria), d. 1700 of a wound received at a rifle match. He made a reputation by his satirical, polemical, musical pamphlets, in which he latinised his name (Bär, "Bear") into *Ursus* ("Ursus murrurat, U. saltat, U. triumphat," etc., against the "Gymnasialrektor" Hartnoth at Gotha, 1697, etc.); also by his "Bellum Musicum" (1701) and "Musikalische Diskurse" (1719), both posthumous.

Bai, Tommaso, b. about 1650, Crevalcuore, near Bologna; he was a tenor singer in the Papal Chapel, 1713 maestro, but died already Dec. 22, 1714. B. was the composer of the celebrated Miserere which is sung alternately with those of Allegri and Bains in the Papal Chapel during Holy Week. It is published in the collections of Papal Chapel music for the Holy Week (Burney, Choron, Peters). Many other compositions of B. are to be found in manuscript in Roman libraries.

Baif, Jean Antoine de, poet and musician, b. 1532, Venice, d. Sept. 19, 1589, Paris; published two lute tablature works, twelve sacred songs, and two books of chansons à 4.

Baillot, (1) Pierre Marie François de Sales, b. Oct. 1, 1771, Passy, near Paris, d. Sept. 15, 1842; one of the most celebrated violinists that France has produced. He received his first instruction on the violin from a native of Florence, Polidori by name, at Passy, then in 1780, when his parents settled in Paris, from Sainte-Marie, who laid great stress on exact playing. After the death of his father (1783) he was sent for additional training to Rome, to Pollani, a pupil of Nardini's, who laid stress on big tone. In 1791 he returned to Paris, and played to Viotti, who procured for him the post of first violin at the Théâtre-Feydeau. In spite of his high artistic development, he does not yet appear to have taken up music as a profession, for soon afterwards he accepted a subordinate appointment in the *Ministère des Finances*, which he held until 1795, making himself all the while more known by appearances at concerts, until he was appointed

professor of the violin at the newly-organised Conservatoire. He now sought to fill up the gaps in his musical knowledge, and studied theory diligently under Catel, Reicha, and Cherubini. Only in 1802 did he undertake his first tour, and indeed, to Russia. This was followed by others through France, the Netherlands, England, and Italy. In 1821 he became first violin at the Grand Opéra, and in 1825 solo player in the royal band. He died highly esteemed, and was mourned by a large number of distinguished pupils. B.'s principal work was his "L'Art du Violon" (1834), which is excellent, and not to be surpassed. He published, jointly with Rode and Kreutzer, the "Méthode du Violon," a work officially recognised by the Paris Conservatoire, repeatedly republished, reprinted, and translated into foreign languages. He edited, besides, the "Méthode de Violoncelle" of the Conservatoire (authors: Levasseur, Catel, and Baudiot). He wrote also "Notice sur Grétry" (1814), "Notice sur Viotti" (1825), and other small essays. His compositions, which, at times, make heavy demands upon the executant, are 10 violin concertos, 30 sets of variations, a *symphonie concertante* for two violins with orchestra, 24 preludes in all keys, capriccios, nocturnes, etc. for violin, 3 stringed quartets, 15 trios for two violins and bass, etc.—His son (2), René Paul, b. Oct. 23, 1813, Paris, d. there, Mar. 28, 1889, was professor of ensemble playing at the Paris Conservatoire.

Baini, Abbate Giuseppe, b. Oct. 21, 1775, Rome, d. there, May 21, 1844; at first pupil of his uncle Lorenzo B. (maestro at the Church of the Twelve Apostles, Rome), a worthy musician of the Roman School who still held fast to the traditions of the Palestrina style. Later on he became the pupil and friend of Jannaconi, maestro of St. Peter's, who procured for him an appointment as singer in the Papal Chapel; he became Jannaconi's successor in 1817, which post he retained up to his death. B. was a strange phenomenon in our century; he lived and moved completely in the music of the 16th century, and understood nothing of the powerful development of the art which had since taken place. In his opinion, music had been going down hill since the death of Palestrina. His own compositions must be looked at and judged from the standpoint of that period. It is well known that during his lifetime (1821) a *Miserere* of his was included among the regular Holy Week performances at the Sistine Chapel (alternately with the *Misereres* of Allegri and Bai). B.'s chief work, and the one to which he devoted the greater part of his life, was the biography and characteristics of Palestrina ("Memorie storiche critiche della vita e delle Opere di Giovanni Pierluigi da Palestrina, etc.," 1828), which was translated into German by Kandler (with comments by Kiesewetter, 1834). He wrote, besides, an essay on ancient rhythm (1820), and a sharp

criticism of a prize motet by Santucci written for four choirs.

Bajetti, Giovanni, Italian opera and ballet composer, b. about 1815, Brescia, d. April 28, 1876, Milan (*Gonzalvo, L'Assedio di Brescia, Uberto da Brescia*, ballet *Faust*, jointly with Costa and Panizza).

Baker, famous English composer, b. 1768, Exeter, d. 1835; pupil of W. Cramer and Dussek in London, afterwards organist at Stafford; in 1801 he took his degree of D.Mus. at Oxford. His chief works are anthems, glees, voluntaries, pf. sonatas, etc.

Balakireff, Mily Alexejewitsch, b. 1836, Nishnij Nowgorod, already, as a boy, took part in concerts, but went to the Gymnasium, and attended the University at Kasan in order to study mathematics and physics; through friendly intercourse with A. v. Ulibischew, he resolved to devote himself to music. In 1855 he appeared at Petersburg as pianist with great success. In 1862, jointly with Lamakin, he founded the "Free School of Music," under the patronage of the Grand Prince, heir to the throne. In 1865 he went to Prague to the Czechish theatre, to put Glinka's *Russian and Ludmilla* into rehearsal. From 1867 he was sole director of the Free School, conducted the concerts of the Russian Society of Music from 1867 to 1870, but in 1872 retired altogether into private life. B. pays homage to the Berlioz-Liszt tendencies. His principal works are:—Overtures on Russian, Spanish, and Czechish themes, symphonic poem, "Tamara," music to *King Lear*, an Oriental fantasia for pianoforte ("Slamey"), pf. pieces, pf. arrangements of overtures by Glinka and Berlioz, etc., as well as a collection of Russian popular melodies.

Balalaika, a primitive stringed instrument of the guitar family, which is used in the Ukraine to accompany the songs of the people; it is also sometimes found in the hands of gipsies.

Balancement (Fr.), same as **BEbung** (q.v.), a manner of playing peculiar to the clavichord.

Balart, Gabriel, Spanish composer of Zarzuelas (operettas), b. June 8, 1824, Barcelona.

Balotka, Hans, conductor and 'cellist, b. March 5, 1827, Hoffnungsthal, near Olmütz, pupil of Sechter and Proch at Vienna; went in 1849 to America, and founded at Milwaukee a Musical Union, which soon flourished, and still exists. In 1860 he was called to Chicago as conductor of the Philharmonic Society. After the great fire in that city he went back to Milwaukee, and, for a time, to St. Louis, but returned to, and finally settled down in Chicago. B. enjoys great fame as conductor of male choral unions (Chicago Festival, 1881), and especially deserves credit for his share in the progress of the culture of music in America.

Balbi, (1) Ludovico, church composer,

about 1600 maestro at St. Antonius' Church at Padua, later at the great Franciscan monastery, Venice; edited jointly with Joh. Gabrieli and Orazio Vecchi the Graduals and Antiphons which Gardano published in 1591 at Venice. Of his compositions have been preserved: masses (1584), *Cantiones* (1576), motets (1578), *Ecclesiastici Concertus* (1606).—(2) Melchiorre Cavaliere, b. June 4, 1796, Venice, d. June 21, 1879, Padua, theorist and composer, pupil of Antonio Calegari (d. 1828), whose "Sistema Armonico" he published in 1829 with notes; he wrote besides "Grammatica ragionata della musica sotto l'aspetto della lingua" (1845), and "Nuova scuola basata sul sistema semitonato equabile" (1st part, 1872; a "chromatist" therefore). From 1818 to 1853 B. was leader in both theatres at Padua, and afterwards maestro at the basilica St. Antonio. He brought out also three operas (1820-25)

Baldewin. (See BAULDEWIJN.)

Balfe, Michael William, one of the most distinguished of modern English composers, b. May 15, 1808, Dublin, d. Oct. 20, 1870, Rowney Abbey (Hertfordshire). B. was one of the few Englishmen who devoted himself to the composition of operas, but certainly without presenting this art species in any new light, for B. was only an Italian opera composer of English descent. Already at the age of seventeen (1825) B. went with a rich patron to Italy and studied counterpoint under Frederici at Rome, and later on singing under Fillippo Galli at Milan. His first attempt of any note at composition was the ballet *La Pérouse*, for Milan (1826). In 1828 he appeared at the Italian Opera, Paris, as principal baritone under Rossini, after he had studied for a short time with Bordogni. Up to 1835 he sang at various Italian theatres, produced some Italian operas at Palermo (*I Rivali di se Stessi*), Pavia (*Un Avvertimento di Gelosi*), and Milan (*Enrico IV. al passo della Marno*, 1833), and married the German vocalist Fräul. Rosen (d. June 8, 1888, London). On his return to England as composer and singer, he celebrated a double triumph. Then followed in quick succession the operas, *Siege of Rochelle*, 1835; *The Maiden of Artois*, 1836; *Catharina Grey*, 1837; *Joan of Arc*, 1837; *Diadeste*, *Falstaff*, 1838; and *Keolanihe*, 1841—in the last of which his wife appeared. *Falstaff* was produced at Her Majesty's Theatre, the others at Drury Lane, with exception of the last-named, which B. brought out at the Lyceum when he was manager of an opera company. The undertaking failed, and soon afterwards B. went to Paris, where he produced with great success, at the Opéra Comique, *Le Puits d'Amour*, 1843, and *Les Quatre Fils d'Aymon*, 1844. In 1843 followed at Drury Lane *The Bohemian Girl*, his most famous opera, which was given at the principal theatres of note throughout Europe; in 1844 *The Daughter of St. Mark*; in 1845 *The Enchantress* = *L'Étoile*

de Seville, written for the Paris Grand Opéra. Other operas followed (*The Bondman*, 1846; *The Maid of Honour*, *The Sicilian Bride*, *The Devil's In It*, *The Rose of Castille*, *Satanella*, *Bianca*, *The Puritan's Daughter*, *The Armourer of Nantes*, *Blanche of Nevers*, *The Sleeping Queen*, 1864; also two Italian operas—*Piùto e Duca*, at Trieste, 1854 (= *Moro, the Painter of Antwerp*), and *Il Talismano* (= *The Knight of the Leopard*, London, 1874), but Balfe's fame began gradually to decline. In 1846 he visited Vienna, in 1849 Berlin, Petersburg and Trieste, from 1852 to 1856, producing operas, and coining money. In 1857 his daughter Victoire made her *début* in Italian opera at the Lyceum. From 1864 B. lived on his estate, Rowney Abbey. In 1874 his statue (by Mallempre) was placed in the vestibule of Drury Lane Theatre. Besides operas, B. also wrote cantatas, ballads, etc. B.'s good points were his extraordinary ease of conception and natural aptitude for melody appealing to the feelings; but his faults were the lack of all self-criticism and serious application to more solid work.

Balchklaus (Ger.). (See CLAVIS.)

Ballad (Ital. *Ballata*; Fr. *Ballade*), originally a song accompanied by dancing (from Ital. *ballo*, "dance"). It was in Scotland and England that B. acquired the meaning of an epic-lyric poem with features of a saga or fantasy kind. Acquaintance with the Scotch ballads prompted the great German poets of the last century to write poems of a similar nature, but they did not thoroughly distinguish between the romance and the B. The musical form of the B. is as indefinite as the poetical. Songs are called ballads if narrative in character; all songs, including ballads, are poems which the poets, without doubt, class among romances. According to present use, the B. is a narrative poem composed for one voice with pianoforte or orchestral accompaniment; but if the musical development be extended so as to include choruses, various *solis*, etc., then it is no longer called a B. (although in such cases composers have occasionally used the term). In order to make confusion worse confounded, the term B. has been employed in purely instrumental music, and now we have pianoforte, violin, and orchestral ballads, etc., which half belong to programme-music, inasmuch as composers in writing them would seem to have something definite in their mind. It would, however, be extremely difficult to show in what way Chopin's *Ballades* are entitled to that name. Composers would do well to reserve the name B. for ballad poems set to music (also for those in which choruses are introduced), and extend it, at most, to instrumental works with programme.

Ballad-opera, a term applied in England to an opera composed, for the most part, of popular songs; the first example of the kind was John Gay's *The Beggar's Opera* (1727).

Ballard, celebrated French family of printers, and, with exception of P. Attaignant, the oldest Paris firm in this particular department. Attaignant appears to have died about the same time that Robert B. began to print; the latter received in 1552 from Henri II. a patent making him "*Seul imprimeur de la musique de la chambre, chapelle, et menus plaisirs du roi*," and this he held in common with his brother-in-law and *associé* Adrien Le Roy. Trusting to their patent, which had been constantly renewed (Pierre, 1633; Robert, 1639; Ed. Christophe, 1673; Jean Baptiste Christophe, 1695; Christophe Jean François, 1750; Pierre Robert Christophe, 1763), the family took no notice of the progress made in the art of printing, and still in 1750 used the original types, namely, those made by Guillaume le Bé (q.v.) in 1540, whose punches Pierre B. had acquired for the sum of 50,000 livres. For the time at which they were made they are elegant and clear, but even in the last century, by the side of those of J. Breitkopf, appear old-fashioned. The removal of the patent in 1776 put an end to the privileges of the Ballards and to their firm.

Ballet (Ital. *Balletto*, from *ballo*, "dance") is the name now given to the dances introduced (and standing frequently in very loose relationship to the action) into operas, and consisting of most varied *pas seuls* and evolutions of the *corps de ballet*; also to independent stage pieces in which there is little speaking or singing, but rather an action represented by pantomime and dances. Both kinds of B. can be traced back to a remote period, and this without reckoning the measured dance movements of the chorus in old Greek tragedy. Pantomimes with music treating of subjects taken, for the most part, from Greek mythology, with allegorical allusions to royalty present, were frequent already in the 15th century, at the Courts of Italy and France at marriage festivities; these differed in principle scarcely at all from the modern "grand" B. Immense sums of money were spent in "mounting" such pieces. But ballets in opera are also of long date; dances with or without singing, in the middle or at the close of tragedies (in imitation of the ancient choral dances), are already met with in the 15th century. But even in the first period of opera they developed themselves into the rare form of *Intermèdes*, which, when introduced in fragmentary fashion into the action of an opera, formed a second action, standing in no sort of relation to the principal one. The name *balletto* for a complete ballet opera, in which, however, there was singing, is to be found already in 1625 (*La Liberazione di Ruggiero dall'isola d'Alcina*, libretto by Saracinielli, music by Francesca Caccini). Ballets were in special favour at the French Court, where not only the high nobility, but even the kings themselves (Louis XIII., 1625; Louis XIV. very frequently)

joined in the dancing; the ballets of the Quinault-Lully opera in the time of Louis XIV. were much admired. Noverre (d. 1810) made essential changes in the B.; he assigned to dancing its proper subordinate place, and brought to the fore pantomime with its wealth of expression he was the real creator of the modern ballet.

Balletto (Ital.) is the frequent title, at the beginning of the 18th century, for what we now call "Partita" or "Suite," a series of dances of various character in the same key (Allemande, Sarabande, Courante, Gigue), written for stringed instruments.

Ballets, light compositions in madrigal style, frequently with a "Fa la" burden. Morley says that these pieces were "commonly called Fa las."

Balli (Ital.), dances; *Balli inglesi*, English dances; *balli ungaresi*, Hungarian dances.

Balthasar-Florence, Henri Mathias (Balthasar called B.-F.), b. Oct. 21, 1844, Arlon (Belgium), pupil of Fétis at the Brussels Conservatoire; he married, in 1863, the daughter of the instrument maker Florence, of whose instruments he has a warehouse at Namur; a diligent and talented composer (operas, symphonies, *Missa Solemnis*, cantatas, a pf. concerto, a violin concerto). His daughter, pupil of the Brussels Conservatoire, is a clever violinist.

Banchieri, Adriano, b. about 1567, Bologna, d. 1634; first of all, organist at Imola, later on "Monaco olivetano" of St. Michael's Monastery, Bologna; he was in his time a famous composer, and many of his works are preserved (masses, madrigals, canzonets, sacred concertos, etc.); but more important for our time are his theoretical pamphlets, "Cartella Musicale sul Canto Figurato" (2nd ed. 1610), "Direttorio Monastico di Canto Fermo" (1615), etc. (Cf. also BOBISATION.)

Banck, Karl, b. May 27, 1809, Magdeburg, d. Dec. 28, 1889, Dresden. He studied with B. Klein, L. Berger, and Zelter, in Berlin, and with F. Schneider in Dessau; he made a long journey through Italy (1830-31) with the poet and painter, Karl Alexander Simon, and then lived at Magdeburg, Berlin, and Leipzig, afterwards in Thuringia (Jena, Rudolstadt, etc.), and from 1840 at Dresden. In 1861 he married an American lady, and remained for a year in North America. B. was one of the most esteemed German musical critics, and his *Lieder* are well known; he published, besides, pianoforte pieces, part-songs, etc. He distinguished himself as editor of a series of old and previously unpublished works (sonatas of Scarlatti and Martini, arias of Gluck, etc.).

Band (Ital. *Banda*; Fr. *Bande*), music-band. This was a term formerly used, and by no means in a depreciatory sense, for a body of musicians, especially wind-players; but the

twenty-four violins of Louis XIV. were called *bande*, and the twenty-four fiddlers of Charles II. the *King's private band*, etc. In Italian opera orchestras *B.* is the collective term used for the players of wind and percussion instruments; and an orchestra appearing on the stage is also called a *B.*

Bandola (Span.), Bandolon, Bandora, Bandura, an instrument of the lute family, with a smaller or larger number of steel or catgut strings, which were plucked with the finger, like the Pandora, Pandura, Pandurina, Mandora, Mandola, Mandoer, Mandura, Mandürchen. In essential points it was identical with the Mandoline (q.v.), still existing at the present day.

Banister, (1) John, excellent violinist, b. 1630, St. Giles-in-the-Fields, London, d. Oct. 3, 1679; he was sent to France by Charles II. to perfect himself, and later on was appointed leader of the king's band. He was afterwards dismissed because he spoke contemptuously of the French violin players patronised by the king (his successor was the Frenchman, Grabu), and lived up to his death as director of a music school, and manager of concerts in London. *B.* wrote music to Davenant's *Circæ*, and, jointly with Pelham Humphrey, music to Shakespeare's *Tempest*, and also songs, lessons for violin, etc.—(2) John, b. about 1663, d. 1735; son of the former, was principal violinist at Drury Lane, wrote some music for the theatre, and was contributor to H. Playford's "Division Violin" (1685).—(3) Charles William (1768–1831), published a "Collection of Vocal Music."—(4) Henry Joshua, 1803–1847, an excellent 'cellist.—(5) Henry Charles, son of former, b. 1831, professor of harmony at the Royal Academy of Music and at the Normal College for the Blind. He has published "Text-book of Music" (1872), symphonies, pf. music, "Life of Macfarren," "Lectures on Musical Analysis," etc.

Banjo, a favourite instrument among the American negroes, who brought it from Africa, where it is found under the name *Bania*. The *B.* is a kind of guitar with a long neck, a body like a drum-head (a parchment stretched upon a hoop, and without any back). It has from five to nine strings; the *chanterelle* is played with the thumb, and lies on the bass side of the lowest-tuned string.

Bannelier, Charles, writer on music, b. March 15, 1840, Paris; pupil of the Paris Conservatoire; he was for many years contributor to the *Revue et Gazette Musicale*, and chief editor during the last years of its existence (the paper ceased to appear in 1880). Besides many excellent articles in the paper just named, he wrote a French translation of Hanslick's "Vom Musikalisch-Schönen" (1877), translated also the text of Bach's "Matthew-Passion," and published a pianoforte duet arrangement of Berlioz's "Symphonie Fantastique."

Banti, Brigitta, *née* Giorgi, vocalist, b. 1759, Crema (Lombardy), d. Feb. 18, 1806, Bologna. She was discovered as a *chanteuse* in a *café* at Paris, and afterwards attracted much notice by her noble voice both in Paris and London; but she could never make up for the want of musical training, and remained during her whole life a singer with only nature's gifts. In her journeys through Germany, Austria, and Italy, she celebrated great triumphs. From 1799 to 1802 she was engaged in London as *prima donna*, and after that lived in Italy.

Baptiste (really *Baptiste Anet*), famous violinist about 1700, studied with Corelli, attracted notice at Paris, went afterwards to Poland, where he died as capellmeister. He wrote some violin sonatas, and sonatas for two *musettes*.

Bar (Ger. *Taktstrich*, Fr. *barre*) is the name of the perpendicular line crossing the staff, which marks off a metrical foot, but always so that it comes before the principal accent of the same, and in no manner marks its end. (*Cf.* METRE, ART OF.) However indispensable the *B.* may appear to us, it was not known in measured notation, at any rate not in the part-books for the singers, before the year 1600; for composers it was, if only as a small memorandum (for even after 1600 it is often met with running through only one line), naturally indispensable in writing out a score, and this is confirmed by the few early scores which have been preserved. On the other hand, it had been in use for a long period in organ and lute tablature.

Bar. (See STROPHE.)

Barbacola (*Barbarieu, Barberau*). (See BARBI-REAU.)

Barbarini, Manfredo Lupi, composer about the middle of the 16th century, detached motets of whom are to be found in collections under the simple name 'Lupi (q.v.), but this cipher was used by many other masters of that period.

Barbedette, Henri, b. about 1825, published pianoforte and ensemble works, but became known especially as a musical writer by his biographical works on Beethoven, Chopin, Weber, Schubert, Mendelssohn, and Stephen Heller. For many years *B.* has contributed biographical articles to the *Méneſtre*.

Barbureau, Mathurin Auguste Bal-
thasar, b. Nov. 14, 1799, Paris, d. there, July 18, 1879; he was a pupil of Reicha at the Conservatoire, obtained in 1824 the Grand Prix de Rome, was for some time conductor at the Théâtre Français, was occupied for many years with historical studies, and lived as music teacher in Paris. He was appointed in 1872 professor of composition at the Conservatoire, but exchanged this post for that of professor of the history of music; as, however, he had no talent for speaking, he was soon compelled to

give up the latter (E. Gautier became his successor). B. published "Traité théorique et pratique de composition musicale" (1845, incomplete), and "Études sur l'Origine du Système Musical" (1852, likewise unfinished).

Barbier, Frédéric Étienne, b. Nov. 15, 1829, Metz, d. Feb. 12, 1889, Paris; pupil of the organist Darondeau at Bourges, where in 1852 he had his first stage success (*Le Mariage de Colombine*). He made his *début* in 1855 at the Théâtre Lyrique, Paris, with *Une Nuit à Séville*, and since then has produced no less than thirty pieces (but written more than sixty), for the most part in one act; he has taken more and more to the style of *opéra bouffe*.

Barbieri, (1) Carlo Emanuele di, b. Oct. 22, 1822, Genoa, d. Sept. 28, 1867, Pesth. He was a pupil of Mercadante at Naples, maestro at various Italian theatres, then in 1845 at the "Kärntnerthor" Theatre, Vienna; in 1847 at the "Königsstadt" Theatre, Berlin; 1851, Hamburg; 1853, Rio Janeiro; lived in private from 1856 to 1862 in Vienna; and then, until his death, became capellmeister at the Pesth National Theatre. B. wrote a number of operas, among which, specially *Perdita, ein Wintermärchen* (1865), was performed at many German theatres.—(2) Francisco Asenio, b. Aug. 3, 1823, Madrid, in modest circumstances, studied at the Madrid Conservatorio the pianoforte, clarinet, singing, and composition; was at first clarinetist in a military corps, and in a small theatre orchestra, then went as leader of the chorus and *souffleur* in an Italian opera company to North Spain (Pamplona, Bilbao, etc.). One day he took the part of Basilio in the *Barbier* for a singer who was ill, and now became for some time an opera singer. On returning to Madrid in 1847, he was named secretary of the association for the establishment of a Zarzuela (operetta) Theatre, also musical critic to the *Illustracion*, and made a name as teacher of music, composing diligently all the time. In 1850 he produced his first one-act Zarzuela, *Gloria y pénuca*, and, especially after the success of the three-act Zarzuela, *Fugar con fuego*, quickly became the hero of the day. B. was not only the most popular "Zarzuclero" in Madrid (during thirty years he wrote more than sixty Zarzuelas), but was member of several artistic societies, an excellent conductor, and a genuine musical *savant*. In 1859 he established the *Concerts spirituels* in the Zarzuela Theatre, which, meanwhile, had been built, arranged in 1866 regular concerts of classical music, from which the Madrid Concert Society was developed (in 1866 he gave fifty concerts); and in 1868 he was appointed professor of harmony and of the history of music at the Conservatorio, and in 1873 member of the Academy of Arts. Notwithstanding this many-sided activity, he also wrote a great number of orchestral works, hymns, motets, chansons, and articles for musical, political, and scientific papers.

Barbireau (*Barbiriau, Barberau, Barbavien, Barbyrianus, Barbingant, Barbacola*), Jacques, was choir-master at Nôtre Dame, Antwerp, in 1448, and died there, Aug. 8, 1491. He was a highly esteemed contrapuntist, on friendly terms with Rudolf Agricola, and quoted by Tinctoris as an authority. The Vienna Library contains a few of his works in manuscript.

Barbitos (*Barbiton*), an old Greek stringed instrument, a favourite with Alcæus, Sappho, and Anacreon, as an accompaniment to their songs. Nothing, however, more is known of its construction, except that it had a greater number of strings than the cithara and lyre (harp?).

Barcarola or **Barcaruola** (Ital.; Ger. *Barcarolle*, Fr. *Barcarolle*), Italian boatman's song. Gondoletta.

Bards, the name given to the singers (poets) among the ancient Celts in England, Scotland, Ireland, and Wales, where they formed a caste specially favoured, highly honoured, and protected by laws. They soon disappeared from Wales and those parts of Britain which fell under the yoke of the Romans, for they were systematically persecuted by the latter as fosterers of patriotism. Bards existed in Ireland until the Battle of the Boyne (1690), and in Scotland until the abolishment of hereditary jurisdictions (1748). The Germans never had a special class of singers, but the Scandinavians had their Scalds (q.v.). The instrument with which the bards accompanied their songs was the chrotta (Irish cruit).

Bardi, Giovanni, Conte Vernio, a rich and intelligent Florentine nobleman at the end of the 16th century, who assembled in his house the most distinguished artists and scholars of Florence; and the first attempts at dramatic composition (opera), in imitation of ancient tragedy, appear to have been due to his personal influence. A madrigal à 5, of his, which has been preserved, testifies to his ability as a composer.

Bardit, *Barâit*, a bard's song. The term was introduced into German poetry by Klopstock, and it arose from an incorrect reading of a passage in Tacitus (*barâitus* instead of *baritus*); from this it was concluded that the Germans had bards. (See BARDS.)

Bardone, *Viola di B.*, is the same as Baryton, of which word it was probably only a corruption. The term *Viola di bardone*, which is also to be met with, refers to the plucked or sympathetically sounding strings below the finger-board. (Cf. BORDUN.)

Barem, the name of a specially soft-toned organ stop; as a rule an 8-ft. Gedackt stop.

Barge, Johann Heinrich Wilhelm, distinguished flautist, b. Nov. 23, 1836, Wulfsahl, near Dannenberg (Hanover). He was self-taught; and from his 17th to his 24th year

flautist in a Hanoverian royal regiment, then principal flautist in the Court orchestra at Detmold, and since 1867 has occupied a similar position in the Gewandhaus orchestra at Leipzig. B. has published a "Flute Method," four sets of orchestral studies for flute (a collection of the most important passages from operas, symphonies, etc.), and arrangements ("Bearbeitungen") of many classical and modern compositions for flute and piano.

Bargheer, (1) Karl Louis, violinist, b. Dec. 31, 1831, Bückeburg, where his father was member of the court band. He was trained (1848-50) under Spohr at Cassel, as a virtuoso player, and was then appointed to the Detmold court band. He made use of the liberal leave of absence granted for further study with David (Leipzig) and Joachim (then in Hanover). In 1863 he became court capellmeister at Detmold. In numerous concert tours he proved himself an excellent solo and *ensemble* performer. On the change of government in Detmold in 1876 the band was dissolved, and B. accepted the post of leader of the Philharmonic Society and that of teacher at the Hamburg Conservatorium, holding both until 1889. Since then he has been leader of the Neue Abonnement-Concerte under Hans von Bülow.—(2) Adolf, brother of the former, b. Oct. 21, 1840, Bückeburg, Spohr's last pupil (1857-58); received his final training from Joachim. Like his brother, he was for two years "Hofmusik" at Detmold, then for five years leader at Munich, and is now (since 1866) leader and principal teacher at the Basle school of music.

Bargiel, Woldemar, composer, b. Oct. 3, 1828, Berlin. His father, who died in 1841, was the teacher of music Adolf B.; his mother, Marianne, *née* Tromlitz, was Fr. Wieck's first wife. B. is therefore step-brother to Clara Schumann (q.v.). He first received training from his parents, and studied afterwards with Hauptmann, Moscheles, Rietz, and Gade, at the Leipzig Conservatorium. After giving private lessons for some time in Berlin, he became teacher at the Cologne Conservatorium, in 1865 director of the institution of the "Maatschappij tot bevordering van toonkunst" at Amsterdam, in 1874 professor at the "Hochschule für Musik" at Berlin, in 1875 member of the senate of the Academy of Arts in that city, and is at present one of the heads of the "Meisterschule für Musikalische Composition" in connection with the Academy of Arts. B. is a distinguished instrumental composer, and belongs to the school of Robert Schumann. Several overtures (*Pyrometheus*, *Medea*, *Zu einem Trauerspiel*), a symphony, sonatas, trios, quartets, an octet, suites, etc., display inventive power and skilled workmanship. B. has also published some part-songs, and psalms for chorus and orchestra.

Baribasso (Ital.), a deep bass voice.

Baritenore (Ital.), a low tenor voice.

Barker, Charles Spackmann, b. Oct. 10, 1800, Bath, d. Nov. 26, 1879, Maidstone. A famous organ-builder in London. He went to Paris in 1837, and took direction of the business of Daublaine and Callinet. In 1860 he set up a factory of his own under the style of Barker & Verschneider. In 1845 he built an organ for St. Eustache, and also repaired that of the church of St. Sulpice. He returned to England in 1870. He was the inventor of the pneumatic lever (q.v.), and of electric action, which effected a complete revolution in the art of organ playing.

Bärmann, (1) Heinrich Joseph, famous clarinet player, b. Feb. 17, 1784, Potsdam, d. June 11, 1847, Munich; was oboe player in a Berlin regiment of the guards, and afterwards "Hofmusik" at Munich. B. was on friendly terms with Weber (who dedicated three concertos to him), Meyerbeer, and Mendelssohn (who wrote his Op. 113 for him); and on his concert tours his success as a performer on the clarinet was unprecedented. His compositions for clarinet are now held by performers in high esteem.—(2) Karl, son of the former, b. 1820, Munich, d. there May 24, 1885; accompanied his father on his later concert tours, and also gained great fame as a clarinet player. After his father's death he took his place as first clarinet player in the court band. Besides various compositions for clarinet, he has established a lasting memorial to himself by his "Clarinet Method."

Baraby, Joseph, b. Aug. 12, 1838, York; pupil of the Royal Academy of Music, conductor of the Royal Albert Hall Choral Society. In 1875 he was appointed director of musical instruction at Eton College. He became conductor of the Musical Society on its formation. In 1886 he succeeded Mr. Shakespeare as conductor at the Royal Academy of Music. His psalm, *The Lord is King*, was produced with success at the Leeds Festival of 1883. In 1884 he gave two concert performances of Wagner's *Parsifal* at the Albert Hall. In 1892 B. was appointed Principal of the Guildhall School of Music, as successor to Mr. Weist Hill, founder of that institution; and in the same year he received the order of knighthood.

Barnett, (1) John, b. July 1, 1802, Bedford, d. April 17th, 1890, Cheltenham. He was the son of a German jeweller who emigrated to England, and whose real name was Bernhard Beer. At an early age B. received a thorough musical training, and came forward before the footlights of the Lyceum Theatre with his operetta, *Before Breakfast*, in 1825. He soon became a prolific composer for the stage, and, after writing a number of small pieces, which were produced partly at the Lyceum, partly at the Olympic and Drury Lane theatres, he made

his first serious attempt with *The Mountain Sylph* in 1834; *Fair Rosamund* followed in 1837, and *Farinelli* in 1838. In 1841 B. settled at Cheltenham as teacher of singing. The number of detached songs which he wrote is said to number about 4,000. He wrote three operas which have never been produced.—(2) John Francis, nephew of the former, b. Oct. 16, 1837, London; a gifted composer and good pianist, free scholar at the Academy. He played already, in 1853, Mendelssohn's Concerto in D minor under Spohr's direction, at the New Philharmonic. From 1857 to 1860 he was pupil at the Leipzig Conservatorium, and made an appearance at the Gewandhaus in 1860. The following of his compositions deserve mention:—a symphony, symphonic overture, overture to the *Winter's Tale*, stringed quartets and quintets, pf. trios, a pf. sonata, impromptus, and oratorio (*The Raising of Lazarus*), two cantatas for the Birmingham Festivals (*The Ancient Mariner* and *Paradise and the Peri*), and a *Tantum Ergo* à 8. For the Liverpool Festival of 1874 he wrote an orchestral piece, *The Lay of the Last Minstrel*, for the Brighton Festival of 1876 the cantata *The Good Shepherd*, for the Leeds Festival of 1880 *The Building of the Ship*, and for Norwich in 1881 *The Harvest Festival*. Also a scena for contralto, "The Golden Gate," a flute concerto, flute sonata, etc.

Baron, Ernst Gottlieb, famous lutenist and historiographer of the lute, b. Feb. 27, 1696, Breslau, d. April 20, 1760, Berlin. He was appointed court lutenist at Gotha in 1727, and in 1734 theorbist to the Prussian Crown Prince, who afterwards became King Frederick II. His principal work was "Historisch-theoretische und praktische Untersuchung des Instruments der Laute, etc." (1727). He added an appendix on the lute to Marpurgh's "Historisch-kritische Beiträge" (2nd vol.), and this was followed by "Abhandlung von dem Notensystem der Laute und der Theorie." Of less value are the following works: "Abriss einer Abhandlung von der Melodie," "Zufällige Gedanken über verschiedene Materien," "Versuch über das Schöne," and "Von dem uralten Adel und dem Nutzen der Musik."

Baroxyton (Gr. literally "something which sounds low and high"), a brass wind instrument constructed in 1853 by Cervený at Königgrätz: it is of wide measure, with the respectable compass of contra D to once-accented a (,D to a').

Barre de mesure (Fr.), a bar-line.

Barre de répétition (Fr.), a double bar with dots, indicating a repeat.

Barré, (1) Léonard, contrapuntist of the 16th century (also named *Barva*), b. Limoges, studied with Willaert, appointed Papal chapel singer in 1537. He was a member of the special musical commission sent by the Pope to the Council of Trent (1545). Some of his

madrigals and motets have been preserved.—(2) Antoine, a contemporary, and perhaps a relation of the former. He was a composer of madrigals, and proprietor of a printing-press at Rome from 1555 to 1570. He afterwards went to Milan.

Barré (Fr.), in guitar playing the placing of the forefinger of the left hand on several strings. The placing of the forefinger on more than three strings is called *grand barré*.

Barrel organ (Ger. *Drehorgel*), a small portable organ with covered pipes, or even reeds, which, by means of a handle, is not only provided with wind, but also made to play. The handle turns a roller set with pins (or, more recently, plates perforated with holes) which open the valves to the pipes. The B. O. is often provided with a tremolo, which causes the tone to be intermittent. The B. O. is the instrument most in vogue amongst itinerant beggars, and has almost entirely superseded the older hurdy-gurdy.

Barret, Apollon Marie Rose, distinguished oboe player, French by birth, b. 1804, d. March 8, 1879, London. He studied under Vogt at the Paris Conservatoire, was a member of the orchestras of the Odéon Theatre and of the Opéra Comique, and of the Italian Opera, London, up to 1874. He was the author of an excellent "Complete Method for the Oboe," to which a set of sonatas and studies for that instrument is appended.

Barrett, (1) John, music master at Christ's Hospital, and organist at St. Mary-at-Hill, London, about 1710. He composed songs once very popular in England, one of which Gay put into his *Beggars' Opera*, and also overtures and entr'actes.—(2) William Alexander, b. Oct. 15, 1836, Hackney, English writer on music, chorister at St. Paul's, London; 1870, Mus.Bac. (Oxford). He published, with Dr. Stainer, a "Dictionary of Musical Terms" (1875), and wrote monographs on the English glee and madrigal composers, on English Church composers, and on Balfe; he was musical critic of the *Morning Post*, and formerly edited the *Monthly Musical Record*, also the *Musical Times*. He died suddenly Oct., 1891.

Barrington, Daines, b. 1727, London, d. there March 11, 1800. He was recorder of Bristol, afterwards judge in Wales. He was the author of many small musical essays, and also of a letter on Mozart's appearance in London (1764), and a description of the two old Welsh instruments, the Crewth (see CHROTTA) and Pib-corn (Horn-pipe).

Barry, Charles Ainslie, b. June 10, 1830, pupil of Walmisley, afterwards at the Conservatorium of Leipzig and that of Dresden; from 1875-9 he was editor of the *Monthly Musical Record*, in 1886 Secretary of the Liszt Scholarship. He is an advanced musical writer, also composer ("Festival March," songs, pf. pieces).

Barsanti, Francesco, b. about 1690, Lucca; came in 1714 with Geminiani to England and entered the orchestra of the Italian Opera as flautist, but afterwards took up the oboe. For a long time he held a lucrative post in Scotland, but returned again in 1750 to London, and was engaged as viola-player at the opera and at Vauxhall. B. published a collection of old Scotch songs with bass, twelve violin concertos, six flute solos with bass, six sonatas for two violins with bass, and six antiphons in the "Palestrina" style.

Barsotti, Tommaso Gasparo Fortunato, b. Sept. 4, 1786, Florence, d. April, 1868, Marseilles; founded in 1821, at Marseilles, a free (!) school of music, of which he was director until 1852. His published works are pf. variations, a "Salvum fac Regem," and a "Méthode de Musique" for the free school of music (1828).

Bartay, (1) Andreas, b. 1798, Széplak (Hungary), d. Oct. 4, 1856, Mayence. In 1838 he was director of the Hungarian National Theatre; in 1848 he gave concerts in Paris, and afterwards lived at Hamburg. He composed Hungarian operas (*Aurelia*, *Csel*, *Die Ungarn in Neapel*), an oratorio, *Die Erstürmung Öfens*, masses, ballets, etc. His son (2) Ede, b. Oct. 6, 1825, is director of the National Music Academy at Pesth, founder of the Hungarian "Musiker-Pensions-Anstalt," and likewise a composer (overture *Pericles*).

Barth, (1) Christian Samuel, celebrated oboe-player and composer for his instrument, b. 1735, Glauchau (Saxony), d. July 8, 1809, Copenhagen. He was a pupil of J. S. Bach at St. Thomas' School, and was oboist successively in the bands at Rudolstadt, Weimar, Hanover, Cassel, and Copenhagen.—(2) F. Philipp C. A., son of the former and his successor as oboist in the court band at Copenhagen, b. about 1773, Cassel; published collections of Danish and German songs, also a flute concerto, and left behind oboe concertos in manuscript.—(3) Joseph Joh. Aug., b. Dec. 29, 1781, Grosslippen (Bohemia), was in Vienna from about 1810 to 1830, a highly-esteemed concert singer (tenor) and member of the royal band.—(4) Gustav, b. 1818, Vienna, son of the former, pianist and composer of vocal works; from 1848, and for a long time, conductor of the Vienna Male Vocal Union, and now living in private at Frankfort. He married the celebrated singer Wilhelmine Hasselt.—(5) Karl Heinrich, b. July 12, 1847, Pillau, near Königsberg, the son of a teacher; received his first musical training from his father, 1856-62 from L. Steinman in Potsdam, and after that was a pupil of Bülow at Berlin (1862-64), of Bronsart, and, for a short time, of Taubig. In 1868 he became teacher at the Stern Conservatorium, and in 1871 at the Royal High School, Berlin. B. is an excellent pianist, and, besides, an ensemble player of the first rank; he has made several successful concert

tours in Germany and England, some of them with Joseph and Amalie Joachim. The trio party B., de Ahna, Hausmann, enjoyed a high reputation.

Barthel, Johann Christian, b. April 19, 1776, Plauen, d. June 20, 1831; musical director at Greiz, later on court organist at Altenburg (successor of Krebs); he wrote a large number of sacred works (104 psalms, Easter cantata), organ pieces, etc.; but only a few dances for pianoforte were printed.

Barthélémon, François Hippolyte, b. July 27, 1741, Bordeaux; d. July 20, 1808, Dublin; great violin player, who came to England in 1764, was engaged as leader of the opera band, and had great success in London as an opera composer, *Pelopida* (1766), *Le Fleuve Scamandre* (in French, Paris, 1768), *The Judgment of Paris*, *The Enchanted Garden*, *The Maid of the Oaks*, *The Election*, *Belphegor* (1778). In 1770 he became leader at Vauxhall. After long tours in Germany, Italy, and France, he accepted a post in Dublin in 1784. B. also wrote an oratorio, *Feste* (1776), and published a great number of instrumental works (for violin, organ, and pianoforte). One of his violin sonatas (Op. 10, No. 2), is published in G. Jensen's "Classische Violinmusik berühmter Meister."


Bartöli, (1) Pater Erasmo, b. 1606, Gaeta; lived, under the name of Pater Raimo, at Naples, entered, finally, the order of the Oratorians, and died of the plague on July 14, 1656. His compositions (in manuscript) are preserved in the Oratorian Library (masses, psalms, motets, etc.).—(2) Daniele, b. 1608, Ferrara, d. Jan. 13, 1685, Rome; a learned Jesuit, author of a work on acoustics, "Del Suono, de' Tremori, Armonici e dell' Udito" (1681).

Bartholomew, William, b. 1793, d. 1867; a violin-player and excellent flower-painter. He translated into English, or adapted, the texts of most of Mendelssohn's vocal works. In 1853 he married Miss Mounsey, for whom Mendelssohn wrote "Hear my Prayer:" she died June 24, 1891.

Baryton (Ital. *Baritono*), (1) the finest of all the kinds of male voices, combining the dignity and strength of the bass with the brilliancy of the tenor voice, and thus a medium between the two; and, according as it extends upwards or downwards, is called a tenor-baryton or a bass-baryton. The tenor-baryton can with difficulty, if at all, be distinguished from the dramatic tenor (Heldentenor), for very many dramatic tenors are nothing more than tenor-barytons with the upper register specially cultivated. The term B. really means "deep-toned," and is evidently selected as antithesis to the higher tenor. It is named *basse-taille* by the French, *i.e.* low-tenor, and to this name it fully answers; or *Concordant* (agreeing with), probably because in position it agrees about as much with the bass as with the tenor (*A—f* \sharp).

or *G—g'*). Of late, opera composers willingly write principal parts for B., but this is not in the slightest degree the result of the scarcity of good and well-trained tenors.—(2) A *stringed instrument*, now obsolete, but one which in the last century enjoyed great popularity (Ital. *Viola di Baydono* or *Baydono*). It was of the size of the 'cello (likewise of the gamba), and was constructed like the bass instrument called the *Viola d'amour*, in so far as it had seven strings, under which, however (under the finger-board), there lay a number of wire strings (nine to twenty-four), which sounded sympathetically when the instrument was played upon, or were even pinched with the thumb of the left hand. The tuning of the upper strings was as follows: *Contra B, E, A, d, f, b, e'*. Prince Nikolaus Esterhazy, Haydn's patron, was a great amateur player on this instrument, and Haydn, therefore, wrote a great number (175) of pieces for the same (125 divertimenti for B., tenor, and 'cello, six duets for two barytons, twelve sonatas for B. and 'cello, seventeen cassations, etc.). The greater number of these were destroyed by a fire, and not one has been printed. Several other contemporary composers also wrote for the B. (F. Pæer, Weigl, Eybler, Pichel, etc.). The instrument was constructed already in the 17th century, for instance, by A. Stainer (1660).—(3) A *bass wind instrument* (*Baryton Horn*) of the family of the bugle-horn, or bass tuba (wide measure). (*Cf.* BUGLE.) It is also called euphonium.—(4) In combination with the names of instruments, B. refers to the compass of the same; for example, Baryton Horn (*see* above, 3); Baryton Clarinet (*see* CLARINET).

Baryton clef is the F clef on the middle line:

: it is now antiquated. (*Cf.* CHIAVETTE and TRANSPOSITION.)

Bas-dessus (Fr., "low soprano"), mezzosoprano.

Basevi, Abramo, Italian writer on music, b. Dec. 29, 1818, Livorno, d. Nov., 1885, Florence. He practised first of all as a physician at Florence, but turned to music. His first attempts as an opera composer (*Romilda ed Ezzevino*, 1840; *Enrico Howard*, 1847) met with no success. He founded a music paper, *Armonia*, which became extinct in 1859; but in that year he established the Beethoven-Matinées, which afterwards developed into the *Società del quartetto*. He also offered a yearly prize for the composition of a stringed quartet. B. was a diligent contributor to the musical paper *Bocherini*, and wrote besides, "Studio sulle opere di G. Verdi" (1859), "Introduzione ad un Nuovo Sistema della Musica" (1862), and "Compendio della Storia della Musica" (1866). Finally he was engaged in philosophical studies.

Basili, Francesco, b. Feb., 1766, Loreto, d. March 25, 1850, Rome. He studied under the Papal maestro Jannaconi at Rome, and

first held small posts as conductor at Foligno, Macerata, and Loreto, while a series of (14) operas of his were given at Milan, Rome, Florence, and Venice. In 1827 he was appointed censor at the Royal Conservatorio, Milan, and finally, in 1837, was called to Rome as maestro of St. Peter's. B. wrote a number of sacred compositions (masses, offertories, magnificats, motets, etc.), also a requiem for Jannaconi's obsequies, and an oratorio, *Samson* (1824).

Basil, St., the Great, b. 329, Cæsarea (Cappadocia), d. there as bishop in 379. He is said to have won great merit in the matter of Church song, and to have introduced antiphons which, according to contemporary writers, Ambrosius had learnt from him and carried to Milan.

Basis (Gr. foundation), an obsolete term for the bass part, especially in the hellenizing of the 16th century, in place of *Bassus*.

Bass (Ital. *Basso*, Fr. *Basse*), (1) The deepest of male voices. A distinction is made between the low (second) B., and the high (first) B. (Bass-baryton, *see* BARYTON.) The compass of the bass is, as a rule, *F—f*; the deep bass extends somewhat further downwards, in certain cases to *contra B^b* and further, the high bass not so far (to great A); while in the other direction the limit in both differs, at most, by 1 to 1½ tones (the low extends to *e'¹b*, the high to *f'¹#*). With regard to *timbre*, there is the *Basso profondo*, of which the tone is full and powerful, and *Basso buffo*, of a shouting, less noble character, and for which volubility of tongue is essential.—(2) The *instruments* which take the lowest part in instrumental music are called *basses*. In Germany, by B. is, for the most part, understood merely *double bass* (q.v.), but formerly the *violinello* (q.v.). *Bassi* (basses), on the other hand, includes both 'celli and double basses playing in octaves; and by "*Harmonie*" *bass* is understood the lowest bass instrument of a wind band (bassoon, trombone, bass-tuba, helikon, etc.).—(3) The lowest part of a piece of music (*cf.* BASIS), which, as support, foundation of the harmonies, requires a particular mode of treatment. (*See* PARTS, PROGRESSION OF.) In the compositions of the great period of the imitative style (*see* NETHERLAND SCHOOL), in which there was no independent instrumental music, not even a simple dance piece, a bass part in our sense of the term did not exist, even though certain considerations, which it was impossible to ignore, carried weight (progressions by fourth or fifth in cadences). The inventor of the bass part in a modern sense was *Viadana* (q.v.); his *Basso continuo* is a real supporting part. A real difference existed between *Basso continuo* (*General bass*) and *Fundamental bass* (Fr. *basse fondamentale*): the latter (also called *Ground bass*), an invention of Rameau's, is no real part, but one theoretically formed in the analysis of a piece

of music to show the succession of the fundamental tones of the harmonies. (See CLANG-SUCCESSION.)—(4) In combination with names of instruments (for example, bass clarinet, bass trombone, bass trumpet, *Basse de Viole*, *Basse de Cromorne*, etc.), B. indicates the nature of the compass of the instrument (cf. the simple names). In the organ the addition of B. shows that the stop belongs to the *pedal* board, for example, *Gemshorn-bass*, etc.

Bassa (Ital. "low, under- . . ."), when joined to 8, 8^{va} (*ottava*), it indicates the *lower-* or *under-*octave. (Cf. ABBREVIATIONS.)


Bassanello, an obsolete wood-wind instrument, related to the bassoon, with double reed which was placed in a funnel-shaped mouth-piece. It had a bent neck (S), and was built in three different sizes (Bass, Tenor, and Discant). *Bassanelli* of 8 and 4 feet are reed stops to be met with in old organs.

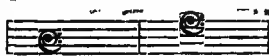
Bassani, (1) Giovanni, teacher of music at the College of St. Mark's Church, Venice, about 1600. Two books, "Concerti Ecclesiastici" (1598 and 1599), and a book of canzonets à 4 (1587) have been preserved.—(2) Giovanni Battista, b. about 1657, Padua, d. 1716, Ferrara; maestro di cappella of Bologna Cathedral, lived at Ferrara from 1685. He was an excellent violinist (teacher of Corelli), and a prolific composer whose works were held in high esteem. Sonatas (suites) for violin (Op. 1 and Op. 5), many solo songs, motets, psalms, masses, etc., and six operas.—(3) Geronimo, b. Venice, pupil of Lotti, excellent singer and teacher of singing; also composer of sacred music (masses, motets, vespers) and operas (*Bertoldo*, 1718; *Amor per forza*, 1721, both of which were produced at Venice).

Bass Clarinet. (See CLARINET.)

Bass Clausel, the usual bass progression in a full close (*clausula finalis*), i.e. a fifth downwards or a fourth upwards, from dominant to tonic.

Bass Clef is the name of the F clef on the

fourth line . In former times both the G and F clefs, like the C clef at the present day, were placed on various lines—



Baritone clef. Deep bass clef.

(Cf. F and CLEF.)

Basse (Fr., see BASS).

Basse chantante (Fr.), the high bass voice, or a singer who has such a voice. The more flexible "singing bass" (*basso cantante*) as distinguished from the "deep bass" (*basso profondo*).

Basse chiffrée (Fr.), figured bass (q.v.).

Basse contrainte (Fr.), same as BASSO OSTINATO. (See OSTINATO.)

Basse contre (Fr.), low bass voice, just as *Hautre-contre* is the lowest of the high (female) voices (Alto, Ital. *Contr'alto*).

Basse double (Fr.), double-bass.

Basse taille (Fr.), the name of the male voice which lies between the *basse* (bass) and *taille* (tenor)—namely, the barytone. The expression is also used synonymously with *basso cantante*.

Basset-Horn (Ital. *Corno di bassetto*, Fr. *Cor de basset*), a wood-wind instrument lately gone out of use, an alto clarinet in F, which has below four semitones more than the clarinet (q.v.); its compass is from F to (thrice accented) C^{va} (written c—g^{va}). The B. H., on account of its considerable length, is curved or bent. The real sound-tube is generally straight, but the mouth-piece is fixed on at a flat angle, and the small brass bell at the end turned out in the opposite direction. Mozart has employed two basset-horns in his *Requiem*, and has also written *sol*i for the instrument in his *Titus*. Mendelssohn, again, wrote two concert-pieces for clarinet and B. H. The quality of tone, as in the bass clarinet, especially in the lower register, is sombre, but soft.

Bassett (*Bassettl*, also *Bassl*), old German name for the violoncello. (See L. Mozart's "Violin School," p. 3.) Joined with names of other instruments, B. means that they have a middle compass (tenor compass), for example, *Basset-horn* (q.v.), *Bassettpommer* (see BOMHART), *Bassett-flute*, etc. There is also an organ stop of this name (B. 4-feet, a *pedal* flute-stop).

Bassevi. (See CERVETTO.)

Bassflöte (Ger.), a bass flute; the lowest member of the old family of straight, or direct, flutes (*Flûtes à bec*).

Bassgeige (Ger.), violoncello.—*Grosse Bassgeige*, double-bass.

Bass Horn, a wood wind-instrument allied to the serpent, with cupped mouthpiece on an S-tube, and with brass bell. It had a compass of four octaves, from C to C^{'''} but it was of slow speech, and had a dull tone. It was made at the beginning of the century, but only remained in vogue for a few decades.

Bassi, Luigi, b. 1766, Pesaro, d. 1825, Dresden; distinguished baritone singer, was from 1784 to 1806 at Prague, and then, in consequence of the war, lived at Vienna without any settled appointment. In 1814 he was again in Prague (under Weber), and afterwards director of the Dresden Opera. Mozart wrote the part of *Don Juan* for B.

Bassiron, Philippe, a native of the Netherlands, composer of the 16th century, of whom Petrucci has printed some masses in his "Missæ diversorum" (1508).

Bass Lute, a large kind of lute (q.v.).

Basso (Ital.). (See BASS.)

Basso numerato (Ital.), a figured bass. (See GENERAL BASS.)

Bassoon (Ital. *Fagotto*, Fr. *Basson*), a symphonic orchestral wood wind-instrument of the present day, and successor to the *Bomhart*, common in the 16th century. The bulky dimensions of the larger kinds of the latter (*Basspommer* and *Doppelquintpommer*), which were over eight and ten feet long, suggested to Afranio degli Albonesi, canon of Ferrara in 1525, the idea of bending the tube and putting it together like a bundle (*fagotto*). The construction of the first bassoons was so imperfect, that the *Bomhart* remained in vogue for over a century. On account of its much softer tone, the B. was called for a long time *Dolcian* (Dulcian). The B. belongs to the double-reed instruments (like the oboe and English horn). The reed is inserted and fixed in the S-shaped neck of the instrument, whereas in the *Schalmeys* and *Bomharts*, the reed is free in the kettle-shaped mouthpiece, and is not touched by the player. In the oboe and bassoon there is no mouthpiece whatever, and the player takes the double reed directly between his lips, whereby he has full control over the tone. The B. is thus not merely a bent *Bomhart* with improved sound holes and key mechanism, but the invention which turned the *Schalmei* into an oboe must be assumed. *Almenræder* and *Th. Böhm* in this century have materially improved the mechanism of the B. The compass of the B. extends from (contra) B flat to (twice-accented) c', and on the most modern instruments to e' flat. Virtuoso players can even bring out the e' and f', but b' flat is the usual limit for orchestral use. A soft reed is better for the production of the lower notes, a hard one for the higher; in orchestral music the composer must, therefore, carefully distinguish between the 1st and the 2nd B. The *Double Bassoon* is an octave lower in pitch than the B.; the *Quint-fagott* (Tenor Bassoon), now completely out of use, a 5th higher (lowest note F). There is a scarcity of good methods for the B. (*Ozi*, "Nouvelle Méthode, etc.," 1787 and 1800, also in a modern German edition; *Cugnier*, *Blasius*, *Fröhlich*, *Küffner*); as a rule, the help of fingering tables (*Almenræder*) is sought for, and the rest left to practice.

Basso ostinato, also *basso obbligato* (Ital.). (See OSTINATO.)

Basso profondo (Ital.), a deep bass. (v. *Basso cantante*.)

Basso ripieno (Ital.), Lit., "the filling up bass"—namely, the bass played by all the performers in contradistinction to that played only by one or a few. (v. *Ripieno*.)

Basspommer. (See BOMHART and BASSOON.)

Bass Trombone. (See TROMBONE.)

Bass Tuba. (See BUGLE HORN, Cf. TUBA.)

Bastardella. (See AGUJARI.)

Bastiaans, J. G., b. 1812, Wilp (Geldres), d. Feb. 16, 1875, Haarlem; pupil of F. Schneider in Dessau, and of Mendelssohn in Leipzig; he settled at Amsterdam, where he became organist of the "Zuiderkerk," and teacher of the organ at the Institute for the Blind. In 1868 he was appointed organist of the famous great organ of St. Bavo, Haarlem, and was highly esteemed as player and teacher. B. published some songs, and a "Choralbuch." He was succeeded by his son, *Johann B.*, b. 1854, d. Dec. 7, 1885, Haarlem.

Baston, *Josquin*, Netherland composer, b. about 1556; his chansons and motets are to be found in several collections printed at Antwerp, Louvain, and Augsburg (1542-61).

Bates, (1) *Joah*, a well-known and excellent musical amateur, b. March 19, 1741, Halifax, d. June 8, 1799, as director of Greenwich Hospital. He composed the opera *Pharmacis*, operettas, pf. sonatas, etc. In 1776, together with other "amateurs," he established the Concerts of Ancient Music, which must not be confounded with the *Academy of Ancient Music* established by *Pepusch*, which only lasted until 1792. He was also the instigator of the great musical festivals given in memory of *Handel* (1784, 1785, 1786, 1787, and 1791), of which he was also the conductor.—(2) *William*, English composer, b. at the beginning of the 18th century, date of death unknown. He wrote glees, songs, catches, and canons, etc.

Bateson, *Thomas*, organist at Chester from 1599, and later on "Vicar and Organist" of Christ Church, Dublin. He was probably the first person who took a musical degree at Dublin University. Two books of his madrigals have been preserved.

Bathyphnon (Gr., "deep-sounding") was the name of a wood wind-instrument constructed in 1829 by *Skorra* of Berlin. It extended from (contra) D to (small) b \flat . It appears to have been somewhat similar to the *Serpent* and *Basshorn*, but it was only used for a time in military bands.

Batiste, *Antoine Edouard*, b. March 28, 1820, Paris, d. there, Nov. 9, 1876; a distinguished organist, professor at the Paris Conservatoire (choral singing, harmony, and accompaniment). He was organist of St. Nicholas-Champs, and afterwards of St. Eustache. He composed some organ pieces of value, published a "Petit Solfège Harmonique," and the official "Solfèges du Conservatoire."

Batistin. (See STRUCK.)

Bâton (Fr.), Rest stroke



etc. Rests of more than two or three bars are now indicated only by figures. (Cf. REST.)—(2) B. de mesure, conducting-stick.

Baton, Henri, performer on the musette, while his brother Charles (B. Le Jeune) played on the vielle, or hurdy-gurdy. The latter wrote compositions for vielle and musette, and published a "Mémoire sur la Vielle in D la re" in the *Mercur*, 1757.

Batta, (1) Pierre, b. Aug. 8, 1795, Maastricht, d. Nov. 20, 1876, Brussels, at the Conservatoire, and was professor of the violoncello in that city. His sons were:—(2) Alexandre, b. July 9, 1816, Maastricht, studied first with his father, then with Platel at the Brussels Conservatoire, had his name coupled with that of Demunck for the first 'cello prize in 1834, and after that his merits were acknowledged abroad, and especially at Paris, where he settled down. His playing, calculated for effect, lacks the higher inspiration. He has published romances for 'cello, fantasies, variations, etc.—(3) Jean Laurent, b. Dec. 30, 1817, Maastricht, an excellent pianist; he lived in Paris, afterwards (1848) as teacher of music at Nancy, where he died, Dec. 1879.—(4) Joseph, b. April 24, 1820, Maastricht, a violinist and composer; he received in 1845 the grand prize for composition at Brussels, and since 1846 has been in the orchestra of the Opéra Comique, Paris.

Battaile, Charles Amable, a distinguished bass singer, b. Sept. 30, 1822, Nantes, d. May 2, 1872. He was originally a physician, and from 1848 to 1857 at the Paris Opéra Comique, after which he was obliged to retire from the stage owing to a throat complaint. He only appeared exceptionally at the Théâtre Lyrique and at the Opéra Comique in 1860. From 1851 he was professor of singing at the Conservatoire. He published a great Method of singing, the first part of which contains elaborate physiological investigations.

Battanchon, Félix, b. April 9, 1814, Paris, a distinguished 'cellist and a noteworthy composer for his instrument. He studied with Vaslin and Norblin at the Paris Conservatoire, and from 1840 belonged to the orchestra of the Grand Opéra. From 1846 to 1847 B. tried to make known a kind of smaller 'cello, which he named Baryton, but the interest which it excited was only short-lived.

Battement (Fr.), an ornament which, strange to say, has become obsolete, viz., the trill with the under-second (commencing with the latter). There was never any special sign for the B.; it was always indicated by small notes:



The B. takes up the whole of notes of small value. There is no reason, indeed, why this ornament, of equal rank with the upper-second

trill, should be allowed to fall into complete oblivion.

Batten, Adrian, appointed vicar-choral of Westminster Abbey in 1614, and from 1624 held the same office, together with that of organist of St. Paul's. He composed some excellent anthems, which are still sung, also a Morning, Communion, and Evening Service, etc. Some of his music is printed in the English collections of Barnard, Boyce. He died, probably, in 1637.

Batterie, a French term to be recommended for general use for figuration of all kinds, when chords are broken up thus:—



According to Rousseau ("Dict. de Mus."), B. is distinguished from *Arpeggio* in that the former is not played *legato*, but *staccato*.

Battishill, Jonathan, b. May, 1738, London, d. Dec. 10, 1801. He was cembalist at Covent Garden, for which theatre he wrote several operas, the first of which was *Almena* (in conjunction with Arne, 1764). Later on he gave himself up to sacred composition, and devoted the last years of his life to the collecting together of a valuable musical library. Some of his glees, anthems, and fugues are to be found in the collections of Warren and Page; six anthems and ten chants appeared separately in 1804.

Battista, Vincenzo, b. Oct. 5, 1823, Naples, d. there Nov. 14, 1873. He studied at the Naples Conservatorio, and produced eleven operas on various Italian stages with good success for the time, but was quite forgotten before his death.

Battmann, Jacques Louis, b. Aug. 25, 1818, Maasmünster (Alsace), d. July 7, 1886, Dijon. In 1840 he was organist at Belfort, later on at Vesoul. He published many compositions for pianoforte and organ (among which études), a method for pianoforte, a treatise on harmony (for the accompaniment of Gregorian Song), a method for harmonium and many compositions for that instrument; also masses, motets, choral works, etc.

Batton, Désiré Alexandre, b. Jan. 2, 1797, Paris, d. Oct. 15, 1855. He studied at the Conservatoire under Cherubini, and received the Prix de Rome in 1816. He wrote five operas, which met with small success; also in 1831 (jointly with Auber, Carafa, Hérold, Berton, and others) he wrote the *Marquise de Brinvilliers*. After carrying on his father's business (artificial flowers) for a long while, he was appointed inspector of the branch establishments of the Conservatoire in 1842, and, besides, teacher of an *ensemble* class in 1849.

Battu, Pantaléon, b. 1799, Paris, d. Jan. 17, 1870. He studied with R. Kreutzer, was a

member of the opera orchestra and the royal band until 1830, and from 1846 second conductor at the opera. He published two violin concertos, some violin romances, variations, and three *duos concertants*.

Battuta (Ital., from *battere*, to beat), time-beat; a *batt.* ("in time"). A prescription for the instruments accompanying a vocal part (in contradistinction to *colla parte*, which means that the instruments are to follow the singer); also an indication for the singer that the passage is to be taken in strict time. The so-called *Arioso*, or *Accompagnato* (q.v.), which sometimes occurs in a recitative, is therefore marked a *batt.* In a more restricted sense B. means *down-beat*, i.e. commencement of a bar; hence *ritmo di tre* or *di quattro battute*, i.e. rhythm of a set of three or of four bars connected with one another (bars forming one bar of higher order. (Cf. METRE, ART OF.) In counterpoint B. means a progression forbidden by the old contrapuntists, viz., the passing of the extreme parts from the tenth to the octave on a strong beat, for example:—



Already, about 1725, J. Fux gave up the strict observance of this prohibition.

Baudiot, Charles Nicolas, performer on the 'cello, b. March 29, 1773, Nancy, d. Sept. 26, 1849, Paris. He studied with Janson, and in 1802 became his successor as professor of his instrument at the Paris Conservatoire; and in 1816 first 'cellist in the royal band. He received a pension in 1832. He published many compositions for the 'cello, and, jointly with Levasseur and Baillot, the *Méthode* for 'cello adopted at the Conservatoire; also, alone, a "*Méthode complète de Violoncelle*" (Op. 25) and a Guide to composers, showing how they may write and how they ought to write for the 'cello.

Baudoin (Baudouyn). (See BAULDEWIJN.)

Bauer, Chrysostomus, Würtemberg organ-builder at the commencement of last century. He introduced the large bellows now used in organs, in place of the former many small ones.

Bauernflöte (Bauernpfeife, Bäuerlein, Feldflöte; Lat. *Tibia rustrostris*), a by no means rare "Gedakt" pedal stop of wide measure in old organs. If of two feet it is generally called B., if of one foot, *Bauernpfeife* (one-foot stops were for the most part called "Pfeifen," i.e. pipes).

Bauldewijn (Baldewin, Balduin, Baulduin, Baudoin, Baudouyn, N oël (Natalis), maître de chapelle at Nôtre Dame, Antwerp, from 1513 to 1518; he died there in 1529. Motets of his are to be found in various collections (for example, in Petrucci's "Motetti della Corona"); masses in manuscript at Rome and Munich

(Missa "Mijn Liefkens Bruijn Oghen" and a "Da pacem," formerly attributed to Josquin).

Baumann. (See PAUMANN.)

Baumbach, Friedrich August, b. 1753, d. Nov. 30, 1813, Leipzig. He was capellmeister at the Hamburg Opera, 1778-89, and after that lived in Leipzig, devoting himself exclusively to composition. Besides many instrumental and vocal works (for pianoforte, violin, guitar, etc.), he wrote the musical articles in the "Kurz gefasstes Handwörterbuch über die schönen Künste," which appeared in 1794.

Baumfelder, Friedrich, composer of *salon* music, b. May 28, 1836, Dresden. He studied under Joh. Schneider and at the Leipzig Conservatorium (1851). Besides many brilliant drawing-room pieces, B. wrote études (especially *Tirocinium musicæ*, Op. 300), a pianoforte sonata (Op. 60), and a suite (Op. 101).

Baumgart, E. Friedrich, b. Jan. 13, 1817, Grossglogau, d. Sept. 14, 1871, Warmbrunn. He was *Dr. phil.*, director of the music at the University and teacher at the Royal Institute for church music, Breslau; a distinguished amateur, known in wider circles by his edition of the Clavier Sonatas of Ph. Em. Bach.

Baumgarten, (1) Gotthilf von, b. Jan. 12, 1741, Berlin, d. 1813 as "Landrath" at Grossstrelitz (Silesia). He composed operas which were performed (*Zémire und Azor*, *Andromeda*, *Das Grab des Mufti*), the last of which was published in pianoforte score, 1778).—(2) Karl Friedrich, b. in Germany, came as a young man to London, and was for many years leader at the Opera, Covent Garden (1780-1794). His operas, *Robin Hood* and *Blue Beard*, were repeatedly performed there.

Baumgartner, August, b. Nov. 9, 1814, Munich, d. there Sept. 29, 1862; since 1853 Regens chori of St. Anna, at Munich. He published in the *Stenographische Zeitschrift* (1852) suggestions for musical short-hand writing, and a "Kurz gefasste Anleitung zur musikalischen Stenographie oder Tonzeichenkunst" (1853). He also published a "Kurz gefasste Geschichte der musikalischen Notation" (1856).

Bäumker, Wilhelm, b. Oct. 25, 1842, Elberfeld, studied theology and philology at Münster and Bonn, took holy orders in 1867; he has been chaplain since 1869, and school inspector since 1880 at Niederkrüchten. In his leisure hours B. is a zealous writer on music. In 1889 the University of Breslau rewarded him with the title of *Dr. theol. hon. c.* for his researches into the history of music. He wrote: "Palästina, ein Beitrag," etc. (1877), "Orlandus de Lassus ein historisches Bildnis" (1878), "Zur Geschichte der Tonkunst in Deutschland" (1881), "Der Todtentanz," a study (1881), "Das katholische deutsche Kirchenlied in seinen Singweisen von den frühesten Zeiten bis gegen Ende des 17 Jahrh." (1883-1891), continuation

(vols. 2-3) of the work commenced (vol. 1, 1862) by K. S. Meister; he also brought out a complete revision of the first volume in 1886; and besides, in 1888, "Niederländische geistliche Lieder nebst ihre Singweisen aus Handschriften des 15 Jahrh." B. contributes articles to the *Allg. Deutsche Biographie*, *Monatshefte für Musikgeschichte*, etc.

Bausch, Ludwig Christian August, b. Jan. 15, 1805, Naumburg, d. May 26, 1871, Leipzig; an instrument-maker in Dresden (1826), Dessau (1828), Leipzig (1839), Wiesbaden (1862), and from 1863 again in Leipzig. He became specially famous as a maker of violin bows and restorer of old violins. During his last years he worked together with his son, Ludwig, b. 1829, who, after a long residence in New York, set up business on his own account in Leipzig, and died shortly before his father (April 7, 1871). His brother Otto, who inherited the business, was born in 1841, and died already, Dec. 30, 1874. The business then passed into the hands of A. Paulus, in Markneukirchen.

Baxocello, (Span.), Open Diapason (organ stop). *B. de 13* = Open Diapason 8 feet, *B. de 26* = Open Diapason 16 feet. But, on the other hand, Open D. 32 feet = *Flauto de 52*, Open D. 4 feet = *Octava*, Open D. 2 feet = *Quincena*, Open D. 1 foot = *Flauto en 22* (triple octave).

Bazin, François Emanuel Joseph, b. Sept. 4, 1816, Marseilles, d. July, 1878, Paris. He studied at the Paris Conservatoire, received the *Prix de Rome* in 1840, was appointed professor of singing on his return from Italy in 1844, and later on professor of harmony; in 1871 he became professor of composition, as successor to A. Thomas, who was advanced to the post of director; and in 1872 he succeeded Carafa as member of the Académie. Of his nine operas, not one remained in the repertoire. He published a "Cours d'Harmonie théorique et pratique."

Bazzini (Dutch), trombone.

Bazzini, Antonio, an eminent violinist and composer, b. March 11, 1818, Brescia, where he studied under maestro Faustino Camisani; in 1836 he played before Paganini, who advised him to travel. B., after many short journeys (1841-45), went to Germany—making an especially long stay in Leipzig, then at the zenith of its musical fame—and became an enthusiast of German art, and especially of Bach and Beethoven. After a stay of many years in Italy, he went in 1848 to Spain and France, and settled in Paris in 1852. In 1864 he returned to Brescia in order to devote himself entirely to composition, but in 1873 accepted a call to Milan Conservatorio as professor of composition, and in 1880 became director of that institution. As a composer, Bazzini occupies a special position among the Italians; the freedom and grace of his melodies are thoroughly

Italian, but the careful workmanship and harmonic wealth betray the influence of Germany. Among his works his three quartets and quintet for strings stand highest, yet he has made successful ventures in choral and in orchestral composition: *La Resurrezione di Christo*, the symphony-cantata *Semacheribbo*; the 51st and 56th Psalms, overtures to Alfieri's *Saul* and Shakespeare's *King Lear*, and a symphonic poem, *Francesca da Rimini*. On the other hand, he had no success with the opera *Turandot* (produced at La Scala, Milan, in 1867).

Bazzino, (1) Francesco Maria, eminent theoribist, b. 1593, Lovero (Venetia), d. April 15, 1660, Bergamo. He wrote for the theorbo, but also *canzonette*, an oratorio, etc.—(2) Natale, d. 1639, published masses, motets, psalms, etc.

b b, double-flat. (See CHROMATIC SIGNS.)

Bearbeitung (Ger.), revision or adaptation.

Beards are small projections placed on both sides of the mouth, or directly under the same, or even on both places, in the lip-pipes of the organ, to promote better speech, especially in the case of pipes of narrow measure. A distinction is made between *side-beards* and *crossbeards*.

Bear-pipe (Ger. *Bärpfife*, *Bärpip*, *Bärpipe*, etc.). A reed-pipe stop in old organs, probably named after some instrument now obsolete. The tubes of peculiar construction were almost covered, and they gave out a somewhat growling tone. Praetorius describes the pipes as sounding inwardly ("Sie klingen in sich hinein").

Beat, (1) a melodic ornament, by some described as a *mordent*, by others as a *battement*.—(2) The movement of the hand or foot in marking the time, and the corresponding division of the bar.

Beating Reeds. (See REED and REED-PIPES.)

Beats (Ger. *Schwedungen*, *Schläge*, *Stösse*; Fr. *Battements*) are those striking reinforcements of intensity at regular intervals which occur when two notes of slightly different pitch are sounded together. For instance, if 436 is the vibration number per second of the one note, and 438 that of the other, the difference per half-second amounts to one vibration, *i. e.*, the first of every 218 vibrations of the former note begins at the same moment as the first of every 217th of the other, or, otherwise expressed, at every 217th and 218th vibration, respectively, the maximum of intensity occurs (the greatest amplitude), producing striking reinforcements of sound (beats). If the number of beats per second reaches the figure which answers to the vibration number of the lowest clearly perceptible sound (about thirty per second), the beats pass from a grating to a low buzzing sound, and generate a *combination tone* (q.v.). The slower B., which can easily be counted (from two to four per second), offers valuable assistance in fixing the temperament of keyed instruments. (See TUNING, 3.)

Bé, Guillaume le. (See LE BÉ.)

Beauchamps, Pierre François Godard de, b. 1689, Paris, d. there 1761. He wrote a History of the French theatre since the year 1161 (1735), and "Bibliothèque des Théâtres" (description of dramas, operas, etc., which have been performed, with notices of composers, etc., 1746).

Beaulieu, Marie Désiré Martin, b. April 11, 1791, Paris, d. Dec. 1863, Niort; pupil of Méhul; won the Prix de Rome in 1810, but did not accept it. Soon afterwards he married and withdrew to Niort, where he founded a musical society, and devoted himself to study and to composition. In the course of years he stirred up musical life in other départements of the west, so that in 1835 a great central society, under the name "Association Musicale de l'Ouest," sprang into life, and established a grand musical festival every year in alternate towns. B. bequeathed 100,000 francs to this society. The Paris society for classical music was also created by B. The list of his compositions is a stately one, including operas, *Anacréon*, *Philadelphie*; lyrical scenes, "Jeanne d'Arc," "Psyché et l'Amour;" oratorios, masses, hymns, orchestral pieces, fantasias for violin, songs, etc. But besides these, B. published the following writings: "Du Rhythme, des effets qu'il produit et de leurs causes" (1852); "Mémoire sur ce qui reste de la musique de l'ancienne Grèce dans les premiers chants de l'Église"; "Mémoire sur le caractère que doit avoir la musique d'Église, etc." (1858); "Mémoire sur quelques airs nationaux qui sont dans la tonalité grégorienne" (1858); "Mémoire sur l'origine de la musique" (1859).

Beaumarchais, Pierre Augustin Carron de, b. Jan. 24, 1732, d. May 19, 1799, Paris; famous French poet, whose two comedies, *The Barber of Seville* and *The Marriage of Figaro*, furnished the two libretti in each of which the genius of Mozart and of Rossini was most fully displayed.

Beauquier, Charles, French writer on music, b. about 1830. He published a "Philosophie de Musique" (1865), a book of doubtful value. B. was for a long period a contributor to the *Revue et Gazette Musicale*; he was also the poet of the libretto of Lalo's *Fiesque*. Since 1870 he has been an administrative officer.

Bebisation. (See BOBISATION.)

Bebung (Fr. *Balancement*). This was a mode of playing on the clavichord, not possible on the pianoforte (the clavier of our day). It consisted of a light balancing of the finger on the key, which produced a soft rubbing of the tangent against the string. The B. was indicated by $\overline{\text{---}}$ above the note. Somewhat similar is the trembling of the tone on stringed instruments, also on the zither and the guitar, i.e., a light vacillation of pitch produced by a quick trembling movement of the finger placed

on the string. The tremolo of the voice (which singers prefer to call B. or *vibrato*) is a similar kind of effect. Excessive use of such mannerisms produces dulness, and renders the performance effeminate.

Bécarre (Fr.), the natural (\natural , *B. quadratum*). (See B.)

Beccatelli, Giovanni, Francesco, a native of Florence, maestro at Prato, d. 1734. He wrote several short musical essays, some of which were printed in *Giornale de' letterati d'Italia* (33rd year and third Supplement); the rest remained in manuscript.

Becher, (1), Alfred Julius, b. April 27, 1803, Manchester, of German parents; went as a child to Germany, was for a short time lawyer at Elberfeld, but devoted himself to musical studies and to composition; was editor of a paper at Cologne, went next to Düsseldorf, the Hague, and finally to London, where he was appointed harmony teacher at the Academy in 1840. From there he moved to Vienna, where in 1848, on account of participation in the Revolution, he was condemned by martial law and shot. A great number of his pf. works and songs were printed, also the pamphlets "Das niederrheinische Musikfest, ästhetisch und historisch betrachtet" (1836), and "Jenny Lind, eine Skizze ihres Lebens" (1847).—(2) **Joseph**, b. Aug. 1, 1821, Neukirchen (Bavaria), first prefect of the normal school and preceptor at Amberg, afterwards minister at Mintraching, near Ratisbon. He wrote a great number of sacred compositions (of masses alone more than sixty).

Bechstein, Fr. W. Karl, pianoforte maker, b. June 1, 1826, Gotha; worked first in various German pianoforte factories, and from 1848–52 managed the business of G. Peran, at Berlin. He then travelled, for the purpose of study, to London and Paris, where he worked with Pape and Kriegelstein, and in 1856, with modest means, set up business on his own account in Berlin. Within a short space of time the house took such a favourable turn that the greatest pianists began to show an interest in Bechstein's manufactory. His three large factories in Berlin, with two steam-engines of 100 horse-power, at present give employment to 500 workmen, and he turns out yearly over 3,000 instruments, of which 1,200 are grands, and the rest cottage pianos. At the international exhibitions of London (1862), Paris (1868), and at other important exhibitions, his pianos received the highest medals. In London the firm keeps up a branch house. Bechstein's three sons now successfully assist him in the management of his factories, offices, and store-houses.

Beck, (1) David, organ maker, at Halberstadt, about 1590; built the organ at Grüningen, near Magdeburg, 1592–96, which was restored 1705 (cf. A. WERCKMEISTER), the organ of St. Martin's

Church, Halberstadt, etc.—(2) Reichardt Karl, published a book of dance pieces (allemandes, ballets, etc.), for two violins and bass, at Strassburg (1654).—(3) Johann Philipp, edited a volume of dance pieces for viola da gamba (1677).—(4) Michael, professor of theology and Oriental languages at Ulm, b. there Jan. 24, 1653; wrote "Über die Musikalische Bedeutung der hebräischen Accente" (1678 and 1701).—(5) Gottfried Joseph, b. Nov. 15, 1723, Podiebrad (Bohemia), d. April 8, 1787, Prague; organist at Prague, afterwards Dominican monk, professor of philosophy at Prague, and finally provincial of his order; he wrote much church music, also instrumental works.—(6) Franz, b. 1730, Mannheim; good violinist, and highly esteemed at the court, but on account of a duel with fatal result, he was forced to leave, and went to Bordeaux, where he became concert director (1780), and died there, Dec. 31, 1809. He wrote some excellent instrumental and vocal pieces.—(7) Christian Friedrich, lived at Kirchheim, and published (1789-94) instrumental works (pf. sonatas, concertos, variations, etc.).—(8) Friedrich Adolf, published at Berlin (1825) "Dr. Martin Luther's Gedanken über die Musik."—(9) Karl, b. 1814, the first singer in the title-rôle of *Lohengrin*, d. March 3, 1879, Vienna.—(10) Johann Nepomuk, b. May 5, 1828, Pesth; celebrated baritone singer; was engaged in succession at Vienna, Hamburg, Bremen, Cologne, Düsseldorf, Mayence, Würzburg, Wiesbaden, and Frankfurt, and from 1853 until he received his pension (1885) was the pride of the Vienna Opera.—(11) Joseph, son of the former, b. June 11, 1850; likewise an excellent baritone vocalist; sang first on various provincial stages in Austria, and was engaged in 1876 at Berlin, and in 1880 at Frankfurt.

Becké, Joh. Baptist, b. Aug. 24, 1743, Nuremberg; first of all adjudant to General v. Roth, during the Seven Years' War, afterwards "Hofmusikus" at Munich (1766). He was an excellent performer on the flute, and published flute concertos.

Becker, (1) Dietrich, published at Hamburg in 1668 "Sonaten für eine Violine, eine Viola di Gamba, und Generalbass über Chorallieder," also "Musikalische Frühlingsfrüchte" (instrumental pieces à 3-5 with basso continuo).—(2) Johann, b. Sept. 1, 1726, Helsa, d. 1803; court organist at Cassel, composer of sacred music, of which only one chorale book appeared in print.—(3) Karl Ferdinand, b. July 17, 1804, Leipzig, d. Oct. 26, 1877; was in 1825 organist of St. Peter's Church, 1837 of St. Nicholas Church there, 1843 teacher for organ-playing at the Conservatorium. He resigned his appointments in 1856, presented his library to the town ("Becker's Stiftung," rich in works on theory), and lived in private at Plagwitz until his death. B.'s most meritorious work is the revision of

Forkel's "Systematisch-chronologische Darstellung der Musikliteratur" (1836; supplement in 1839). The following also deserve mention; "Die Hausmusik in Deutschland im 16., 17., und 18. Jahrhundert" (1840); "Die Tonwerke des 16. und 17. Jahrhunderts" (1847), etc. He also published some instrumental compositions (pf. and organ pieces) and several chorale books. B. was a diligent collector, but not a learned scholar.—(4) Konstantin Julius, b. Feb. 3, 1811, Freiberg, d. Feb. 26, 1859; pupil of the above, 1837 editor of the *Neue Zeitschrift für Musik*, settled in Dresden in 1843 as teacher of music, and lived from 1846 in Oberlössnitz. He wrote operas, choral and instrumental works, also a "Männergesangschule" (1845), "Harmonielehre für Dilettanten" (1844); also a novel with a purpose, "Der Neuromantiker" (1840).—(5) Valentin Eduard, b. Nov. 20, 1814, Würzburg, d. Jan. 25, 1890, Vienna; 1833, municipal functionary at Würzburg, lived later on in Vienna; a well-known composer of songs for male voices ("Das Kirchlein"), wrote also masses, operas (*Die Bergknappen* and *Der Deserteur*), songs, and many instrumental works, of which a quintet for clarinet and strings gained a prize.—(6) Georg, b. June 24, 1834, Frankenthal (Rheinpfalz), writer on music and composer; a pupil of Kuhn and Prudent, lives at Geneva; he has published: "La Musique en Suisse" (1874), "Aperçu sur la Chanson Française," "Pygmalion de J. J. Rousseau," "Eustorg de Beaulieu," "Guillaume de Guéroult," etc., and has other monographs in his portfolio. He has also published for several years a small musical print, *Questionnaire de l'Association Internationale des Musiciens-écrivains*, and is contributor to various newspapers dealing with special subjects, especially the *Monatshefte für Musikgeschichte*. Of his compositions have appeared pf. pieces and songs.—(7) Albert Ernst Anton, b. June 13, 1834, Quedlinburg, pupil there of Bönicke, and of Dehn at Berlin (1853-56); lives as teacher of music in Berlin; since 1881 teacher of composition at Scharwenka's Conservatorium; 1881 conductor of the Berlin Dom-Chor. A symphony in G minor of B.'s gained a prize from the "Gesellschaft der Musikfreunde" in Vienna. In 1877 his songs from Wolff's *Rattenfänger* and *Wilder Jäger* first excited general notice. His great mass in B \flat minor (first produced in 1878 at the twenty-fifth anniversary of the foundation of the Riedel Union, printed by Breitkopf and Härtel) is a work of much importance. Besides the above must be mentioned *Reformationskantate* (1883, at the Luther Festival); the oratorio *Selig aus Gnade*, psalms, motets, and songs for solo voices or chorus.—(8) Jean, b. May 11, 1833, Mannheim, d. there Oct. 10, 1884, pupil of Kettenus and Vincenz Lachner, a celebrated violinist; was appointed leader of the band at Mannheim, but already in 1858 gave up this

post and made long tours as a virtuoso, during which he appeared, among other places, at Paris and at London with great success. In 1866 he settled down in Florence and founded the "Florentine Quartett" (2nd violin, Masi; viola, Chiostri; cello, Hilpert), which, owing to his special efforts, obtained world-wide reputation, and continued until 1880 (from 1875 with L. Spitzer-Hegyasi as cellist in place of Hilpert). During the past years B., when he was not on tour, lived in Mannheim, where it was his intention to found a violin school. His daughter, Jeanne, b. June 9, 1859, Mannheim, pupil of Reinecke and Bargiel, is an excellent pianist; his son Hans, b. May 12, 1860, Strassburg, pupil of Singer, an accomplished violaplayer; and Hugo, b. Feb. 13, 1864, Strassburg, pupil of Friedrich Grützmacher, a highly gifted cellist. From the time of the dissolution of the "Florentine Quartett" B. made successful concert tours with his children.—(9) Reinhold, b. 1842, Adorf, Saxony; he lived for some time in the south of France as violinist, and gave concerts, but, on account of a hand affection, was obliged to abandon that mode of life, and has since been living in Dresden. He composed a violin concerto, symphonic poem, "Prinz vom Homburg," a work for male chorus, "Waldmorgen," and many songs.

Beckmann, Joh. Fr. Gottlieb, b. 1737, d. April 25, 1792; organist at Celle, was a celebrated pianist, and also famed for his improvisations. He published twelve pf. sonatas, six concertos, and a solo for pf.; in 1782 his opera, *Lukas und Hannchen*, was produced at Hamburg with great success.

Beckwith, John, b. Dec. 25, 1750, Norwich, d. June 3, 1809; became organist of St. Peter Mancroft's there in 1794, and of the Cathedral in 1808. He took the degree of Mus. Doc. at Oxford in 1803. He wrote many anthems, glees, songs, which in their day were popular, and also pianoforte sonatas and an organ concerto. He was succeeded by his son John Charles, b. 1788, d. Oct. 5, 1828.

Becquidé, J. M. (?), b. about 1800, Toulouse, d. Nov. 10, 1825, as flautist of the Opéra Comique; he was a pupil of the Paris Conservatoire. His compositions for the flute (rondos, variations, fantasies) are of great merit.—His brother, Jean Marie, named B. de Peyreville, b. 1797, Toulouse, d. 1876, distinguished himself as violinist (pupil of Rudolf and August Kreutzer); he was for many years member of the orchestra of the Théâtre Italien, and published pieces for the violin.

Bečvařovský (Beczwarzowsky), Anton Felix, b. April 9, 1754, Jungbunzlau (Bohemia), d. May 15, 1823, Berlin. In 1777 he became organist of St. James's Church, Prague, and in 1779 of the principal church at Brunswick. In 1796 he resigned, resided in Bamberg up to 1800, and after that in Berlin. He published

sonatas and concertos for pianoforte, as well as songs and important vocal pieces with pf. accompaniment.

Bedon (Fr.), formerly a kind of drum. *B. de Biscaye*, same as *Tambour Basque*. (Cf. TAMBOURINE.)

Bedos de Celles, Dom François (or simply Dom Bedos), b. 1706, Caux, near Béziers, became a Benedictine monk at Toulouse in 1726, and died Nov. 25, 1779. B. wrote a work of great importance, "L'art du Facteur d'Orgues," 3 vols. (1766–78); a fourth part containing a brief history of the organ, has been translated into German by Vollbeding (1793). All later works (esp. those of Töpfer) are based upon it, and the excellent drawings are always reprinted. B. also drew up a report of the new organ of St. Martin at Tours (1762, in the *Mercure de France*), which is to be found in Adlung's "Musica Mechanica," etc.

Becke, Ignaz von, b. about 1730, d. Jan. 1803, Wallerstein; he was an officer in the Wurtemberg army, and afterwards "Musikintendant" to the Prince of Ötting-Wallerstein. He was an excellent pianist, and a friend of Gluck, Jomelli, and Mozart. He wrote seven operas, instrumental works, songs, and an oratorio (*Auferstehung*).

Beellaerts. (See BELLÈRE.)

Beer, (1), Joseph, b. May 18, 1744, Grünwald (Bohemia), d. 1811; he was at first field-trumpeter in an Austrian regiment, afterwards in the French army. He became one of the best performers of his time on the clarinet. After an exciting life of concert touring, he died at Potsdam, as royal Prussian chamber musician. B. improved the clarinet (by the addition of a fifth key), and wrote various pieces for his instrument (concertos, etc.).—(2) Jules, b. about 1835, nephew of Meyerbeer, was a zealous amateur composer (operas, songs, psalm with orchestra, etc.), but neither in Paris, where he resides, nor in Brussels, did he achieve success.—(3) Max Joseph, b. 1851, Vienna, received his first instruction on the pianoforte from his father, and, after obtaining a Government scholarship, studied composition under Dessoff. Beer's compositions are principally lyrical pf. pieces for two and four hands ("Eichendorffiana," "Spielmannsweisen," "Abendfeier," "Heidebilder," "Was sich der Wald erzählt"), and songs. Besides these, are a pf. suite (Op. 9), "Der Wilde Jäger" (soli, chorus, and orchestra), a burlesque operetta, *Das Stelldichein auf der Pfahlbrücke* (which won a prize and was published), and in manuscript the operas, *Otto der Schütz* and *Der Pfeiferkönig*.

Beethoven, Ludwig van, was baptised at Bonn on Dec. 17, 1770, therefore probably b. Dec. 16; d. March 26, 1827, Vienna. His father was tenor singer at the Electoral Chapel, his grandfather bass singer, and finally capellmeister; during several generations, indeed,

the family had followed music as a vocation. B. received his first musical instruction from his father, afterwards from the genial oboist Pfeiffer, to whom, later on, B. sent help from Vienna; and the court organist, van der Eden, and his successor, Chr. Gottl. Neefe, were also his teachers. Already, in 1785, B., thus early developed, was appointed organist of the Electoral Chapel. For this appointment, and for his being sent later on to Vienna, he was indebted to Count Waldstein, his first, and in every respect most important patron. The same was knight of the "Teutonic" order, afterwards commander and chamberlain to the Emperor, and not only held music in high esteem, but himself played the pianoforte remarkably well (B., as is known, dedicated to him the Sonata in c, Op. 53). When Haydn returned from England in 1792, and was entertained by the Bonn orchestra at Godesberg, B. had the opportunity of placing before him a cantata, of which the former thought very highly (probably on this occasion it was arranged that B. should go to Vienna). In October of this year Waldstein wrote as follows: "Dear Beethoven, you are travelling to Vienna in fulfilment of your long-cherished wish. The genius of Mozart is still weeping and bewailing the death of her favourite. With the inexhaustible Haydn she found a refuge, but no occupation, and is now waiting to leave him and join herself to someone else. Labour assiduously, and receive Mozart's spirit from the hands of Haydn.—Your true friend, Waldstein." Already, in 1787, B. (with recommendations from the Elector to his brother, the Emperor Joseph II.) had spent a short time in Vienna, when Mozart is said to have heard him, and to have predicted for him a great future. B. was two-and-twenty years old when he went to Vienna. As he was well recommended, he could not fail to gain access to high art-loving circles (Prince Karl Lichnowski, Count Moritz Lichnowski, Count Rasumowski, etc.). But little came of the proposed lessons of Beethoven with Haydn; the latter was not born to be a teacher. Beethoven certainly went through a course of instruction in composition with him; but, behind Haydn's back, B. worked with Schenk, the composer of the *Dorfbarbier*, and went to Haydn with his exercises already corrected by Schenk. This well-meant mystification lasted for two years. B. was a gainer, for he learnt the strict style from Schenk, and profited by Haydn's wider, more artistic mode of looking at things. Further, he studied counterpoint with Albrechtsberger, and dramatic composition with Salieri. To the first period of B.'s artistic career, which is generally considered to extend to 1800, belong the works with the opus numbers 1-18, among which are six pf. trios, nine pf. sonatas, four trios, and one quintet for strings, several sets of variations, the grand aria, "Ah perfido," and the first set of six quartets for

strings. The critic of the Leipzig *Allgemeine Musikalische Zeitung* did not doubt the importance of the man, but opposed his bold harmonies and daring rhythms. The circle of distinguished lovers of music which surrounded Beethoven was increased by Count Franz v. Brunswick, Baron v. Gleichenstein, and Stephan v. Breuning, an old friend and patron dating from the Bonn period. The brothers of Beethoven—Karl, who held office in a bank, and Johann, an apothecary, settled in Vienna—represented the hard prose of life to one to whom poetry was indispensable, for they carried on a provokingly petty trade with his manuscripts. B.'s pecuniary position was good: he never accepted a post again, but, from the time of his arrival in Vienna, lived solely by his compositions. His works were well paid, and he received from Prince Lichnowski a yearly allowance of 600 florins; and from 1809 to 1811 a yearly sum of 4,000 florins from Archduke Rudolf and the Princes Lobkowitz and Kinsky. In spite of this manifold relationship to archdukes and princes, B. was by no means a time-serving man and a courtier, but rather remained all through his life a democrat and a republican, and looked upon rulers as tyrants. As is known, he originally dedicated his "Eroica" symphony to Napoleon, because he regarded him as a genuine republican; but when the latter assumed the title of Emperor, B. tore up the dedication. When, during the Vienna Congress (1814), the foreign monarchs present, together with B., were frequent guests at the house of the Archduke Rudolf, the composer (to quote his own expression) made these high personages pay court to him, and he put on airs. He felt himself, and rightly, a king of art. The saddest period of his life began after the death of his brother Karl (1815), of whose son B. became guardian. This boy caused him much sorrow (concerning him, as well as for all other details of B.'s life, we refer the reader to detailed biographies of the composer). Of quite different, but far deeper, import for the character, and consequently the tendency of his music, was the malady of the ears, which commenced at a very early period, and increased, so that already, in 1800, he had great difficulty in hearing, and gradually became quite deaf. He was ashamed of this difficulty of hearing, and attempted to hide it; his rough, morose, and monosyllabic demeanour was, therefore, in early years at least, to some extent a mask, though, in other respects, it was an inevitable result of the malady. His health, which, for the rest, was robust, began gradually to give way about 1825; in 1826 symptoms of dropsy showed themselves, which threatened his life. A violent cold, which he caught in December of this year, confined him to bed. After a painful operation, his dropsy gradually undermined his health, and he died at six o'clock on the evening of March 26, 1827.

In B. we honour the greatest master of modern instrumental music, but he wrote, at the same time, vocal works of equal importance (*Fidelio* and *Missa solemnis*). If religious feeling found its noblest expression in the works of Bach, on the other hand it is the purely human joy and sorrow which appeals to us with the language of passion in those of Beethoven. Subjectivity, the characteristic agent of our time, coming gradually to the fore, is embodied in B., but turned, through the beauty of form, into classic purity. In detailed figurative development of themes, B. is unequalled—nay, unapproachable. In the last period of his creative power he attained to a degree of refinement, the full comprehension of which is only to-day dawning upon the world at large. This is pre-eminently true of his art of rhythm. The "last B." dates from about the time (1815) in which he took charge of his nephew, changed his style of living, and set up a household establishment of his own, etc. During this period arose the five pf. sonatas, Op. 101, 106, 109, 110, and 111; the great stringed quartets, Op. 127 (E♭), Op. 130 (E♭), Op. 131 (C♯ minor), Op. 132 (A minor), and Op. 135 (F); the great quartet-fugue, Op. 133; the ninth symphony; *Missa solemnis* and the overtures, Op. 115 and 124. The number of Beethoven's works, as compared with those of other great masters, is not large. He wrote: two masses (one in C, Op. 86; and the *Missa solemnis* in D, Op. 123), one opera (*Fidelio*), one oratorio (*Christus am Oelberge*), nine symphonies (No. 1, C, Op. 21; No. 2, D, Op. 36; No. 3, E♭ ("Eroica"), Op. 55; No. 4, B♭, Op. 60; No. 5, C minor, Op. 67; No. 6, F, (Pastoral), Op. 68; No. 7, Op. 92; No. 8, F, Op. 93; No. 9, D minor, Op. 125, with chorus (Schiller's "Hymne an die Freude"), *Die Schlacht von Vittoria* (fantasia for orchestra), music to *Prometheus* and *Egmont*, *Die Ruinen von Athen* (overture and march with chorus), besides seven overtures (*Coriolan*, three *Leonora* overtures, *König Stephen*, *Namensfeier*, Op. 115, and *Zur Weihe des Hauses*, Op. 124), one violin concerto (D, Op. 61), five pf. concertos (C, Op. 15; B♭, Op. 19; C minor, Op. 37; G, Op. 58; E♭, Op. 73; besides the arrangement of the violin concerto); one triple concerto for pf., violin, 'cello, and orchestra (Op. 56); one fantasia for pianoforte, orchestra, and chorus; one rondo for pf. and orchestra; two Romances for violin and orchestra, a fragment of a concerto for violin, one Allegretto for orchestra, two marches, twelve minuets, twelve German dances, and twelve *Contertänze* for orchestra; "Cantata on the death of Joseph II." (1790), and one on the accession of Leopold II. to the throne (1792); *Der glorreiche Augenblick* (cantata), *Meeresstille und glückliche Fahrt* (four solo voices and orchestra), "Ah perfido" (soprano solo with orchestra), *Opferlied* (ditto), "Tremate empj" (soprano, tenor, and bass, with orchestra), *Bundesslied* (two solo voices, three-part

chorus, two clarinets, two horns, and two bassoons), *Elegischer Gesang* (quartet with stringed orchestra), sixty-six songs and one duet with pf., eighteen canons for voices, *Gesang der Mönche* (à 3, a cappella), seven books of English, Scotch, and Welsh songs, with pf., violin, and 'cello; thirty-eight pf. sonatas, ten violin sonatas, one rondo and one set of variations for pf. and violin, five 'cello sonatas, three sets of variations for 'cello and pf., seven sets of variations for flute and pf., twenty-one sets of variations for pf. alone, one sonata, two sets of variations, and three marches for pf. for four hands; four rondos, three books of Bagatelles, three preludes, seven minuets, thirteen Ländler, one Andante (F), Fantasia (G minor), Polonaise—all for pf.; one sonata for horn and pf.; eight trios for pf., violin, and 'cello; two sets of variations for trio; one trio for pf., clarinet, and 'cello; arrangements of the second symphony and septet as trios for pf., clarinet, and 'cello; four pf. quartets (three posthumous juvenile works, and one arrangement of the pf. quintet), one quintet for pf. and wind instruments, two octets and one sextet for wind instruments (Op. 71), one septet and one sextet for stringed and wind instruments, two stringed quintets, one arrangement of the C minor pf. trio for stringed quintet, sixteen stringed quartets (Op. 18, 1-6, belonging to the first period; Op. 59, 1-3; Op. 74, 95, and the great "last," Op. 127, 130, 131, 132, 135), also a fugue for stringed quartet and for quintet, five stringed trios, one trio for two oboes and English horn, three duets for clarinet and bassoon, two *Equali* for trombones.

The first complete edition of B.'s works (by Rietz, Nottebohm, Reinecke, David Hauptmann, etc.) appeared in twenty-four series (1864-7), published by Breitkopf & Härtel, and a Supplement in 1890. *Biographies*: F. G. Wegeler and Ferd. Ries, "Biographische Notizen über Ludwig van B." (1838); A. Schindler, "Biographie von Ludwig van B." (1840; 3rd ed. 1860); W. v. Lenz, "B. et ses trois styles" (1854, 2 vols), "B. eine Kunststudie" (1855-60, 6 vols; 2nd ed. of vol. i. (Biography) under separate title, 1869); L. Nohl's "Beethoven's Leben" (1864-77, 3 vols.); "B. nach den Schilderungen seiner Zeitgenossen" (1877); Ullibisheff, "B., ses Critiques et Glossateurs" (1857; in German, by Bischoff, 1859); A. B. Marx, "Ludwig van Beethoven's Leben und Schaffen" (3rd ed. 1875, 2 vols.). A. W. Thayer has written the most exhaustive biography—"Ludwig van Beethoven's Leben" (in German, by H. Deiters, 1866-70, vols. i.-iii.; the fourth and last volume has not yet appeared); "L. van Beethoven," by W. J. v. Wasielewski, 2 vols.; and "Neue Beethoveniana," by Dr. T. Frimmel. Interesting information is given also in Gerhard v. Breuning's "Aus dem Schwarzspanierhaus" (1874). The published letters of Beethoven are: Nohl's

"Briefe Beethovens" (1865, containing 411); "Neue Briefe Beethovens" (1867, 322 letters); Köchel, "83 neu aufgefundene Originalbriefe Beethovens an den Erzhertzog Rudolf" (1865); "Briefe von B. an Gräfin Erdödy und Mag. Branchle," edited by Schöne (1867); and there are other detached letters in the biographies, in Pohl's "Die Gesellschaft der Musikfreunde zu Wien" (1871), and other works. Of former numerous small and great works about B. may still be named: Ignaz v. Seyfried's "Ludwig van Beethoven's Studien im Generalbass, Kontrapunkt und in der Kompositionslehre" (1832, recently revised by Nottebohm, 1873); besides Nottebohm's "Beethoveniana" (1872), "Neue Beethoveniana" (which appeared originally in the *Musikalische Wochenblatt*, and were afterwards republished in a volume, as 2^o Beethoveniana (1887), and "Thematisches Verzeichnis der Werke Beethovens" (1868); Thayer's "Chronologisches Verzeichnis" (1865), etc. A monument was erected to B. in Bonn (by Hähnel, 1845), and another in Vienna (by Zumbusch, 1880).

Beethoven Foundation. (See PFLUGHAUPT.)

Beethoven Prize (500 gulden), offered yearly since 1875 by the "Gesellschaft der Musikfreunde" in Vienna. Hugo Reinhold was the first to win it in 1879; only former pupils of the Vienna Conservatorium can compete for it.

Beffara, Louis François, b. Aug. 23, 1751, Nonancourt (Eure), d. Feb. 2, 1838, Paris, where he was *Commissaire de Police* from 1792 to 1816. He wrote the "Dictionnaire de l'Académie Royale de Musique" (seven vols.), and seven more vols. with rules and regulations in connection with the *Académie* (Grand Opéra), and likewise "Dictionnaire Alphabétique des Acteurs, etc." (three vols.); "Tableau Chronologique des Représentations, etc." (from the year 1671); "Dictionnaire Alphabétique des Tragédies Lyriques, etc., non représentées à l'Académie, etc." (five vols.); and, finally, "Dramaturgie Lyrique Étrangère" (seventeen vols.). He bequeathed his rich library, together with his manuscripts, to the city of Paris; but unfortunately everything was destroyed by fire during the Commune (1871).

Beffroi (Fr.) tocsin; the Tamtam is sometimes called by this name.

Beffroy de Reigny, Louis Abel, b. Nov. 6, 1757, Laon, d. Dec. 18, 1811, Paris (pseudonym, Cousin Jacques), was a singular personage, who wrote abstruse works (libretto and music) for the stage, which, however, met with little success. The two, *Nicodème dans la Lune*, 1790, and *Nicodème aux Enfers*, 1791, certainly made a sensation, and had to be forbidden, as they excited the democrats.

Beggar's Opera. (See BALLAD OPERA.)

Belcke, Friedrich August, b. May 27, 1795, Lucka (Altenburg), d. there Dec. 10, 1874,

a famous trombone-player and composer for his instrument. He was chamber musician at Berlin from 1816-58, and after that retired to his native town.—His brother, Christian Gottlieb, b. July 17, 1796, Lucka, d. there July 8, 1875, was, from 1819 to 1832, a famous flautist in the Gewandhaus orchestra at Leipzig; and after some years of rest was again active at Altenburg from 1834-41. His concertos for flute, fantasias, etc., are well known.

Beldomandis (Beldemandis, Beldemando), Prodocimus de, about 1422, professor of philosophy in his native city, Padua; an interesting writer on measured music, whose works have been published by Coussemaker ("Script." III.). B. was an opponent of Marchettus of Padua, on matters relating to musical esthetics, but even the practical teaching of each reveals important points of difference.

Belegt (Ger.), hoarse, muffled (of the voice).

Beliczay, Julius von, b. Aug. 10, 1835, Komorn (Hungary), was originally an engineer, but took up music and became a pupil of Joachim, Hoffmann, and Franz Krenn, at Vienna. He lived alternately at Pressburg and Vienna, and in 1888 became teacher of theory at the National Academy of Music at Pesth. Of his compositions the following deserve mention: a quartet for strings in G minor (Op. 21), a trio in E \flat (Op. 30), Andante for stringed orchestra (Op. 25), a serenade for strings (Op. 36), an "Ave Maria" for soprano solo, chorus, and orchestra (Op. 9), pf. works for two and four hands, études (Op. 52), songs; and, in manuscript, a mass often performed, antiphons to the Virgin, etc.

Belin (Bellin), (1) Guillaume, tenor singer at the Chapelle Royale, Paris, 1547; *Cantiques à 4* (Biblical hymns of praise, 1560) and *Chansons*, of which a number are to be found in Attaignant's collections of 1543 and 1544.—(2) Julien, b. about 1530, Le Mans, a famous lutenist, who published in 1556 a book of motets, *chansons* and fantasias in lute tablature.

Bell (Ger. *Stürze*), the name of the wide opening of brass wind-instruments at the end opposed to the mouth-piece.

Bella, (1) Domenica della, published in 1705 a 'cello concerto, and in 1704, at Venice, twelve sonatas with 'cello obbligato and cembalo.—(2) Joh. Leopold, b. 1843, St. Nicolan (Upper Hungary), priest and canon of the Neusohl Cathedral, composed sacred music; also part-songs of national character, and some pf. pieces.

Bellasio, Paolo, b. Venice, published a book of madrigals in 1579, and *Villanelle alla Romana* in 1595. A collection of 1568, entitled "Dolci Affetti," contains some of his madrigals.

Bellazzi, Francesco, b. Venice, pupil of Johannes Gabrieli, published psalms, motets, litanies, *fauxbourdons*, a mass, *canzone*, etc. (for

the most part à 8) in Venice from 1618 to 1628.

Bellère (Bellerus), Jean, really Beellaerts; bookseller at Antwerp, entered into partnership with Pierre Phalèse (fils); they published principally works of Italian composers up to about 1600.—His son, Balthasar, transferred the business, after his father's death, to Douai; he printed, from 1603 to 1605, a catalogue of his publications, which Coussemaker discovered in the Douai library.

Bellermann, (1) Johann Friedrich, b. March 8, 1795, Erfurt, d. Feb. 4, 1874, Berlin, where from 1819 he was teacher, and from 1847–1868 director of the Gymnasium "Zum Grauen Kloster." He distinguished himself by his researches in connection with (ancient) Greek music. His principal work, "Die Tonleitern und Musiknoten der Griechen" (1847), gives an exhaustive account of the Greek system of notation, and the two smaller pamphlets, "Die Hymnen des Dionysios und Mesomedes" (1840), and "Anonymi Scriptio de Musica et Bacchii Senioris Introductio, etc." (1841), treat of the few remnants of Old Greek practical music.—(2) J. Gottfried Heinrich, b. March 10, 1832, son and pupil of the former, attended the "Graues Kloster," afterwards the Royal Institute for church music, and was for a long time a private pupil of E. A. Grell. In 1853 he was appointed teacher of singing at the "Graues Kloster," received in 1861 the title of Royal Musical Director, and in 1866 became Professor of Music at the University, on the death of A. B. Marx. In 1875 he was made member of the Academy of Arts. Bellermann's published compositions are all vocal (motets, psalms, songs, part-songs, a choral work with orchestra, "Gesang der Geister über den Wassern"); larger works (even an opera) are still in manuscript, but selections from them have been given, especially the choruses from Sophocles' *Ajax*, *Œdipus Rex*, and *Œdipus Colonus*. Bellermann's "Die Mensuralnoten und Taktzeichen im 15. und 16. Jahrhundert" (1858) is a work of special merit, and the first which enabled persons to study the theory of measured music, who, through lack of knowledge of Latin, had not been able to examine for themselves the treatises of the mensural theorists. In his book, "Der Kontrapunkt" (1862; 2nd ed. 1877), B. follows J. J. Fux's "Gradus ad Parnassum," a work already old-fashioned in its day (1725). The pamphlet, "Die Grösse der musikalischen Intervalle als Grundlage der Harmonie" (1873) is a bold attempt to make modern acoustics fit in with his counterpoint. The "Allg. Musikal. Ztg." (1868–74) contains valuable articles by B.

Belleville-Oury, Emilie, b. 1808, Munich, d. there, July 22, 1880; an excellent pianoforte player, pupil of Czerny, who made great concert tours, and married the violinist Oury in London; she published pf. pieces.

Bell 'Haver, Vincenzo, b. about 1530, Venice, pupil of A. Gabrieli, and his successor as second organist of St. Mark's (1556); he appears to have died in 1588, as on Oct. 30 of that year J. Giuseppe Guarni succeeded him. B. was a renowned composer of madrigals, of which several books (1567–75), and some in collections, have been preserved.

Belli, (1) Girolamo, b. at Argenta, chapel-singer to the Duke of Mantua; published a book of motets à 6 (1586), a book of madrigals à 6 (1587), motets à 8 (Venice, 1589), motets and magnificats à 10 (1594); also the collection, "De' Floridi Virtuosi d'Italia" (1586), contains some madrigals à 5.—(2) Giulio, b. about 1560, Longiano, was choir-master at St. Antonio, Padua about 1600, finally maestro of Imola Cathedral (about 1620); he was a prolific church composer: canzonets à 4 (1586; 2nd ed. 1595), masses à 5 (1597), masses à 4 (1599), masses and motets à 8 (new edition, with thorough-bass, 1607), masses à 4–8 (1608), psalms à 8 (1600, 1604, 1615, the last with continuo), motets for double chorus, litanies, etc. (1605, 1607), "Concerti Ecclesiastici" with organ bass à 2–3 (1613 and 1621).—(3) Domenico, musician at the court of Parma, published: "Arie a 1 e 2 Voci per Sonare con il Chitarrone" (1616), and "Orfeo Dolente" (1616, 5 Intermèdes to Tasso's "Aminta").

Bellicosamente (Ital.), martially, in a warlike manner.

Bellin. (See **BELIN**.)

Bellini, Vincenzo, celebrated opera composer, b. Nov. 1, 1801, Catania (Sicily), d. Sept. 24, 1835, Puteaux, near Paris; pupil of the Naples Conservatorio under Zingarelli. He first published instrumental and sacred compositions. His first opera, *Adelson e Salvini*, was produced in 1825 at the theatre of the Conservatorio; in 1826 there followed, at the San Carlo Theatre, *Bianca e Fernando*, with such good success that, in 1827, he was commissioned to write for La Scala, Milan. He wrote *Il Pirata*, which was brilliantly received; but in the following year the success of *La Straniera* was even greater. After that, *Zaira* came out at Parma, but failed; *Montechi e Capuleti* at Venice, and *La Sonnambula* at Milan. The critics found fault with Bellini's simple instrumentation and with the meagre forms of his vocal numbers; B. took the reproach to heart, and displayed more careful work in *Norma* (Milan, 1831), and the opera, especially with Malibran in the title-rôle, made quite a furor. *Beatrice di Tenda* did not meet with equal success. In 1833 B. settled definitely in Paris, where he won rich laurels, though only for a short time; for it was granted to him to write only one more opera, *I Puritani*, produced at the Théâtre des Italiens in 1835. The general mourning over his early death found expression in many notices and memorial pamphlets. A brother of

Bellini, Carmelo B., b. 1802, Catania, d. there Sept. 28, 1884, won for himself a modest name as church composer.

Bellmann, Karl Gottfried, b. Aug. 11, 1760, Schellenberg (Saxony), d. 1816 as instrument-maker in Dresden. He made in his time famous pianofortes, and was also a performer on the bassoon.

Bell metronome, a metronome with a small bell which marks the first beat of every bar or group of beats.

Belloli, (1) Luigi, b. Feb. 2, 1770, Castelfranco (Bologna), d. Nov. 17, 1817; performer on the French horn, and in 1812 teacher of that instrument at the Milan Conservatorio. He wrote several operas, and left behind a Method for horn.—(2) Agostino, b. Bologna, likewise a performer on the horn, published several studies for that instrument, and also produced four operas at Milan (1816-23).

Belloni, (1) Giuseppe, sacred composer, b. Lodi; he published: masses à 5 (1603), psalms à 5 (1605), masses and motets à 6 (1606).—(2) Pietro, of Milan, teacher of singing at the Conservatorio di Sant' Onofrio, Naples; afterwards in Paris, where he wrote many ballets (1801-1804), and published a "Méthode de chant" (1822).

Bellows. The simplest bellows of organs is constructed after the manner of smiths' bellows, *i.e.* pump-work. According to the form and manner of drawing-in the wind, a distinction is made between *diagonal* and *horizontal* B.

Bells (Ger. *Glocken*), are musical instruments only occasionally employed (as, for example, in *Parsifal*), but they were formerly much in vogue as *Glockenspiel* (*see* CARILLON) on church towers. In consequence of an irregular series of overtones (answering to the squares of the natural series of figures—1, 4, 9, 16, 25, etc.), their pitch is not easy to grasp. Even small carillons differ entirely from the *Stahlspiel* (*see* LYRE), and cymbals, semi-spherical, with thin edges, are used in opera, instead of the more important (too great and too dear) church-bells.

Belly, (1) the upper part of the sound-box of an instrument; that part over which the strings are stretched.—(2) Also the sound-board of the pianoforte.

Bemetrieder, theorist, b. 1743, Alsace, entered the order of the Benedictines, but soon left it and went to Paris, where Diderot took him in hand, but without being able to make anything of him; all trace of him in London, after 1816, is lost. B. published several theoretical works: "Leçons de Clavecin et Principes d'Harmonie" (1771; in English, 1778), "Traité de Musique, concernant les Tons, les Harmonies" (1776), "Nouvel Essai sur l'Harmonie" (1779), "New Guide to Singing" (1787), "General Instruction in Music" (1790), "A Complete Treatise of Music" (1800), and several

smaller ones; also some non-musical, philosophical writings.

Bémol (Fr.), same as \flat (a sign indicating lowering); *mi bémol* = *e \flat* , etc.

Benda, (1) Franz, b. Nov. 25, 1709, Altbenatky (Bohemia), d. March 7, 1786, Potsdam. He was a chorister at St. Nicholas' Church, Prague, then a strolling musician, by which means he became a performer on the violin. He was appointed first at Warsaw, in 1732 at Berlin, and in 1771 he became leader of the royal band. He was especially famous for his expression in playing. He formed many pupils. He only published a few solos for violin, and a flute solo. After his death there appeared studies, etc.—(2) Johann, brother of the former, b. 1713, Altbenatky, d. 1752 as chamber musician at Potsdam. He was an excellent violinist, and left behind in manuscript three violin concertos.—(3) Georg, b. 1721, probably also at Altbenatky, brother of the former, d. Nov. 6, 1795, Koestritz. From 1742 to 1748 he was chamber musician at Berlin, and then occupied a similar position at Gotha. The duke of the latter place sent him to Italy, and in 1750 appointed him *Hofcapellmeister*. From 1774 he attracted notice by his melodramas (*Ariadne auf Naxos*, which he also produced at Paris in 1781, but without success; *Medea*, *Almansor*, and *Nadine*). He considered himself slighted, and hence resigned his post in 1778. He lived at Hamburg, Vienna, and other places, went to Georgenthal near Gotha, and, having entirely renounced music, returned to Koestritz. His compositions are very numerous, and are, for the most part, in manuscript. They have been preserved in the royal library at Berlin (church cantatas, masses, etc.). He wrote fourteen works for the stage (operas and melodramas).—(4) Joseph, the youngest brother and pupil of Franz B., b. March 7, 1724, Altbenatky; was his brother's successor as leader, and, after being pensioned in 1797, d. Feb. 22, 1804, Berlin.—(5) Friedrich Wilh. Heinr., b. July 15, 1745, Potsdam, d. there, June 19, 1814, eldest son of Franz B.; 1765-1810 royal chamber musician, able performer on the violin, pianoforte, and organ; he composed operas (*Alceste*, *Orpheus*, *Das Blumenmädchen*), two oratorios, cantatas, and instrumental pieces.—(6) Friedrich Ludwig, son of Georg B., b. 1746, Gotha, d. March 27, 1793; in 1782 conductor of the opera at Hamburg, afterwards virtuoso at the Schwerin Court, and finally director of concerts at Königsberg. He composed several violin concertos and four operas.—(7) Karl, Herm. Heinr., youngest son of Franz B., b. May 2, 1748, Potsdam, d. March 15, 1836, was for many years leader of the royal opera band. He composed some chamber-music.

Bendall, Wilfred Ellington, composer, b. April 22, 1850, London, pupil of Lucas and

Silas and of the Leipzig Conservatorium from 1872-74. He has written operettas, cantatas, songs, trios, duets, pf. pieces, etc.

Bendel, Franz, b. March 23, 1833, Schönlinde, near Rumburg, d. July 3, 1874, Berlin. He studied under Proksch at Prague and Liszt at Weimar, and was for a time teacher at Kullak's Academy at Berlin. He was an excellent pianist, and composed pleasing high-class, drawing-room pianoforte pieces; also songs which attained great popularity ("Wie berührt mich wundersam").

Bendeler, Johann Philipp, b. 1660, Riethordhausen, near Erfurt, d. 1708 as cantor at Quedlinburg. He wrote "Melopœia practica" (1686), "Aerarium melopoeticum" (1688), "Organopœia" (1690; republished in 1739 as "Orgelbaukunst"), "Directorium musicum" (1706), "Collegium musicum de compositione" (in manuscript, quoted in Mattheson's "Ehrenpforte").

Bender, Valentin, b. Sept. 19, 1801, Bechtheim, near Worms, d. April 14, 1873, as musical director of the Royal House, and of the Guides (Guards) at Brussels. He had previously been bandmaster in the Netherlands, and afterwards conductor of the wind-band at Antwerp, which post he handed over to his brother. He became a distinguished virtuoso on the clarinet, and composed several pieces for his instrument, as well as military music.—His brother Jakob, b. 1798, Bechtheim, formerly bandmaster in the Netherlands. He died as director of the wind-band at Antwerp; he was a good performer on the clarinet, and composed principally military music.

Bendl, Karl, b. March 16, 1838, Prague, chief conductor at Brussels (1864), afterwards chorus master at the German Opera, Amsterdam. He returned to Prague in 1865 as capellmeister of a male choral union. He wrote Czechish national operas (*Lejla*, *Bretislav*, *Cernahorci*, *Karel Skreta*), songs, choral works, etc.

Bene, ben (Ital.), well.

Benedict, Julius, b. Nov. 27, 1804, Stuttgart (son of a Jewish banker), d. June 5, 1885, London. He studied under Abeille, Hummel (Weimar, 1819), and K. M. v. Weber (1820). In 1823 he was capellmeister at the "Kärnthnerthor" Theatre, Vienna, and in 1825 at the San Carlo Theatre, Naples, where he produced his first opera, *Giacinta ed Ernesto*; this was followed by *I Portoghesi in Goa*, at Stuttgart, in 1830. Neither opera met with much success. In 1835 he went from Naples to Paris, and, still in the same year, to London. From that time he became thoroughly English, so that only very few knew that he was a born German. As conductor of the Opera Buffa at the Lyceum in 1836, he produced a small work, *Un Anno ed un Giorno*, and as conductor at Drury Lane Theatre, under Bunn, in 1838, his first English opera,

The Gypsy's Warning, which was followed by *The Brides of Venice* and *The Crusaders*. In 1850 he went with Jenny Lind to America, and soon after his return became musical conductor to Mr. Mapleson (at Her Majesty's Theatre, and afterwards Drury Lane), when, amongst other things, he produced Weber's *Oberon*, with added recitatives. In 1859 he became conductor at the Monday Popular Concerts. He conducted several Norwich Festivals, and the Philharmonic Society at Liverpool from 1876 to 1880. His merits were fully acknowledged; he received the honour of knighthood in 1871, and was decorated with many foreign orders. Of his compositions may be specially named the opera, *The Lily of Killarney* (produced in Germany in 1862 as *Die Rose von Erin*), and the cantatas, *Undine* (1860), *Richard Cœur de Lion* (1862), and the oratorio, *St. Cecilia* (1866), all produced at Norwich. His oratorio, *St. Peter*, was produced at Birmingham in 1870, and his cantata, *Graziella*, there in 1882. His Symphony No. 1, and a portion of No. 2, were given at the Crystal Palace (1873-5). B. also wrote a short biography of Weber for Hueffer's "Great Musicians."

Benedictine Monks. This order has rendered great service to music, its theory, and its history, especially during the Middle Ages, when the Benedictine monasteries were the chief centres of learning. Commencing with Pope Gregory, nearly all the men who are mentioned as distinguished in the musical history of the Middle Ages were Benedictine monks: Aurelianus Reomensis, Remi d'Auxerre, Regino von Prüm, Notker Balbulus, Hugbald von St. Amand, Odo von Clugny, Guido d'Arezzo, Berno von Reichenau, Hermannus Contractus, Wilhelm von Hirschau, Aribio Scholasticus, Bernhard von Clairvaux, Eberhard von Freising, Adam von Fulda. In more recent times may be specially named Prince-Abbot Martin Gerbert of St. Blaise (d. 1793), Dom Bedos de Celles, Jumilhac, Schubiger. A source of great importance for the history of music in the Middle Ages is the work of the Benedictine monk Mabillon, "Annales ordinis S. Benedicti" (1703-39, six vols), together with Gerbert's "De Cantu, etc." and "Scriptores."

Benedictus (Lat.), a portion of the *Sanctus*. (See MASS.)

Benedictus Appenzelders (B. von Appenzell), contrapuntist of the 16th century, master of the boys of the royal chapel at Brussels (1539-55). He must not be confounded with Benedictus Ducis; their names have become unfortunately mixed, as many compositions in the collections of chansons, motets, etc. (1540-69), are only marked "Benedict."

Benelli, (1) Alemanno, pseudonym of Bottrigari (q.v.).—(2) Antonio Peregrino, b. Sept. 5, 1771, Forlì (Romagna), d. Aug. 16, 1830, Börsnichau, in the Saxon Erzgebirge, whither he

had retired in 1829. He was first a tenor singer at San Carlo, Naples, and from 1801-22 in Dresden, and later on was engaged in teaching at the Royal Theatre School for Singing, Berlin; he published a "Method" in 1819, "Solfeggi," and some sacred and chamber-music works, etc.

Benesch (Beneš), Joseph, b. Jan. 11, 1793, Batelow (Moravia), violin-player. He was in the orchestra at Pressburg, and afterwards made concert tours in Italy. He was leader at Laibach (1823), member of the band at Vienna (1832), and he published compositions for the violin.

Benvoli, Orazio, b. 1602, Rome, d. June 17, 1672. He was maestro di cappella at various churches in Rome, and finally at the Vatican (1646). He had previously been "Hofmusikus" to an archduke in Vienna. B. was a distinguished contrapuntist; his works (masses à 12, 16, and 24, also motets and psalms) are lying in manuscript in Roman libraries. A mass for twelve choirs (à 48) was performed in Rome (1650) in Santa Maria sopra Minerva.

Benfey, Theodor, a distinguished orientalist and philologist, b. Jan. 28, 1809, Nörten, near Göttingen, d. there June 26, 1881; he was also a musician, and active as a writer on music (in the *Neue Zeitung für Musik*).

Benincori, Angelo Maria, b. March 28, 1779, Brescia; from 1803 he lived in Paris, and died there Dec. 30, 1821. He was a violinist and composer, and published quartets for strings, and pf. trios. His sacred compositions remained in manuscript. He wrote a march for the first act and the last three acts of the opera *Aladdin, or the Wonderful Lamp* (first two acts by Nicolo Isouard), which made a furore in Paris in 1822, while three earlier operas of his met with only moderate success.

Bennett, (1) William Sterndale, b. April 13, 1816, Sheffield, d. Feb. 1, 1875, London. He came of a family of musicians and organists, at the age of eight was chorister at King's College Chapel, Cambridge, where he so distinguished himself, that in 1826 he was received into the Royal Academy of Music (pupil of Lucas, Crotch, W. H. Holmes, and C. Potter). In 1833 he played a concerto in D minor of his own at a prize concert of the Academy. Mendelssohn was present, and gave him much encouragement. The work was published by the Academy. In 1837, at the expense of the Broadwood firm, he went to Leipzig for a year, and there he entered into friendly relations with Mendelssohn and Schumann; a second visit to Leipzig followed in 1841-42. Though the influence of Mendelssohn on Bennett cannot be denied, yet, on the other hand, it must be acknowledged his natural disposition had something akin to that of Mendelssohn's. In 1849 B. founded the London Bach Society, which, among other works, performed the *S. Matthew*

Passion in 1854. In 1856 he was appointed conductor of the Philharmonic Society, but resigned this post when he became Principal of the Academy in 1866. In 1856 he was elected Professor of Music at Cambridge, and soon after had the degree of Doctor of Music conferred on him. In 1867 the University further conferred on him the degree of M.A., and in 1870 Oxford granted him that of D.C.L. He was knighted in 1871. His principal works are: four pianoforte concertos, four overtures ("Parisina," "The Naiads," "The Wood-nymph," and "Paradise and the Peri"), G minor symphony, *The May Queen* (cantata), *The Woman of Samaria* (oratorio), music to *Ajax*, sonatas, capriccios, rondos, etc., for pianoforte, songs, a 'cello sonata, a trio, etc. Most of his piano works and all his overtures have been recently published in the Augener Edition. B. is looked upon in England as the founder of an "English School;" and without doubt he ranks among the important musicians which England has produced.—(2) Théodore. (See RITTER).—(3) Joseph, writer on music and librettist (Bennett, Mackenzie, Sullivan, Cowen, etc., are indebted to him for some of their best books), b. Nov. 1831, Berkeley (Gloucestershire). He prepares the programmes of the Philharmonic Society, and of the Monday and Saturday Popular Concerts; he is also one of the chief contributors to the *Musical Times*, etc., and is musical critic of the *Daily Telegraph*.

Bennowitz, (1) Wilhelm, b. April 19, 1832, Berlin, d. there Jan., 1871, as member of the orchestra of the royal theatre. He studied with Fr. Kiel, composed an opera, *Die Rose von Woodstock* (1876), also pieces for pf. and 'cello.—(2) Anton, violinist, b. March 26, 1833, Privat (Bohemia). He has been director of Prague Conservatorium since 1882.

Benois, Marie, an excellent pianist, b. Jan. 1, 1861, Petersburg. She studied with her father, who was a pupil of H. Herz, and afterwards with Leschetitzky at the Petersburg Conservatoire: on leaving which, in 1876, she was presented with a gold medal. After that she made concert tours (Vienna among other places) with great success until 1878, when she married her cousin, the painter, Wassily Benoist. She has recently played again in public.

Benoist, François, b. Sept. 10, 1794, Nantes, d. April, 1878. He studied at the Paris Conservatoire in 1811, obtained the Prix de Rome (1815-9), and, after his return from Italy, became royal court organist and professor of the organ at the Conservatoire; in 1840 *chef du chant* at the Grand Opéra, and received a pension in 1872. A collection appeared of his organ works entitled, "Bibliothèque de l'Organiste" (twelve books). He wrote, besides, a mass à 3, with organ *ad lib.*, the operas *Léonore et Félix* (1821, printed), *L'Apparition* (1848), and the ballets *La Gipsy* (1839, with Marliani and A. Thomas), *Le*

Diable Amoureux (1840, with Reber), *Nisida* (*Die Amazonen der Azoren*, 1840), and *Pâquerette* (1851).

Benoit, Peter Léonard Leopold, b. Aug. 17, 1834, Harlebecke (Flanders), was a pupil of the Brussels Conservatoire from 1851 to 1855, and during that period wrote music to several Flemish melodramas, as well as a small opera for the *Parktheater*. In 1856 he became conductor of this theatre, and in 1857 won the great state prize (*Prix de Rome*) with his cantata, *Le meurtre d'Abel*. He used the Government grant in extensive journeys, for the purpose of study, through Germany (Leipzig, Dresden, Munich, Berlin), and sent to the Académie at Brussels an essay, "L'École de Musique Flamande et son Avenir." In 1861 he went to Paris to produce an opera (*Ervhönig*, *Le roi des aulnes*), which was accepted by the Théâtre Lyrique, but not put on the stage; while waiting, he conducted at the Bouffes-Parisiens. On his return to Brussels, he produced a solemn mass, which made a great impression and excited great hopes. B. is heart and soul Flemish, *i.e.* Germanic, and, as director of the Conservatoire at Antwerp— which post he has held since 1867—his desire is to establish spiritual relationship with Germany. The most important compositions of B. besides those named are as follows; a *Te Deum* (1863), *Requiem* (1863), pf. concerto, flute concerto; *Lucifer*, a Flemish oratorio (1866); *Het Dorp int Gebergte* and *Isa*, Flemish operas; *De Schelde*, Flemish oratorio; *Drama Christi*, a sacred drama for soli, chorus, organ, 'celli, double-basses, trumpets, and trombones; *De Oorlog* ("War," cantata for double chorus, soli, and increased orchestra); a Children's Oratorio"; "De Maaiers" ("The Mowers"), a choral symphony; music to *Charlotte Corday*; music to E. van Goethem's drama, *Willem de Zwijger* (1876); *Vlaandereus Kunstroem* (Rubens-cantata), for mixed chorus, and children's chorus, and orchestra (1877); "Antwerpen," for triple male-chorus (1877); "Joncfrou Kathelijne," scena for alto solo and orchestra (1879); "Muse der Geschiedenis," for chorus and orchestra (1880); "Hucbald," for double chorus, barytone solo, and orchestra with harp (1880); "Triomfmarsch," for the Exhibition (1880); *De Rhyen*, oratorio (1889); "Sagen en Balladen," for pianoforte; "Liefde int leven" (songs); "Liefdedrama" (songs); motets with organ; a mass, etc. In 1880 B. became corresponding member, 1882 member in ordinary, of the Royal Berlin Academy. His writings are: "De Vlaamsche Musickschool van Antwerpen" (1873); "Considerations à propos d'un Projet pour l'Institution de Festivals en Belgique" (1874); "Verhandeling over de Nationale Toonkunde" (2 vols. 1875-77); "De Musicale Opvoeding en Opleiding in België" (no date), "Het Droombeeld eener Musicale Wereldkunst" (no date); "De Oorspaong van het

Cosmopolitisme in de Musick" (1876); "Over Schijn en Blijk en onze Musikale Vlaamsche Beweging" (no date); "Onze Musikale Beweging op. Dramatisch Gebied" (no date); "Een Koninkhijh Vlaamsch Conservatorium te Antwerpen" (no date); "Onze Nederlandse Musikale Eenheid" (no date); "Brieven over Noord-Nederland" (no date). B. wrote besides important articles for the papers, *De Vlaamsche Kunstbode*, *De Eendracht*, *Guide Musical*, etc. (Cf. the reports of the sittings of the Brussels Académie.)

Berardi, Angelo, maestro di cappella at Viterbo, afterwards at Spoleto (1681), officiating canon at Viterbo in 1687, and, in 1693, maestro at the La Basilica Santa Maria, Trastevere. He was a distinguished theorist ("Ragionamenti Musicali" (1681), "Documenti Armonici" (1687), "Miscellanea Musicale" (1689), "Arcani Musicali (1690), "Il Perche Musicale Ovvero Stafetta Armonica" (1693). The following of his compositions have been preserved: a *Requiem* à 5 (1663), motets à 2-4 (1665), psalms (1675), offertories (1680), etc.

Berbiguier, Benoit Tranquille, b. Dec. 21, 1782, Caderousse (Vaucluse), d. Jan. 20, 1838, excellent flute-player, studied under Wunderlich at the Paris Conservatoire. From 1813 to 1815 he served in the army, and after that lived in private as a composer; he wrote a stately series of works for flute (ten concertos, seven books of sonatas, etc.).

Berceuse (Fr.), a lullaby.

Berchem (Berghem), Jachet de (Jaquet, Jacquet, Giachetto di Mantova), one of the most celebrated contrapuntists of the 16th century; was maestro to the Duke of Mantua from about 1535 to 1565, and was probably born at Berchem, near Antwerp. The number of his works which have come down to us is great—masses, motets, madrigals (1532-67). (Cf. *Bvvs.*)

Berens, Hermann, b. 1826, Hamburg, d. May 9, 1880, Stockholm; son of the bandmaster Karl B. at Hamburg, known as flautist and composer for the flute (b. 1801, d. 1857). He studied first with his father, then under Reissiger at Dresden, and, after a concert tour with Alboni, resided for a time in his native city; went in 1847 to Stockholm, where he deserved well of the lovers of music by performances which he gave of chamber-music. In 1849 he became musical director at Oerebro, in 1860 conductor at the "Mindre" Theatre, Stockholm, afterwards court conductor; he was appointed teacher of composition at the Academy, and professor and member in ordinary of the Academy. B. composed a Greek drama, *Kodros*, an opera, *Viola*, as well as three operettas—*Ein Sommernachts-traum*, *Lully und Quinault*, and *Riccardo*—all received with approval; also some successful pianoforte and chamber-music. B. is now best

known by his "Neueste Schule der Geläufigkeit" (excellent pianoforte studies, Op. 61).

Beretta, Giovanni Battista, b. Feb. 24, 1819, Verona, d. April 28, 1876, Milan. He commenced life as a wealthy amateur, but later on, after the loss of his fortune, was for some time director of the Conservatorio (Liceo musicale) at Bologna. Finally he worked at Milan at the great musical dictionary commenced by Americo Barberi, which, however, he was only able to bring up to the letter G. ("Dizionario artistico, scientifico storico, tecnologico musicale," Milan, published by Gir. Polani).

Berg, (1) Adam, celebrated music printer at Munich, 1540-99; he gave a striking proof of his extraordinary productive activity by taking up the publishing of the great collection ("Patrocinium musicum," ten vols.) at the Duke's expense, the first five volumes of which were exclusively devoted to the works of Orlandus Lassus.—(2) Johann von, also a celebrated music printer, b. Ghent, settled down in Nuremberg, where he entered into partnership in 1550 with Ulrich Neuber; he always named himself Johannes Montanus on the title-page of his books. As Neuber entered into partnership with Gerlach in 1556, B. would seem to have died about this time.—(3) Konrad Mathias, b. April 27, 1785, Colmar (Alsace), violin pupil of Fränzl, in Mannheim, then (1806-1807) pupil of the Paris Conservatoire, d. Dec. 13, 1852, Strassburg, where he settled in 1808 as pianoforte teacher. He wrote pf. works (three concertos, sonatas, variations, ten pf. trios, etc., pieces for four hands), four quartets for strings, etc.; also "Ideen zu einer rationellen Lehrmethode der Musik mit Anwendung auf das Klavierspiel," in G. Weber's "Cäcilia" (vol. 5), and "Aperçu historique sur l'état de la musique à Strasbourg pendant les 50 dernières années" (1840).

Bergamasca (Bergamask dance), an old Italian dance, deriving its name from Bergamo. In *Midsummer Night's Dream*, Bottom asks the Duke if he would care to see a Bergamask dance; hence the dance was already in vogue in England in the 16th century.

Berger, (1) Ludwig, b. April 18, 1777, Berlin, son of an architect, d. there Feb. 16, 1839; passed his youth in Templin and Frankfort-on-Oder, studied harmony and counterpoint under J. A. Gürlich at Berlin in 1799, travelled in 1801 to Dresden, in order to become a pupil of J. G. Naumann, but when he arrived found that the latter had just died. He dedicated a funeral cantata to his memory. In 1804 he went with M. Clementi, whose acquaintance he had made in Berlin, to St. Petersburg in order to study with him; he there became intimate with A. Klengel, and found, in addition to his teacher, excellent models in Steibelt and Field. He made a happy marriage with the vocalist Wilhelmina Karges, but soon lost wife and child, and went

in 1812 to Stockholm, and from thence to London, where he joined Clementi, and also made the acquaintance of J. B. Cramer. In 1815 he returned to Berlin, where, until his death, he was highly esteemed as a teacher; and among his many distinguished pupils were Mendelssohn, Taubert, Henselt, Fanny Hensel, H. Kuster, etc. B. published many excellent pianoforte works, also songs, quartets for male voices, cantatas, etc. In 1819 he founded with B. Klein, G. Reichart, and L. Rellstab, afterwards his biographer, the junior "Liedertafel."—(2) Francesco, composer and pianist, b. June 10, 1835, London, pupil of Luigi Ricci and C. Lickl, and also of Hauptmann. He was for some years director of the Philharmonic Society, and is now Honorary Secretary. He has composed an opera and a mass, part songs, pf. pieces, etc.

Berggreen, Andreas Peter, b. March 2, 1801, Copenhagen, d. there Nov. 9, 1880. He first studied law, then turned his attention to music, and in 1838 became organist of Trinity Church, in 1843 teacher of singing at the metropolitan school, Copenhagen, and in 1859 inspector of singing at the public schools. In 1829 he wrote music to Öhlenschläger's *Bridalcantata*; later on an opera, *Billedet og bustan*, music to several of Öhlenschläger's dramas, also pf. pieces and songs. B. edited a collection (eleven vols.) of popular songs of various nations, and from 1836 a musical paper, *Musikalisk Tidende*; he also wrote the biography of Weyse (1875).

Berghem. (See BERCHEM.)

Bergkreyen (Bergreihen), originally secular songs, and, as the name indicates, songs accompanied by dancing, to which, however, in the time of the Reformation, sacred words were composed. Collections of secular and sacred B. (but without the melodies) appeared in 1531, 1533, 1537, and 1547. The name *Bergreihen* probably arose from the fact that these songs—as it appears from the title of the 3rd part of Daubmann's B. (1547)—originated in the Erzgebirge; the title runs as follows: "Etzliche schöne Bergreyen vom Schneeberg, Annaberg, Marienberg, Freiberg, und St. Joachimsthal."

Bergmann, Karl, b. 1821, Ebersbach (Saxony), d. Aug. 10, 1876, New York. He was 'cellist and conductor, a pupil of Zimmermann in Zittau, and of Hesse in Breslau. In 1850 he went to the United States, as member of the strolling orchestra, "Germania," of which he soon became the director, and which post he held until the company broke up in 1854. In 1855 he entered the Philharmonic orchestra in New York, and conducted the concerts alternately with Th. Eisfeld, but alone from 1862 until his death. For several years B. conducted the German male choral union, "New York Arion," and rendered important service in the spreading of

musical culture throughout the United States. As a composer he only produced a few orchestral pieces.

Bergner, Wilhelm, organist, b. Nov. 4, 1837, Riga, where his father was organist at the church of St. Peter. He studied with his father, afterwards with the cathedral organist, Agthe, at Riga, and with Kühmstadt at Eisenach. After that he became teacher in a boarding school (Liebau), in 1861 organist of the English church at Riga, in 1868 cathedral organist there. By the establishment of a Bach society and cathedral choir B. raised the musical status of Riga, and it was owing to his influence that the great organ in the cathedral was built by Walcker (1882-3).

Bergonzi, Carlo, celebrated violin-maker at Cremona (1716-55), Stradivari's most distinguished pupil. Of less importance were his son, Michelangelo, and his two grandsons, Niccolò and Carlo B.

Bergreihen. (See BERGKREYEN.)

Bergson, Michael, composer and pianist, b. May, 1820, Warsaw. He studied at Dessau with Friedrich Schneider, went to Italy in 1846, and produced the opera *Luisa di Montfort* at La Pergola, Florence, in 1847, with success (it was also given at Livorno and at Hamburg in German in 1849). He lived for several years at Berlin and Leipzig, and then settled down in Paris, where in 1859 he produced at a concert his one-act operetta, *Qui va à la chasse perd sa place*; he also offered a two-act opera to the Théâtre Lyrique, but it was not given. In 1863 he went as principal pianoforte teacher to the Geneva Conservatoire, of which institution he soon became director; a few years later he went to London, where he still lives as a private teacher. B. has written many *études* and characteristic pieces for pianoforte, also a pf. concerto, etc.

Bergt, Christian Gottlob August, b. June 17, 1772, Öderan, near Freiburg; from 1802 until his death, Feb. 10, 1837, he was organist at Bautzen, also music teacher at the college and conductor of the choral union there. B. wrote a Passion oratorio, *Te Deum*, cantatas, and other sacred works, as well as symphonies, quartets, pf. variations, several operas, duets, ballads, and small songs, of which much was published.

Beringer, Oscar, pianist and composer, b. 1844, Baden, studied under Moscheles, Reinecke, Richter at the Leipzig Conservatorium, and under C. Tausig and Weitzmann in Berlin. He has resided in London since 1871; and in 1873 established an "Academy for the Higher Development of Pianoforte Playing." He has composed pf. pieces, two sonatas, songs, etc. He was recently appointed professor of the pianoforte at the Royal Academy of Music.

Bériot, Charles Auguste de, celebrated violinist, b. Feb. 20, 1802, Louvain, d. April 8, 1870, Brussels. He really never had a teacher of any name, but, for his virtuosity, he was indebted to his happy disposition, to his persevering diligence, and to the solid elementary training of his guardian, Tiby, a music teacher at Louvain. When he played to Viotti in 1821, he was already an independent artist. For a short time he attended the Conservatoire as a pupil of Baillot's, but only to make the discovery that this would be prejudicial to his individuality. His first public appearance in Paris was a victory, and he was at once able to make a successful concert journey to England. On returning home he was appointed solo violinist to the King of the Netherlands, with a stipend of 2,000 florins. The revolution of July, 1830, cut off this source of income, and B. was again compelled to travel, this time with Mme. Garcia-Malibran, whom he married, and whose singing, perhaps, had something to do with his method of producing tone. She bore him a son in 1833, but died already in 1836. During the next few years B. made no appearance in public; it was only in 1840 that he undertook a concert tour through Germany. In 1843 he was appointed professor of the violin at Brussels; but the complete loss of his eyesight, and, in addition, paralysis of the left arm, forced him to retire in 1852. His principal works are: seven violin concertos, a violin school in three parts (1858), several sonatas, sets of variations, and many studies for the violin, as well as some trios.

Berlijn, Anton, b. May 2, 1817, Amsterdam, d. Jan. 16, 1870; pupil of Ludwig Erk. He was musical director at Amsterdam, and composed nine operas, seven ballets, one oratorio (*Moses*), symphonies, etc., and many small pieces; out of Holland, however, he is little known.

Berlin, Joh. Daniel, b. 1710, Memel, went in 1730 to Copenhagen, and as organist to Drontheim (Norway) in 1737, where he died in 1775. He published an Elementary Method (1742), also a Guide to Temperament Calculations.

Berlioz, Hector, b. Dec. 11, 1803, Côte St. André (Isère), d. March 8, 1869, Paris. He was the son of a physician, and intended for the medical profession. Against his parents' wish he left the University and went to the Conservatoire, and, since his father refused to help him, he was compelled to earn a living as chorister at the Théâtre Gymnase. He soon left the Conservatoire, as the dry rules of solid learning were not to his taste, and he then gave free rein to his phantasy. A mass with orchestra, first produced at St. Roch, the overtures *Waverley* and *Les Francs Juges*, and the Fantastic Symphony, *Épisode de la vie d'un Artiste*, were already written and produced, when B. in 1830 won the Prix de Rome with his

cantata, *Sardanapale*. In order to try for that prize, he had again entered the Conservatoire, and become the pupil of Lesueur. During the period of study in Italy, he wrote the *King Lear* overture, and the symphonic poem with vocal music, *Lélio, ou le Retour à la Vie*, a sequel to the *Symphonie Fantastique*. At the same time he was active with his racy pen, contributing *feuilletons* to the *Revue Européenne*, the *Courrier de l'Europe*, *Journal des Débats*, and, from 1834, to the newly founded *Gazette Musicale de Paris*. By word and deed he sought to establish a style of composition which, even to-day, is opposed and disowned by many—the so-called programme-music. In Germany, Liszt was heart and hand with him, adopting his ideas, though in independent fashion. In 1843 B. visited Germany, in 1845 Austria, and in 1847 Russia, producing his works in the most important cities, and, though often meeting with strong opposition, he everywhere excited lively interest. In vain he longed for an appointment as professor of composition at the Conservatoire; he was only appointed Conservator in 1839, and librarian in 1852, which post he occupied until his death. B. was not successful in Paris during his lifetime; only recently is his importance beginning to be understood, and, perhaps, over-rated; and the concert institutions of Paris vie with one another in Berlioz-worship. B. materially helped to remove many prejudices, but the greatest service which he rendered was to enrich the orchestra with new effects and to suggest entirely new treatment of the same. His "Traité d'Instrumentation" (translated into German by Dörfel in 1864, also by Grünbaum, without year of publication, and into English by Mary Cowden Clarke), in spite of many modern attempts, still holds the first place. Besides the above-named works should still be mentioned the grand "Messe des Morts" (for the burial service of General Damrémont at the Invalides, 1837), "Harold en Italie" (Symphony); "Roméo et Juliette" (Symphony, with soli and chorus); the "Te Deum," for three choirs, orchestra, and organ; the operas, *Buonvicino Cellini*, *Béatrice et Bénédict*, *Les Troyens* (1st part, "La Prise de Troie"; 2nd part, "Les Troyens à Carthage"); the dramatic legend *La Damnation de Faust*; the Biblical trilogy *L'Enfance du Christ* (1, "Le Songe d'Hérode"; 2, "La Fuite en Egypte"; 3, "L'Arrivée à Sais"); the "Grande Symphonie Funèbre et Triomphale," for a large wind-orchestra (strings and chorus *ad lib.*); "Le 5 Mai" (bass solo, chorus, and orchestra), for the anniversary of Napoleon's death; *Le Carnaval Romain* (overture), etc. To these must be added his writings: "Voyage Musicale en Allemagne et en Italie" (1844, 2 vols.); "Soirées d'Orchestre" (1853); "Grotesques de la Musique" (1859); "À Travers Chants" (1862), etc., translated into German by R. Pohl (complete edition, 4 vols. 1864). After his death appeared his "Mémoires" (1870), which

also contain the letters written during his travels. These have been translated into English by Rachel and Eleanor Holmes.

Bermudo, Juan, b. cir. 1510, near Astorga, drew up a description of musical instruments ("Declaracion de Instrumentos"), of which one volume appeared in 1545; the manuscript is in the national library at Madrid.

Bernabef, (1), Giuseppe Ercole, b. about 1620, Caprarola, d. 1687 Munich; was a pupil of Benevoli's, and (1662-67) maestro di cappella at the Lateran, then at San Luigi de Francesi. In 1672 he succeeded Benevoli at the Vatican, and in 1674 became court capellmeister and member of the Electoral Council at Munich. As a composer, B. belongs to the Roman School. Besides five operas produced at Munich, he wrote specially sacred works: masses, psalms, offertories à 4-16 are preserved in the archives of the Vatican. The only printed works are, motets (1690), and madrigals (1669, 2 books à 3 and à 5-6).—(2) Giuseppe Antonio, son of the former, b. 1659, Rome, d. March 9, 1732, Munich. In 1677 he became vice-capellmeister at Munich, and in 1688, as his father's successor, Bavarian court capellmeister. He wrote fifteen operas for Munich, and published a number of masses.

Bernaechi, Antonio, b. 1690, Bologna, d. March, 1756; was a celebrated *evirato*, pupil of Pistocchi. He sang in London already in 1716-17, then at Munich and Vienna, and in 1729 was engaged by Handel again for London (in place of Senesino), as the most distinguished Italian singer of the time. He became specially famous for a new method of ornamentation in singing. In 1736 he returned to Bologna, and founded there a school for singing. The Paris Conservatoire possesses some of his vocal compositions in manuscript. The "Grosse Gesangsschule des B. von Bologna," published by Manstein in 1834, was not written by B., but only attempts to reconstruct his method of teaching, so far as this may have been preserved by tradition.

Bernard, (1) Emery, b. Orleans; published a Method of singing (1541, 1561, 1570).—(2) Moritz, b. 1794, Courland, d. May 9, 1871, Petersburg. He was a pupil of J. Field and Hässler at Moscow, in 1816 capellmeister to Count Potocki, in 1822 teacher of music at Petersburg; in 1829 he founded a music business in the latter city, which attained to a high degree of prosperity. He published some pf. pieces of his own, and wrote a Russian opera (*Oliga*).—(3) Paul, b. Oct. 4, 1827, Poitiers, d. Feb. 24, 1879, as a private teacher in Paris. He was a pupil of the Paris Conservatoire, and published many pf. pieces, songs, etc., was also active as critic to the Paris musical papers, *Ménestrel* and *Revue et Gazette Musicale*.—(4) Daniel, b. 1841, also a writer on music, and

principal contributor to the *Ménestrel*; he died at Paris, June, 1883.

Bernardi, (1), Stefano, canon at Salzburg about 1634. He published a series of books of madrigals, also masses, motets, and psalms 1611-37, as well as a "Lehre vom Kontrapunkt" (1634).—(2) Francesco, under the name Senesino, a world-famed *evirato*, b. 1680, Siena. He was first engaged at Dresden, from which place Handel won him in 1720 for London; in 1729 he quarrelled with Handel and went over to Bononcini. In 1739 he returned to Italy.—(3) Enrico, b. March 11, 1838, Milan, was conductor of the theatre in that city; he wrote, for stages of Upper Italy, a number of operas, operettas, and ballets, but only with moderate success.

Bernardini, Marcello, b. about 1762, Capua (Marcello di Capua), wrote (1784-94) twenty operas, mostly comic, for the Italian stage, which had good success, but were speedily forgotten; he himself, for the most part, wrote the *libretti*.

Bernasconi, Andrea, b. 1712, Marseilles, d. Jan. 24, 1784, Munich, where he became vice-capellmeister in 1753, and court capellmeister in 1755. He wrote twenty operas for Vienna, Rome, and especially Munich; also some sacred works of his exist in manuscript.

Bernelinus, writer on music at Paris (probably a Benedictine monk) about 1000; his treatise on the division of the monochord is printed in Gerbert, "Script." I.

Berner, Friedrich Wilhelm, b. May 16, 1780, Breslau, d. there May 9, 1827. He was organist at St. Elizabeth's Church, music teacher at the college, and later on director of the Royal Academical Institute for Church Music. He was a distinguished organist (teacher of Ernst Köhler and Ad. Hesse) and a fair composer (principally sacred works; much remains in manuscript).

Bernhard, Christoph, b. 1627, Danzig, d. Nov. 14, 1692, Dresden, was a pupil of H. Schütz in the latter city. He was twice sent to Italy by the Elector of Saxony to engage singers; in 1655 he became vice-capellmeister at Dresden, was (1664-74) cantor at Hamburg, and then Schütz's successor as capellmeister at Dresden. B. was an excellent contrapuntist. The following of his works were printed: "Geistliche Harmonien" (1665) and "Prudentia Prudentiana," (Hymns 1669); his "Tractatus Compositionis," and a work on counterpoint, remain in manuscript.

Bernhard, von Clairvaux, Saint, b. 1091, Fontaines (Burgundy), d. Aug. 20, 1153, as Abbot of Clairvaux. He wrote an introductory letter, "De correctione antiphonarii" to the work drawn up under his authority, "Praefatio seu Tractatus in Antiphonarium Cisterciense." "Tonarium" (*Tonals* in dialogue form), known

under his name, is likewise only under his authority. All three works are printed in a collection published at Leipzig, 1517 (*Cf.* Fétis, "Biographie Universelle, article "Bernard"); only the *Tonals* are to be found in Gerbert ("Script." II.); and only the Letter and the Prologue in Mabillon's edition of the works of St. Bernhard.

Bernhard der Deutsche is said to have been the inventor of organ pedals, but probably only introduced them into Italy. He was organist of St. Mark's, Venice (1445-59), and, according to the register of that church, was called Bernardo di Stefanino Murer.

Bernicat, Firmin, b. 1841, d. March, 1883, Paris; wrote a number (thirteen) of operettas for Paris theatres.

Berno, Abbot of Reichenau monastery (hence named Augiensis) from 1008, d. June 7, 1048. Besides many works not relating to music, he wrote a "Tonarium" with a Prologue; also "De Varia Psalmorum Atque Cantuum Modulatione" and "De Consona Tonorum Diversitate" (all printed in Gerbert, "Script." II.). Trithemius mentions, besides, a treatise, "De Instrumentis Musicalibus." W. Brambach wrote a monograph on Berno's system of music (1881).

Bernouilli, Johann, b. July 27, 1667, Basle, d. there, Jan. 2, 1747, as Professor of Sciences; and his son, Daniel, b. Feb. 9, 1700, Groningen, d. March 17, 1782, as Professor of Sciences at Basle; both wrote important treatises on acoustics.

Bernsdorf, Eduard, b. March 25, 1825, Dessau; studied there under Fr. Schneider, and under A. B. Marx at Berlin. He was a teacher of music, and musical critic (of the *Signale*) at Leipzig, and completed the "Universal-Lexicon der Tonkunst" (three vols., with appendix, 1855-56), commenced by J. Schladebach. As a composer he produced a few pf. pieces and songs.

Bernuth, Julius von, distinguished conductor and teacher, b. Aug. 8, 1830, Rees (Rhine Province). He studied law at Berlin, but enjoyed at the same time musical instruction from Taubert and Dehn; and, after being referendary at Wesel for two years, went, in 1854, to the Leipzig Conservatorium. In 1857 he founded the *Aufschwung* Union, in 1859 the Amateur Orchestral Union; was conductor for a time of the "Euterpe" (successor to Langer), of the Vocal Academy (successor to Rietz), and of the Male Choral Union. In 1863 he studied singing in London under Garcia. For several years he again conducted the "Euterpe" concerts, and with very great success; since 1867 he has conducted the Philharmonic Concerts and the Singakademie at Hamburg, and since 1873 he has been director of a prosperous Conservatorium there. The impulse given to musical

affairs at Hamburg is mainly owing to the efforts of B. In 1878 he was named "K. Preuss. Professor."

Berr, Friedrich, famous performer on the clarinet and on the bassoon, b. April 17, 1794, Mannheim, d. Sept. 24, 1838. He was at first bandmaster in various French regiments, then (1823) first clarinetist at the Théâtre des Italiens, Paris; in 1831 teacher of the clarinet at the Conservatoire, in 1832 solo clarinet player in the royal band, and in 1836 became director of the newly-established Military School of Music. He published in 1836 a "Traité Complet de la Clarinette à 14 Clefs."

Bertali, Antonio, b. 1605, Verona, d. April 1, 1669, Vienna; from 1637 "Hofmusikus" in the latter city, and from 1649 court capellmeister, as successor to Valentini, which position he occupied with honour until his death. Already, from 1631 to 1646, cantatas of his own composition were produced by him at Vienna, but later the operas, *L'Inganno d'Amore* (1653, with great success), *Teti* (1656), *Il re Geliodoro* (1659), *Gli Amori di Apollo* (1660), *Il Ciro Crescente* (1661), *L'Alcindo* (1665), *Cibele e Atti* (1666), *La Contesa dell' Aria e dell' Acqua* (1667); and the oratorios, *Maria Magdalena* (1663), *Oratorio Sacro* (1663), and *La Straga dell' Innocenti* (1665).

Bertelmann, Jan Georg, b. Jan. 21, 1782, Amsterdam, d. there Jan. 25, 1854. He was a pupil of the blind organist, D. Brachthuijzer, a highly esteemed teacher (Stumpff and Hol were his pupils), and a composer of importance. He published a requiem, a mass, a quartet for strings, and compositions for violin and pianoforte. Cantatas, violin studies, clarinet concertos, double-bass concertos, etc., as well as a "Harmonielehre," remain in manuscript.

Bertelsmann, Karl August, b. 1811, Gütersloh, d. Nov. 20, 1861; was a pupil of Rinck's at Darmstadt, then teacher of singing at Soest seminary, and went finally to Amsterdam, where, in 1839, he undertook the direction of the newly established society, "Eutonia." In 1853 he conducted the musical festival at Arnheim. He wrote songs for solo voice, part-songs for male chorus, and some pianoforte pieces.

Berthaume, Isidore, b. 1752, Paris, d. March 20, 1802, Petersburg; became first violinist at the Grand Opéra in 1774, in 1783 conductor of the "Concerts Spirituels," travelled and gave concerts during the Revolution, became leader of the ducal band at Eutin in 1793, and afterwards solo violinist in the private band at Petersburg. B. published violin sonatas and also a violin concerto.

Berthold, K. Fr. Theodor, b. Dec. 18, 1815, Dresden, d. there April 28, 1882; studied under Fr. Schneider, and J. Otto. From 1840 to 1864 he lived in Russia, and founded at Petersburg the St. Anne Union (for oratorios). In 1864 he

succeeded Fr. Schneider as court organist at Dresden. B. was a sound composer (*Missa Solemnis*; oratorio *Petrus*, symphonies, etc.). In collaboration with M. Fyfe, he wrote "Die Fabrikation musikalischer Instrumente im Voigtlande" (1876).

Bertin, Louise Angélique, devoted herself to composition (also poetry and painting), b. Feb. 15, 1805, Roche, near Bièvre, d. April 26, 1877, Paris. She wrote the operas, *Guy Manering*, *Le Loup Garou*, *Faust*, and *Esmeralda* (*Nôtre Dame de Paris*), the last of which was given at Munich. She also composed songs, choral pieces, stringed quartets, a trio, etc., some of which appeared in print.

Bertini, (1) Abbate Giuseppe, b. 1756, Palermo, royal maestro di cappella there, published in 1814 "Dizionario Storico-Critico degli Scrittori di Musica"; he was still living in 1847.—(2) Benoit Auguste, b. June 5, 1780, Lyons; studied with Clementi in London (1793), lived for a time in Paris, Naples, and again in London as teacher of the pianoforte. In 1830 he published "Phonological System for Acquiring Extraordinary Facility on all Musical Instruments as well as in Singing"; and also, at an earlier date, in Paris, "Stigmatographie, ou l'Art d'écrire avec des Points, suivi de la Mélographie," etc.—(3) Henri (the younger), younger brother and pupil of the former, b. Oct. 28, 1798, London, d. Oct. 1, 1876, Grenoble. At the age of six he went to Paris, where—not reckoning his concert tours—he resided for the most part. In 1859 he withdrew to his Villa Meylan, near Grenoble, and died there. His *Études* are educational works universally known; they are of great technical service, and are not only useful, but melodious and harmonically interesting, especially Ops. 100, 29 and 32 (in which order they may be looked upon as preparatory to Czerny's Op. 299). Gius. Buonamici has published a selection of fifty studies, with excellent comments and modern fingering.—(4) Domenico, b. June 26, 1829, Lucca, studied at the music school there, and under Puccini. In 1857 he became maestro di cappella and director at the Massa Carrara music school; went to Florence in 1862, where he also acquired fame as conductor of the Società Cherubini, and as a musical critic. Songs, fragments from two operas which were not produced, and a system of harmony, "Compendio de' Principii di Musica Secondo un Nuovo Sistema" (1866), appeared in print.

Berton, (1) Pierre Montan, b. 1727, Paris, d. there May 14, 1780, as royal maître de chapelle, and chef d'orchestre at the Grand Opéra. He was an excellent conductor, and his services were of value for the performance of Gluck's works. He also wrote several operas, and re-arranged some of Lully's.—(2) Henri Montan, son of the former, b. Sept. 17, 1767, Paris, d. there April 22, 1844; a favourite opera

composer. In 1795 he became professor of harmony at the newly established Conservatoire, in 1807 conductor of the *Opera buffa* (Italian Opera), in 1815 member of the Académie, in 1816 professor of composition at the Conservatoire. Besides many operas (forty-eight)—from among which may be mentioned *Montano et Stéphanie* (1799), *Le Délire* (1799), and *Aline* (1803), and four ballets—he also wrote five oratorios, cantatas, etc., which were produced at the "Concerts Spirituels."—(3) Henri, natural son of the former, b. May 3, 1784, Paris, d. July 19, 1842; was professor of singing at the Conservatoire from 1821 to 1827; he likewise wrote some operas.

Bertoni, Ferdinando Giuseppe, b. Aug. 15, 1725, on the island of St. Malo, near Venice, d. Dec. 1, 1813, Desenzano. In 1752 he became first organist at St. Mark's, and in 1757 also choir-master at the Conservatorio "de Mendicanti." In 1784 he succeeded Galuppi as maestro di cappella at St. Mark's, and retired to Desenzano in 1810. B. wrote many sacred works (including five oratorios) and thirty-four operas, as well as some chamber music.

Bertrand, Jean Gustave, b. Dec. 24, 1834, Vaugirard, near Paris, a learned writer, musical critic, and contributor of articles to various Paris papers. He published "Histoire ecclésiastique de l'orgue (1859)," "Essai sur la musique dans l'antiquité," "Les origines de l'harmonie" (1866), "De la réforme des études du chant au Conservatoire" (1871), and "Les nationalités musicales étudiées dans le drame lyrique" (1872).

Berwald, (1) Joh. Friedrich, b. 1788 (?), Stockholm, d. 1861; was a youthful prodigy, played the violin in public at the age of five, and produced a symphony at the age of nine, made many concert tours, was for a long time pupil of Abt Vogler, in 1806 was named chamber musician, and in 1834 conductor at Stockholm. Of his compositions, which, for the rest, are not of great value, some appeared before 1800.—(2) Franz, nephew of the former, b. July 23, 1796, Stockholm, d. there April 30, 1868, as director of the Conservatoire, wrote symphonies and chamber-music works, of which only a few appeared in print; also an opera, produced at Stockholm, *Estrella de Soria*.

Berwin, Adolf, b. March 30, 1847, at Schwesenz, near Posen, attended the Gymnasium at Posen, learnt the pianoforte with Lechner and the violin with Fröhlich, then studied counterpoint at Berlin with Rust, and composition with Dessoif at Vienna. B. is academical professor and regular member of the Cecilia Academy at Rome, principal librarian of the same and of the Lyceum of Music; and he was knighted in 1879. By royal decree, in 1882, he became director of the Royal Library and of the St. Cecilia Academy, amalgamated into one. He edited an Italian translation of the Lebert and Stark "Pianoforte School," and is working

at a "Geschichte der dramatischen Musik in Italien während des 18. Jahrhunderts."

Besard, Jean Baptiste, b. Besançon, lutenist and composer for the lute, published: "The-saurus harmonicus" (1603, arrangements for the lute), "Novus partus" (1617, the same), and "Traité de luth," in a second edition, as "Isagoge in artem testudinariam" (1617).

Beschmitt, Johannes, b. April 30, 1825, Bockau, Silesia, d. July 24, 1880, Stettin; attended the Normal School at Breslau (1842), and from 1844-5 the Royal Institute for Church Music there. In 1848 he was appointed cantor and teacher at the Catholic School at Stettin, directed a male vocal society, and wrote a large number of light, easy choruses for male voices ("Mein Schifflein treibt inmitten," "Ossian," etc.).

Besekirsky, Wasil Wasilewitch, violinist, b. 1836, Moscow, went in 1858 to Brussels, to Léonard, appeared there and at Paris with great success, and in 1860 returned to Moscow, where he had already been member of the theatre orchestra. Since then he has made many concert tours, among others, in 1866 to Madrid, 1869 to Prague, etc.; he has also published much for the violin.

Besler, (1) Samuel, b. Dec. 15, 1574, Brieg; 1599 cantor, and 1605 rector of the Gymnasium "zum Heiligen Geist," at Breslau; d. July 19, 1625, of the plague. A series of compositions for the church, written between 1602-24, have been preserved.—(2) Simon, 1615-28, cantor at St. Maria Magdalena, Breslau, was probably related to the former; only a small number of his songs à 4, printed in score, have been preserved. For the two Beslers cf. E. Bohn's Catalogue of Musical Publications in Breslau up to the year 1700.

Besozi, Louis Désiré, b. April 3, 1814, Versailles, d. Nov. 11, 1879, as music teacher in Paris; he sprang from a very musical family (many excellent performers on the oboe, bassoon, and flute distinguished themselves at Turin, Parma, Dresden, and Paris from 1750), studied composition under Lesueur at the Paris Conservatoire, received in 1837 the *Prix de Rome*, and wrote besides pianoforte works.

Bessems, Antoine, b. April 6, 1809, Antwerp, d. there Oct. 19, 1868; was in 1826 pupil of Baillot at the Paris Conservatoire, and for some time member of the orchestra of the Italian Opera, but then went on concert tours as violin player, and settled in Antwerp in 1852. B. has written instrumental works and some sacred compositions.

Besson, Gustave Auguste, improver of the mechanism of the valves of wind instruments, b. 1820, Paris, d. there, 1875.

Best, William Thomas, b. Aug. 13, 1826, Carlisle, distinguished organist, first in 1840, of Pembroke Chapel, Liverpool; 1847 of the

Church of the Blind, and 1848 organist of the Philharmonic Society there; in 1852 London, at the famous Panopticon organ, and at St. Martin's Church, 1854 at Lincoln's Inn Chapel, and 1855 at St. George's Hall, Liverpool; he is, besides, still organist of the Musical Society and of the Philharmonic Society in that city (1872). In addition to anthems and other compositions for the church, he has composed especially fugues, sonatas, and other organ and pf. pieces; also two overtures. But his principal works are: "The Modern School for the Organ" (1853) and "The Art of Organ Playing" (1870, pts. 1 and 2; two more parts are still in manuscript). In recent years Best has been arranging twenty books of Handel's rarely-performed instrumental music, and four of his concertos for concert use, editing and revising a series of original organ works by different authors, called "Cecilia," and also editing and thoroughly revising J. S. Bach's organ works, on which he is still engaged. All these later works have appeared in Augener's Edition.

Betont (Ger.), emphasized.

Bettlerleier. (See HURDY-GURDY.)

Betz, Franz, b. March 19, 1835, Mayence, one of the most distinguished stage singers of the present (baritone); from 1856 to 1859 he was on the stage at Hanover, Altenburg, Gera, Bernburg, Coethen, and Rostock, and since then at the Royal Opera House, Berlin, where he first made his *début* as Don Carlos in *Ermani* (1859). B. is one of the best Wagner singers; he sang the part of Wotan at Baireuth in 1876.

Bevin, Elway, 1589 organist of Bristol Cathedral, 1605 gentleman extraordinary of the Chapel Royal. In 1637 he lost both appointments because he became attached to the Roman Catholic faith. He published Church music (anthems, etc.), and "Brief and Short Introduction to the Art of Music" (1631).

Bexfield, William Richard, b. April 27, 1824, Norwich, d. Oct. 29, 1853, London; was at first organist at Boston (Lincolnshire), from 1848 at St. Helen's in London. He took the degree of Mus. Bac. in 1846, at Oxford; that of Doctor in 1849, at Cambridge. He wrote an oratorio, *Israel Restored*; and a cantata, *Hector's Death*; also organ fugues and anthems.

Beyer, (1) Joh. Samuel, b. 1669, Gotha, d. May 9, 1744, Carlsbad; 1697 cantor at Freiberg i.S., 1722 at Weissenfels, and in 1728 again as musical director at Freiberg; he published: "Primæ lineæ musicæ vocalis" (Elementary Method of Singing, 1703), also "Musikalischer Vorrath neu variirter Festchoralgesänge, etc." (1716) and "Geistlich-musikalische Seelenfreude, bestehend aus 72 Konzertarien, etc." (1724).—(2) Rudolf, b. Feb. 14, 1828, Wilther, near Bautzen, d. Jan. 22, 1853, Dresden, composer and valued private music teacher, 1840 pupil of Weinlig and Hauptmann, later at the Leipzig

Conservatorium. He composed songs, chamber music, music to O. Ludwig's "Maccabäer," etc.

B-flat chord = *b flat, d, f*; B flat major key, two flats in the signature. (See KEY.)

B-flat minor chord = *b flat, d flat, f*; B flat minor key, five flats in the signature. (See KEY.)

Bi. (See BOBISATION.)

Bial, Rudolph, b. Aug. 26, 1834, Habelschwerdt (Silesia), d. Nov. 13, 1881, New York; he was violinist in the orchestra at Breslau, made a concert tour with his brother, the pianist, Karl B. (b. July 14, 1833), in Africa and Australia, and then settled down in Berlin, and first as conductor of the Kroll orchestra. He became capellmeister in 1864 of the Wallner Theatre, where he brought out his amusing farces and operettas; afterwards director of the Italian Opera in Berlin; finally concert agent in New York.

Bianca (Ital.), white (note), *i. s. a minim*.

Bianchi, (1) Francesco, b. 1752, Cremona, d. Sept. 24, 1811, Bologna. He went to Paris in 1775 as cembalist at the Italian Opera, to Florence in 1780, and to Milan (S. Ambrogio and La Scala) in 1784. In the following year he became second organist of St. Mark's, Venice, but was dismissed in 1791 as unsuitable. In the following year, however, through the favour of patrons, he was reinstated. In 1793 he went to London as conductor at the King's Theatre, and in 1800 married the singer, Miss Lucy Jackson. Up to 1795 he produced at least one new opera every year (altogether, up to 1800, forty-seven operas). A theoretical treatise of his remained in manuscript.—(2) Valentine, celebrated stage-singer (soprano of extensive compass), b. 1839, Wilna, d. Feb. 28, 1884, Candau (Courland), was trained at the Paris Conservatoire, made her *début* at Frankfurt and Berlin in 1855, and was then engaged at Schwerin (1855-61), Stettin, Petersburg (1862-65), and Moscow (until 1867); and during this period, and for some years afterwards, accepted starring engagements and gave concerts. In 1865 she married the chief-forester, Von Fabian, and in 1870 withdrew into private life.—(3) Bianca (really Schwarz), stage-singer (high soprano), b. June 27, 1858, in a village on the Neckar, was trained at Heidelberg by the musical director, Wilczek, and by Madame Viardot-Garcia, in Paris, at Pollini's expense, who engaged her for ten years. She made her *début* at Carlsruhe in 1873 as *Barbarina* in *Figaro*. After she had sung for him in London, she accepted an engagement at Mannheim, then at Carlsruhe, and in 1880 at Vienna.

Biber, (1) Heinrich Johann Franz (von), b. 1644, Wartenberg (Bohemia), d. May 3, 1704, Salzburg. He was a violinist, raised by Leopold I. to the rank of a nobleman; he was

afterwards at the Bavarian Court, and published six violin sonatas (1681), seven partitas à 3, two sonatas, "Tam Aris Quam Aulis Servientes," and a book of Vespers and Litanies with instrumental accompaniment (1693).—(2) Aloys, b. 1804, Ellingen, d. Dec. 13, 1858, at Munich, an esteemed pianoforte manufacturer.

Bichord, an instrument with two strings, or an instrument the strings of which are tuned in pairs, each pair in unison. A bichord pianoforte is one with two strings to each key.

Bicinium (Lat.), a composition in two parts; a term used specially in vocal music. (Cf. TRINIUM.)

Biedermann, . . . about 1786 official receiver of taxes at Beichlingen (Thuringia), was one of the last performers on the *vielle* (hurdy-gurdy), which he himself improved.

Bierey, Gottlob Benedikt, b. July 25, 1772, Dresden, d. May 5, 1840, Breslau. He studied under Weinlig, was at first musical director of an itinerant opera company, but, by the successful performance of his opera, *Wladimir* (1807, Vienna), he was called to Breslau as capellmeister in the place of K. M. v. Weber. He became director of the theatre in 1824, retired in 1828, and lived for several years in various German towns, but finally returned to Breslau. Besides many operettas, he also wrote cantatas, masses, as well as orchestral and chamber music, and a "Method of Harmony" which remained in manuscript.

Biese, Wilhelm, b. April 20, 1822, Rathenow, a pianoforte maker (especially pianinos) established at Berlin since 1853.

Bifara (*Bifva*, or *Piffara*, *Piffaro*, really *Tibia bifaris*, "double-speaking pipe") is an organ stop which replaces the *Tremulant*, and gives a slight trembling to the sound.

Bigaglia, Diogenio, b. Venice; a Benedictine monk there. He published in 1725 twelve sonatas for violin or flute alone; other works remained in manuscript.

Bignio, Louis Von, distinguished opera singer (baritone), b. 1839, Pesth, son of a high functionary. After attending the Gymnasium, he went to the University. He was, however, soon attracted to music, studied at the Pesth Conservatorium, and afterwards was trained under Rossi and Gentiluomo for the stage. He made a favourable *début* at the German theatre, Pesth, in 1858; but, after a few months, was engaged at the Hungarian National Theatre. In 1863 the Vienna Opera succeeded in getting him, and there he specially distinguished himself in lyrical parts. He was universally esteemed, and remained thus until he received his pension in 1883. He then returned to the Pesth National Theatre. B. also appeared with great success as a concert singer (in London, among other places).

Bigot, Marie (*née* Kiene), b. March 3, 1786, Colmar, d. Sept. 16, 1820. She was a distinguished pianist, and was held in high esteem by Beethoven. She lived many years in Vienna, where her husband was librarian to Count Rasumowski. She settled in Paris in 1809, and gave pianoforte lessons from the year 1812.

Bilhon (Billon), Jean De, a singer in the Papal chapel, whose masses, motets, etc., are to be found in collections between 1534 and 1544.

Billert, Karl Fr. August, b. Sept. 14, 1821, Altstettin, d. Dec. 22, 1875, Berlin; was a painter and musician. He studied at the Academy of Painting, and at the class for composition of the Royal Academy at Berlin. He produced some important works of his own at Berlin. He contributed a great number of articles to the Mendel-Reissmann "Musiklexikon."

Billet (Alexandre Philippe), French composer and pianist, b. 1817, Petersburg, lived in London as teacher and composer.

Billete, Agathon, a favourite composer of male part-songs ("Im Maien"), b. Nov. 21, 1834, Maennedorf (Lake of Zürich). He studied at the Leipzig Conservatorium, and became organist and conductor at Burgdorf (Switzerland).

Billings, William, American composer, b. 1746, Boston, d. there 1800. He wrote, "Music in Miniature" (1779), "The Psalm Singer's Amusement" (1781), etc.

Billington, Elizabeth (*née* Weichsel), b. about 1768, London, d. Aug. 25, 1818. She was the daughter of a German musician, and was the pupil of Joh. Christian Bach. She was a distinguished vocalist and a striking beauty. She married the contrabassist, James B., in 1784, and went with him to Dublin, where she commenced her stage career. She returned in the same year to London, and obtained an engagement at Drury Lane, for which she received a thousand pounds. She left London in 1794, and was a "star" in Italy. Her husband died at Naples, and she soon separated from a second one (Félicent). In 1801 she returned to London, and sang in public up to 1811. In 1817 she became reconciled with her second husband, and retired to a country seat near Venice, where she died.

Billroth, Joh. Gustav Friedrich, b. Feb. 17, 1808, Halle, near Lübeck, d. March 28, 1836, as Professor of Philosophy at Halle. He was a contributor to musical papers, and, jointly with K. F. Becker, published chorales of the 16th and 17th centuries.

Bilse, Benjamin, b. Aug. 17, 1816, Liegnitz, was educated from early youth for a musical career. He was "Stadtmusikus" in his birthplace, and brought the band there to such a high state of perfection, that he ventured to travel with his orchestra to the Paris

Exhibition of 1867, giving concerts on his way thither and homewards in many great cities, and with marked success. Through intrigues he had already lost his appointment, but kept his orchestra together at his own expense, and made concert tours abroad with it. Since 1868 he has been living in Berlin, and his concerts (in the "Konzerthaus") were thought much of. In 1884 he withdrew from active life. The Emperor bestowed on him the title of "Hofmusikdirector."

Binchois, Gilles (Aegidius), one of the oldest composers of the first Netherland School, contemporary of Dufay, b. about 1400, Bins (Binche), Hennegau, was in 1452 second chaplain in the Chapel of Philip the Good of Burgundy, and died at Lille in 1460. Of his compositions little has been preserved. Besides those named by Fétis, six rondos and two songs have recently been discovered in the Munich Library, and published by Dr. H. Riemann.

Bind (Ger. *Bindebogen*). (See LEGATO and SLUR.)

Binder, (1) K. Wilh. Ferd., b. 1764, Dresden, was a famous harp builder in Weimar about 1797.—(2) Karl, b. Nov. 29, 1816, Vienna, d. there Nov. 5, 1860; was first capellmeister at the Joseph Town Theatre in that city, afterwards at Hamburg, Presburg, and finally returned to Vienna; composed operettas, melodramas, etc.

Bioni, Antonio, b. 1698, Venice, produced first some operas in Italy, went then, in 1726, as musical director of an Italian Opera company to Breslau, where in 1730 he himself became theatre manager, and composed with incredible diligence (in all, twenty-six Italian operas). His *Endimione* (1727) met with special success. He was appointed court composer to the Elector of Mayence in 1731. The Breslau undertaking came to an end in 1733, and no further trace of B. can be found.

Birchall, Robert, English music publisher, one of the first to establish a circulating musical library. He was originally employed by Randall, and his successors were Lonsdale and Mills. He published works by Beethoven, Mozart, Haydn, etc.; he died in 1819.

Birkenstock, Johann Adam, violinist, b. Feb. 19, 1687, Aisfeld (Hesse), d. Feb. 26, 1733, Eisenach. The Landgrave had him carefully trained by Ruggiero Fedeli at Cassel, Volumier at Berlin, Fiorelli at Baireuth, and de Val at Paris. From 1725 to 1730 he was capellmeister at Cassel, and was afterwards employed in a similar capacity at Eisenach. B. published twenty-four violin sonatas with continuo, also twelve concertos for four violins, with tenor, cello, and bass.

Bird. (See BYRD.)

Birkler, Georg Wilhelm, b. May 23, 1820, Buchau (Württemberg), d. June 10, 1877, as

professor of the Ehingen College. He wrote about old Church music in Roman Catholic musical papers, and himself published masses, psalms, etc.

Birnback, (1) Karl Joseph, b. 1751, Köpernick, near Neisse, d. May 29, 1805, as capellmeister of the German Theatre, Warsaw. He composed works of all kinds, of which little was published.—(2) Joseph Benjamin Heinrich, son of the former, b. Jan. 8, 1793, Breslau, d. Aug. 24, 1879, as proprietor of a musical institution at Berlin. Towards the close of his life he was completely blind. He composed and published many instrumental works; also edited a book of musical instruction, "Der vollkommene Kapellmeister" (1845).

Birne (Ger. "pear"), the name, owing to its form, given in Germany to the mouthpiece of the clarinet.

Bis (Lat.), twice. (See ABBREVIATIONS, I.)

Bischoff, (1) Georg Friedrich, b. Sept. 21, 1780, Ellrich (Harz), d. Sept. 7, 1841, Hildesheim; at first cantor and school teacher at Frankenhäusen, 1816 musical director at Hildesheim; he has the merit of having organised the first Thuringian Festival (July 20, 21, 1810, at Frankenhäusen, under Spohr's direction and co-operation as soloist). He took an active part in the arrangements for subsequent musical festivals.—(2) Ludwig Friedrich Christian, b. Nov. 27, 1794, Dessau, d. Feb. 24, 1867, Cologne; was from 1823-49 college director at Wesel, founded in 1850, at Cologne, the *Rheinische Musikzeitung*, gave up the same in 1853, and established in its place the *Nieder-rheinische Musikzeitung*, which he edited until his death; he also translated Ulibischeff's work on Beethoven (1859).—(3) Kasper Jakob, b. April 7, 1823, Ansbach, studied (1842) in Munich, under Ett, Stuntz, and Franz Lachner, gained the Mozart stipend, and went to Leipzig. In 1850 he founded, at Frankfurt, an Evangelical Sacred Choral Union, and lived from that time as teacher of singing. B. wrote some sacred compositions, symphonies, etc., and lately a great "Method of Harmony" (1890).—(4) Hans, pianist and writer on music, b. Feb. 17, 1852, Berlin, d. June 12, 1889, Niederschönhausen, near Berlin, pupil of Th. Kullak and Rich. Wüerst; studied, 1868-72, philosophy and modern languages at Berlin, took the degree of Dr. Phil. (dissertation on "Bernard von Ventadorn") in 1873, became teacher of piano-forte playing (1879, also for method of teaching) at Kullak's Academy, later on at the Stern Conservatorium. B. made successful concert tours; recently he has undertaken the conductorship, with Hellmich, of the Monday Concerts of the Berlin "Singakademie." Of his publications should be mentioned the revision of Ad. Kullak's "Aesthetik des Klavierspiels" (1876), an "Auswahl Händelscher Klavierwerke" (Steingräber), "Kritische Ausgabe von J. Seb. Bach's

Klavierwerken" (six vols., Steingraber), and other editorial work (he had much to do with the Kullak-Chopin edition). He wrote two programme essays, "Ueber die ältere Französische Klavierschule" and "Ueber Joh. Kuhnau's Biblische Geschichten, etc."

Biscroma (Ital.), **Biscrome** (Fr.), a demisemi-quaver.

Bisdiapason, the double octave, or fifteenth.

Bishop, Henry Rowley, b. Nov. 18, 1786, London, d. April 30, 1855, pupil of Francesco Bianchi, 1810 composer and conductor at Covent Garden, 1813 conductor of the newly-founded Philharmonic Society, 1819 conductor of oratorios at Covent Garden, 1830 musical director at Vauxhall, 1839 Bachelor of Music of Oxford, 1841 Professor of Music at Edinburgh, which post he resigned in 1843, was knighted in 1842, 1848 succeeded Dr. Crotch as Musical Professor at Oxford, and received the degree of Doctor of Music in 1853. He conducted the Ancient Concerts (1840-8). B. was one of the most distinguished composers England has produced; his productivity in the department of dramatic composition was extremely great (eighty-two operas and vaudevilles, besides some ballets and revisions of old operas); he also wrote an oratorio, *The Fallen Angel*; a cantata, *The Seventh Day* (of creation), a triumphal ode, etc.; he also published the first volume of "Melodies of Various Nations," and three volumes of national melodies set to Moore's words. His wife, Anna (Rivière), b. 1814, London, d. March 18, 1884, New York, was a highly-esteemed concert-singer, travelled, from 1839, with the harpist Bochsá, went in 1847 to America, in 1855 to Australia, where Bochsá died; she married, in 1858, an American of the name of Schulz.

Bisogna (Ital.), it is necessary. *Si b. d. c. dal segno* = must be repeated from the sign. (Cf. SEGNO.)

Bitter, Karl Hermann, Prussian Minister of Finance, 1879-82, b. Feb. 27, 1813, Schwedt on the Oder, d. Sept. 12, 1885, Berlin. He is distinguished as the author of the following works: "J. S. Bach" (biography, 1865, two vols.; second ed. 1881, four vols.), "Mozart's Don Juan und Gluck's Iphigenia in Tauris; ein Versuch neuer Uebersetzungen" (1866), "K. Ph. E. und W. Friedemann Bach und deren Brüder" (1868 two vols.; his most meritorious work), "Ueber Gervinus' Händel und Shakespeare" (1869), "Beiträge zur Geschichte des Oratoriums" (1872), "Studie zum Stabat Mater" (1883), "Die Reform der Oper durch Gluck und Wagner" (1884). He also published K. Loewe's autobiography (1870).

Bittoni, Bernardo, b. 1755, Fabriano, d. there May 18, 1829. He resided for many years at Rieti, but returned to his native city. He was a diligent musician, and of a genial

disposition; his sacred compositions, preserved in manuscript at Rieti and Fabriano, deserve special mention. Alfieri wrote his biography.

Bizet, Georges (his real names were Alexandre César Léopold B.), a distinguished French composer, b. Oct. 25, 1838, Paris, d. June 3, 1875, Bougival, near Paris. He was the son of a teacher of singing, and, at the age of nine, entered the Conservatoire, where during ten years of study he carried off prize after prize. His teachers were Marmontel (piano), Benoist (organ), Zimmermann (harmony), and Halévy (composition). In 1857 B. received the *Grand Prix de Rome*, shortly before which he had won the victory over Lecocq with his operetta, *Le Docteur Miracle*, in a competition appointed by Offenbach. From Italy B. sent the required proofs of his diligent use of the stipend in the form of an Italian opera, *Don Procopio*, two symphonic movements, an overture, *La Chasse d'Ossian*; and a comic opera, *La Guzla de l'Émir*. On his return from Italy he produced a grand opera at the Théâtre Lyrique in 1863, entitled, *Les Pêcheurs de Perles*, which, however, together with *La jolie Fille de Perth*, in 1867, were coldly received by the public; his endeavours to emulate Wagner bore bad fruit for him. The one-act work, *Djamileh* (1872), increased the ill-feeling. He was more successful with the symphonic movements and the *Patrie* overture produced by Padeloup. However, B. was not discouraged by the failure of his operas; after a long pause, the music to Daudet's drama, *L'Arlésienne*, appeared; it was played also in Germany, and it gave favourable proofs of Bizet's talent. Lastly, *Carmen*, an opera in four acts, his masterpiece, appeared in 1875; it excited great hopes for the composer's future career, but these were frustrated by his death, of heart disease, which quickly followed. B. married Halévy's daughter, Geneviève. (Cf. Ch. Pigot's "B. et son Œuvre" [1886].)

Blaes, Arnold Joseph, b. Dec. 1, 1814, Brussels, d. there January, 1892; distinguished performer on the clarinet. He studied under Bachmann, who obtained for him an appointment in the royal band and at the Conservatoire. B. was successor to Bachmann, on the death of the latter in 1842, as solo clarinet and teacher at the Conservatoire.

Blagrove, Henry Gamble, b. Oct., 1811, Nottingham, d. Dec. 15, 1872. He was a distinguished violinist, and the first pupil of the Royal Academy of Music opened in 1823, and especially of François Cramer. From 1833 to 1834 he went to Spohr at Cassel, and from that time up to his death was member of the best London orchestras.

Blahag, Joseph, b. 1779, Raggendorf (Hungary), d. Dec. 15, 1846. In 1802 he became tenor singer at the Leopoldstadt Theatre, Vienna, and in 1824 the successor of Preindl as capellmeister of St. Peter's Church in that city.

He was a prolific composer of sacred music (masses, oratorios, etc.).

Blahetka, Marie Leopoldine, b. Nov. 15, 1811, Guntramsdorf, near Vienna; studied with Czerny, afterwards with Kalkbrenner and Moscheles. She was a distinguished pianist, also a performer on the physharmonika, and a composer of merit (S. Sechter was her teacher). She lived in Boulogne from 1840 until her death, Jan. 17, 1887. Many of her pf. pieces, concert pieces, sonatas and rondos, are printed. An opera of hers, entitled *Die Räuber und die Sänger*, was produced at the "Kärntnerthor" Theatre, Vienna, in 1830.

Blainville, Charles Henri, b. 1711, near Tours, d. 1769 as cellist and teacher of music in Paris. He published two symphonies and some small pieces, and also transcribed Tartini's sonatas as grand concertos. He wrote, "L'esprit de l'art musical" (1754; in German in Hiller's "Nachrichten"), "Histoire générale, critique et philologique de la musique" (1767), and "Essai sur un troisième mode" (1751). B. held interesting views in the matter of theory. He looked upon the inversion of the major scale—i.e. the pure minor scale—as the basis for a third mode having equal rights with those of the major and minor. A symphony composed in this mode was performed at a "Concert Spirituel," May 30, 1751, and, to Rousseau's astonishment, Sarre attacked B.'s theory. B. defended himself in the *Mercur*, 1751, but without doing himself much good.

Blamont, François Colin de, b. Nov. 22, 1690, Versailles, d. there, Feb. 14, 1760, as Surintendant de la Musique du Roi. He studied composition with Lalande, wrote a number of operas and ballets—partly for the Opera, partly for court festivals; also cantatas, motets, songs, and a treatise, "Essai sur les goûts anciens et modernes de la musique française" (1754).

Blanc, Adolphe, b. June 24, 1828, Manosque (Basses-Alpes); one of the few French composers who turned their attention principally to chamber-music. He went to the Paris Conservatoire in 1841, and afterwards was a special pupil of Halévy for composition. In 1862 he received from the Académie the *Prix Chastrier* for his services in the department of chamber-music. He was, for a time, conductor at the Théâtre Lyrique under Carvalho. Besides many sonatas, trios, quartets, quintets, he wrote also songs, two operettas, and a one-act comic opera, *Une aventure sous la ligne*.

Blanchard, Henri Louis, b. Feb. 7, 1778, Bordeaux, d. Dec. 18, 1858, Paris. He studied the violin with R. Kreutzer, harmony with Beck and Walter, composition with Méhul and Reicha. From 1818 to 1829 he was conductor at the Théâtre des Variétés, Paris; and in 1830 at the Molière Theatre. Besides operas, B. wrote chamber-music, the latter containing more solid

work than the former. In addition, especially in his later years, he was active as a musical critic, and wrote for newspapers many musical biographies (Fr. Beck, Berton, Cherubini, Garat).

Blanche (Fr.), white (note), i.e. a minim.

Blangini, Giuseppe Marco Maria Felice, b. Nov. 18, 1781, Turin, d. Dec., 18, 1841, Paris. At the age of nine he was a chorister boy at Turin Cathedral under Abbate Ottani, and, at the age of twelve, he already composed sacred music, and played well on the 'cello. When the war broke out in 1797, the family moved to the south of France, where B. gave successful concerts. In 1799 he went to Paris, and first made a name as composer of romances, but from 1802 as an opera composer; he was also soon sought after as a teacher of singing. In 1805 he produced an opera at Munich, and was appointed court capellmeister. In 1806 the Princess Borghese, sister of Napoleon, made him her capellmeister, and he held a similar office at the court of King Jérôme, at Cassel, in 1809. He returned to Paris in 1814, where he became "Surintendant de la Musique du Roi" composer to the court, and professor of singing at the Conservatoire; the last-named post was, however, taken away from him. Fortune, indeed, began to desert him. In 1830 his rich savings commenced rapidly to diminish, his operas no longer drew, and his successes are now forgotten. B. wrote 174 romances for one, and 170 nocturnos for two voices, four orchestral masses, thirty operas, etc.

Blankenburg, (1) Quirin van, b. 1654, Gouda, d. about 1740 as organist at the Hague. He wrote, "Elementa musica, etc." (1739), and "Clavicimbel en orgelboek der gereformeerde psalmen en kerkgezangen, etc." (1772).—(2) Christian Friedrich von, b. Jan. 24, 1744, Kolberg, d. May 4, 1796, an officer in the Prussian army; received a captain's pension in 1777. He published additions, treating specially of music, to Sulzer's "Theorie der schönen Künste" which were incorporated in the 2nd edition of this work, 1792-94.

Blaramberg, Paul, Russian composer, b. Sept. 26, 1841, Orenburg. He studied law at Petersburg, and, at the same time, and with diligence, music under Balakireff. He entered the statistical Bureau Central service, but withdrew from this post in 1870, and became journalist (editor of the Moscow *Russische Zeitung*). Of his compositions are to be named the operas, *Maria Tudor* and *Der erste Russische Komiker*, music to Ostrofski's *Der Wojewode*, the cantata *Der Dämon* (after Lermontoff's poem), the Tartar dances of which were much admired. B. belongs to the new Berlioz-Liszt school.

Blasius, Matthieu Frédéric, b. April 23, 1758, Lauterburg (Alsace), d. 1829, Versailles. In 1795 he was professor of wind-instruments

at the Paris Conservatoire, in 1802 conductor at the Opéra Comique, and received a pension in 1816. He was an excellent performer on the clarinet and bassoon, also on the violin; his compositions for wind-instruments became popular (Suite for wind-instruments, clarinet concerto, bassoon concerto, "Nouvelle méthode pour la clarinette," 1796, etc.). But he also wrote three concertos for violin, twelve stringed quartets, violin sonatas with bass, etc., and two comic operas.

Blassmann, Adolf Joseph Maria, b. Oct. 27, 1823, Dresden, d. June 30, 1891, Bautzen; an excellent pianist; studied with Charles Mayer and Liszt. He was first of all teacher at the Dresden Conservatorium, from 1862 to 1864 conductor of the Euterpe concerts at Leipzig, then again in Dresden; in 1867 court capellmeister at Sondershausen, and after that again in Dresden. Up to the present he has only published small pieces for the pianoforte.

Blatt, Franz Thaddäus, b. 1793, Prague. He attended first the Academy of Painting in Vienna, but went in 1807 to the Prague Conservatorium under Dionys Weber, where he became an excellent clarinet player, and was appointed assistant teacher in 1818, and regular teacher of his instrument in 1820. He composed especially for the clarinet, and also published a Method for that instrument (1828), and a Method of singing (1830).

Blatt (Ger.), read. (Cf. REED PIPES and WIND INSTRUMENTS.)

Blauwaert, Emiel, an excellent concert singer (bass), b. June 13, 1845, St. Nikolaas, d. Feb. 2, 1891, Brussels. He studied at the Brussels Conservatoire (Goossens and Warnots), and made his *début* in 1865 in Bénéoit's *Lucifer* as the "Spottgeist" (mocking spirit), and soon made a name for himself throughout Europe. He also sang the part of Gurnemanz in Wagner's *Parsifal* at Baireuth with great success. From 1874, until the return of Huberti, he was professor of singing at the music schools of Bruges, Antwerp, and Mons.

Blaze, (1) François Henri Joseph, named Castil-Blaze, b. Dec. 1, 1784, Cavaillon (Vaucluse), d. Dec. 11, 1857, Paris. He received his first instruction in music from his father, H. Sébastien B. (b. 1763, d. May 11, 1833), who, while actively engaged as a notary, was a diligent composer (operas, sonatas) and a poet (Novel: "Julien, ou le prêtre"). The son also became a lawyer, but at the same time studied at the Paris Conservatoire, where he received a thorough musical training. He gave up the law in 1820, and went with wife and child to Paris, where he soon made a name as writer on music and as critic; and then as the author of "L'Opéra en France" (1820, 2nd ed., with a supplement on the lyrical drama and on rhythm), and as musical editor of the *Journal des Débats*.

He published besides: "Dictionnaire de musique moderne" (1821, 2nd ed., 1825; republished in 1828 by Mées, with a sketch of the history of modern music, and a supplement giving biographies of Flemish musicians); "Chapelle-musique des rois de France," and "La Danse et les ballets depuis Bacchus jusqu'à Made-moiselle Taglioni" (reprints of articles for the *Revue de Paris*, as well as the two following); "Mémorial du grand opéra" (from Cambert, 1668, up to and including the Restoration); "Histoire de Musique" (not complete in itself); "Molière musicien" (1852), and "Théâtres Lyriques de Paris" (1847 to 1856, three vols.; a history of the Grand Opéra and of Italian Opera). He won great merit by his translations into French of German and Italian opera texts (*Don Juan, Figaro, Freischütz, Barbère*, etc.).—(2) Henri Baron de Bury, son of the former, b. May 1813, Avignon, d. March 15, 1888, Paris; was for a time *attaché* to an embassy, during which he was made a nobleman. Like his father, he became a *littérateur*, and contributed a series of musico-æsthetic essays and biographical sketches to the *Revue des Deux Mondes*, the first of which was undersigned "Hans Werner" (his other *nom de plume* was "Lagenévais"). The "Musiciens Contemporains" (1856) is a collection of such articles in which a standpoint, now obsolete, is maintained. In his pamphlet, "Musiciens du passé, du présent, etc.," he sought to deal out a certain measure of justice to Wagner, whom, up to that time, he had persecuted without mercy.

Bletzacher, Joseph, b. Aug. 14, 1835, Schwoich (Tyrol). After attending the Salzburg Gymnasium, he studied jurisprudence for four years in Vienna, then turned to singing, and for the last twenty-two years has been principal bass at the Royal Theatre, Hanover, and also an excellent and popular concert singer. He is honorary member of various societies, among others, of the "Maatschappij tot bevordering van toonkunst," in Amsterdam.

Blewitt, Jonathan, b. 1782, London, d. there Sept. 4, 1853. He was the son of the organist, Jonas B. (d. 1805), who published "A Treatise on the Organ," and organ pieces. He held appointments as organist in several churches in London and the provinces, and at last became organist of St. Andrew's Church, Dublin, and composer and conductor at the Theatre Royal in that city, and, likewise, organist to the Masonic body of Ireland, and conductor of the principal concerts in Dublin. In 1825 he returned to London, where he produced a number of operas and pantomimes (*The Man in the Moon*, 1826) at Drury Lane and other places. He won considerable popularity by his ballads.

Blied, Jacob, b. March 16, 1844, Brühl-on-Rhine, d. Jan. 14, 1884. He attended the

teachers' college at Brühl, where he afterwards became teacher, and music teacher in 1874. He also became known by clever educational works for pianoforte, violin, and for singing, and composed motets, masses, etc.

Blochflöte (Blockflöte) was a direct flute of small dimensions used in the 16th century. Also an organ stop (flute-stop) of pyramid shape, and covered; of somewhat dull tone, and, according to Walther, of two feet; also four, eight, and sixteen feet.

Blockx, Jan, composer, pianist, and conductor, b. Jan. 25, 1851, Antwerp, pupil of Benoit (composition) and Callaerts (pf.); he was a pupil there of the Flemish Music School, and of L. Brassin at Brussels, and then went to Leipzig. He has been teacher of harmony at the Antwerp Conservatorium since 1886, and musical director of the "Cercle artistique," etc. His works are: "Vredesang" (for double chorus, solo, and orch.), "Op den spoom" (double chorus, solo, and orch.), *Jets vergeten* (one-act opera), "De Landvestrizers" (madrigal à 8), "Een liedek in den o de trant" (flute, oboe, bassoon, and four 'celli), *Rubens* (overture for grand orchestra, etc.).

Blodek, (1) Pierre Auguste Louis, b. Aug. 15, 1784, Paris, d. 1856. He studied at the Paris Conservatoire (Baillet, Gossec, Méhul), received the *Prix de Rome* in 1808 (cantata, *Maria Stuart*), and on his return from Italy was tenor player at the Grand Opéra until 1842. Besides a quantity of chamber music, pf. pieces, songs, he wrote: two grand Te Deums, one mass for double choir, three overtures, one opera, and one ballet, all of which were produced; also theoretical works: a Method of Singing; an Elementary Instruction Book; a Treatise on Harmony, Counterpoint, and Fugue; and a History of Music since the Christian era.—(2) Wilhelm, flautist and pianist, b. Oct. 3, 1834, Prague, d. there May 1, 1874. He studied at the Conservatorium in that city, and after teaching privately for three years at Lubycz (Poland), he was appointed professor at the Prague Conservatorium in 1860. During the last four years of his life his intellect became disordered, and he died in a lunatic asylum. His Czeckish comic opera, *Im Brunnen*, produced with great success at Prague in 1867, was published; a second, entitled *Zidek*, he left unfinished. He composed, besides, especially quartets for male voices, songs, pf. pieces, but also a grand mass and an overture.

Blow, John, b. 1648, probably in London, d. Oct. 1, 1708. In 1660 he became chorister at the Chapel Royal, under Henry Cooke, and already in 1663 composed anthems. He afterwards studied under J. Hingeston and Ch. Gibbons, and was chosen organist of Westminster Abbey already in 1669; he had to make way for Purcell in 1680, but, on the death of the latter in 1695, was re-appointed. He was sworn-in one of the gentlemen of the

Chapel Royal in 1674, and soon after succeeded Humphreys as "Master of the Children"; later on he became organist, and finally composer, to the Chapel. He received the degree of Doctor of Music from Oxford University. The number of Blow's sacred compositions, which have been preserved, is very great (anthems, services, odes for New Year's and for St. Cecilia's Days), but of the anthems few are printed. Organ pieces and "Lessons for Harpsichord" were published, and a collection of his songs, by subscription ("Amphion Anglicus," 1700). A number of his pieces have been republished in Pauer's "Old English Composers."

Blum, Karl Ludwig, poet and composer, b. 1786, Berlin, d. July 2, 1844. He was for many years *végisseur* at the opera house, Berlin; he was a thoroughly-trained musician (pupil of Fr. A. Hiller at Königsberg, and Salieri at Vienna), and wrote a great number of works for the stage (operas, ballets, vaudevilles, the last of which he was the first to introduce into Germany); also instrumental compositions, which pleased much in their day, but, through lack of originality, were not long-lived.

Blumenthal, (1) Joseph von, b. Nov. 1, 1782, Brussels, d. May 9, 1850, Vienna. He studied with Abt Vogler in Prague, followed him to Vienna in 1803, where he found an appointment as violinist in an orchestra, and, later on, became precentor at the "Piaristenkirche." B. was an excellent violinist, and wrote much for his instrument (Violin Method, duets, studies, etc.), and made successful attempts in the department of orchestral and of dramatic composition.—(2) Jacob, b. Oct. 4, 1829, Hamburg, an excellent pianist, pupil of F. W. Grund at Hamburg, and of Bocklet and S. Sechter at Vienna, after which he went to the Paris Conservatoire under Herz. Since 1848 he has been living in London. B. has written many brilliant *salon* pieces and also some chamber music.—(3) Paul, b. Aug. 13, 1843, Steinau-on-Oder (Silesia), studied at the Royal Academy, Berlin. Since 1870 he has been organist of the principal churches at Frankfort-on-Oder (royal musical director, 1876). He has composed orchestral works, masses, motets, etc.

Blummer, (1) Martin, composer and conductor, b. Nov. 21, 1827, Fürstenberg (Mecklenburg). In 1845 he commenced studying theology at Berlin, afterwards philosophy and science, but in 1847 he turned entirely to music, and had the advantage of instruction in composition from S. W. Dehn. In 1853 he became vice-conductor, and in 1876 conductor, of the Berlin "Singakademie," of which he was already member in 1845. He also conducted for a long time the Zelter Liedertafel. B., as a vocal composer, is conservative in his tendencies: his oratorios, *Abraham* (1859) and *Der Fall Jerusalems* (1874), a Te Deum à 8, psalms, motets, etc., also songs,

duets, and other works display scholarly writing of a high order. In 1875 he was named member in ordinary of the Royal Academy of Arts, and recently, a member of the Senate. The Government also conferred on him the titles of "Kgl. Musikdirector" and "Professor."—(2) Siegis-mund, b. 1834.

Blüthner, Julius Ferdinand, b. March 11, 1824, Falkenhain, near Merseburg, founder and manager of a pianoforte manufactory at Leipzig (since Nov. 7, 1853). He is "Kgl. Sächs. Kommerzienrath" (Counsellor of Commerce), and in 1856 received a patent for improvements in the construction of the pianoforte, and speedily acquired such fame for his establishment that for many years he has used steam power; up to Jan. 1, 1880, 15,000 instruments had been made, giving employment to more than 500 workmen. Blüthner's instruments have repeatedly won the highest prizes (Paris, 1867; Vienna, 1873; Philadelphia, 1876; Sydney, 1880; Amsterdam, 1883; Melbourne, 1889). A speciality of Blüthner's are the "Aliquot" pianos, in which the tone is strengthened by a double set of strings (those that lie higher, and are not struck by the hammer, are tuned in the upper octave). In 1872 Blüthner, jointly with Dr. Gretschal, published an instruction book on the making of pianofortes.

Bobisation, a comprehensive term for the different solmisation-syllable names given to the seventh note of the fundamental scale; various propositions were made in the 16th and 17th centuries by many composers and theorists, until at last the "si" was generally accepted. In order fully to understand the importance which this matter once had, we English, Germans, Dutch, must bear in mind that the designation of sounds by letters, now universally adopted, was formerly employed in Germany and the Netherlands, not exclusively, but together with solmisation (chiefly for instrumental music, and specially for keyed instruments). In Italy and France they were only used in combination with the solmisation names (*c sol-faut, f faut*, etc.). When, however, these were found to be cumbersome, and, what is of greater importance, insufficient (especially as names of the chromatic sounds), and a fixed meaning, once for all, was given to the syllables, *ut, re, mi, fa, sol, la*, so that they could be changed at pleasure by \flat and \sharp , it was noticed that the sound (answering to *b*) had no name. By giving a name to this sound solmisation received its death-blow, for in mutation, thus set aside, consisted its very essence. It would certainly have been easier to return to plain letter notation, as clearly seen in our clef signs—*F, c, g* =



Instead of this, Hubert Waelrant, a Belgian composer and founder of a school at Antwerp about

the year 1550, is said to have proposed and introduced the seven syllables, *bo, ce, di, ga, lo, ma, ni* (BOCEDISATION), and, about the same time, the Bavarian Court musician, Anselm, of Flanders, selected for *b* the name *si*, but for $b\flat$, *bo* (according to the old view, both were fundamental sounds). Henri Van de Putty (Puteanus, Dupuy) in his "Modulata Pallas" (1599), made *bi* stand for *b*; Adriano Banchieri, in the "Cartella Musicale" (1610), on the other hand, chose *ba*, and Don Pedro d'Urenna, a Spanish monk, about 1620, *ni*. Daniel Hitzler was in favour of totally different syllables (1628), *LA, BE, CE, DE, ME, FE, GE* (BEBISATION), answering to our *a, b, c, d, e, f, g*; and, again, Graun (1750) thought he was doing something useful in proposing *da, me, ni, po, tu, la, be* (DAMENISATION). Most of these proposals only had local influence; a Frenchman, Lemaire, is said to have obtained general recognition for the *si* in place of *b* (but without *bo* for $b\flat$). He can, however, scarcely be credited with this, for Mersenne ("Harm. univers.", p. 342) only mentions that a certain Lemaire proposed the name *za* for the last syllable, while Brossard ascribes to Lemaire a book of which he was not the author ("Le gamme du Si, nouvelle méthode pour apprendre à chanter en musique sans nuances," 1646; author, Nivers). It almost seems as if Anselm of Flanders had gradually succeeded with the *si*, for Seth Calvis, the most worthy cantor of St. Thomas's, Leipzig, decided in favour of Bokedisation in his "Compendium musicæ practicæ pro incipientibus" (1611), but in his "Exercitatio musicæ tertia, etc.," for the *si*, which, from the way he mentions it, would appear to have been something universally known; for, with him, it is no longer a question how the seventh note should be named, but whether solmisation with *si* (therefore without mutation), or with mutation, is the more correct. That *si* was finally accepted is sufficiently clear from the fact that it was taken, like the other solmisation syllables, from the well-known St. John's Hymn (the first letters of the two words of the concluding line, *Sanc-te Io-an-n-es*). (Cf. SOLMISATION.)

Bocca (Ital.), the mouth; *a b. chiusa*. (See BOUCHE FERMÉE.)

Boccherini, Luigi, an important Italian composer of chamber-music, b. Feb. 19, 1743, Lucca (all dates differing from this are false), d. May 28, 1805, Madrid. He was the son of a double-bass player, studied with Abbate Vannucci, maestro to the Archbishop of Lucca, and afterwards received additional training in Rome. On his return to Lucca, B., who was an excellent cello player, undertook a great concert tour, lasting several years, with the violinist, Filippino Manfredi; this led them to Paris in 1768, where B. published his first stringed quartets (Op. 1: "6 sinfonie o sia quartetti per due violini, alto e violoncello dedicati a veri diletanti e conoscitori di musica") also two

books of stringed trios (for two violins and 'cello), which were received with special and lasting favour. In 1769 the two artists (of whom, indeed, the other was more a man of business) went to Madrid, where B. settled down, first as *virtuoso di camera* to the Infante Luis, and, after his death, in a similar capacity to the king. In 1787 he received from Friedrich Wilhelm II. of Prussia, in return for a work dedicated to him, the title of chamber-composer, and from that time he wrote only for this king, who unfortunately died in 1797, when B. lost his salary. B. appears, later on, also to have lost his post of capellmeister, for he spent his last years in great poverty. His works were badly paid, however much they may have been admired by musicians and amateurs. He published not less than 91 stringed quartets and 125 stringed quintets (113 with two 'celli, twelve with two viole), 42 trios, 54 stringed trios, twelve pf. quintets, eighteen quintets for stringed quartet with flute or oboe, sixteen sextets, two octets, violin sonatas, duets, etc., twenty symphonies, an orchestral suite, and a 'cello concerto; he also wrote sacred music (mass, *Stabat Mater*, a Christmas cantata, *Vilhancicos*, etc.); and an opera. L. Picquot wrote an excellent monograph on the life and works of Boccherini (1851).

Boccedisation. (See BOBISATION.)

Bochkoltz-Falconi, Anna (really Bockholtz), a' vocalist, b. 1820, Frankfort, d. Dec. 24, 1879, Paris. She made her *début* at a Conservatoire concert at Brussels (1844), then in the following year at Paris in the "Concerts de Musique Ancienne," arranged by Prince de la Moskva (Joseph Napoléon Ney). When the Revolution broke out in 1848, she went to London, then to Italy, was engaged for a time in Coburg, and at last settled down in Paris as teacher of singing (1856). She published songs and vocal studies.

Bochsa, (1) Karl, oboe player in the theatre orchestra at Lyons, and afterwards Bordeaux. He went in 1806 to Paris, where he had a music business, and died in 1821. He published quartets for clarinet, violin, viola, and 'cello, six duos concertants for two oboes, likewise a Method for flute and one for clarinet.—(2) Robert Nicolas Charles, harpist, son of the former, b. Aug. 9, 1789, Montmédy (Maise), d. Jan. 6, 1856, Sydney (Australia). He began to compose at an early age, for he wrote an opera when only sixteen. He studied with Franz Beck at Bordeaux, and in 1806 at the Paris Conservatoire under Catel and Méhul. His teachers for harp-playing were Nadermann and Marin; but he soon went his own way. In 1813 he was appointed harpist to the Emperor Napoléon, and remained court-harpist under Louis XVIII.; but in 1817, on account of forgeries, he had to flee the country, and went to London, where he was sought after as a teacher.

Parish-Alvars and Chatterton were his pupils. He arranged Lenten oratorios with Smart in 1822, and in the following year on his own account. When the Academy of Music was established (1822), he was appointed professor of the harp, but was dismissed in 1827 because he could not answer certain charges brought against him. From 1826 to 1832 he was conductor of the Italian opera at the King's Theatre. Finally, in 1839, he ran away with H. Bishop's wife, made extensive tours, and died in Australia. He published a Method and compositions for harp, and produced seven (French) operas at the Opéra-Comique, Paris, between the years 1813 and 1816; an eighth (English) followed in London in 1819, where, up to 1837, he produced four ballets and an oratorio.

Bock. (See BOTE UND B.)

Bock (Polish B.; Gross-Bock). (See BAGPIPE.)

Böckeler, Heinrich, b. July 11, 1836, Cologne; in 1860 he became priest, 1862 vicar-choral and conductor of the cathedral choir at Aix-la-Chapelle. Since 1876 he has edited the *Grevogius-Blatt*. He has published songs for male chorus (1875), and has also written some sacred works.

Böckh, August, learned philologist and antiquarian, b. Nov. 24, 1785, Carlsruhe, d. Aug. 3, 1867, as professor in Berlin. In his comprehensive introduction to his edition of Pindar (1811, 1819, and 1821), he wrote, under the heading "De metris Pindari," with great knowledge of, and sharp judgment concerning the music of the Greeks (harmony, melopoeia, symphony, musical instruments, etc.).

Bocklet, Karl Maria von, b. 1801, Prague, d. July 15, 1881, Vienna. He studied the piano with Zawora, violin with Pixis, and composition with Dionys Weber. In 1820 he was violinist at the "Theater an der Wien," Vienna, but soon devoted himself entirely to pianoforte playing. He made public appearances for a time as pianist, but afterwards confined himself to giving lessons. Beethoven took an interest in him, and Schubert was his friend.

Bockmühl, Robert Emil, 'cellist and diligent composer for his instrument; b. 1820, Frankfort, d. there, Nov. 3, 1881.

Bockshorn (Capricornus), Samuel, b. 1629, was musical director at a church in Pressburg, and, from 1659, capellmeister at Stuttgart, where he died about 1669. B. published sacred music (masses, motets, etc.); and some secular songs and instrumental works.

Bockstriller (Ger. "goat-trill"); a faulty shake; the giving out, in a wretched, bleating manner, of one note instead of two alternate notes.

Bocquillon-Wilhem. (See WILHEM.)

Bode, Johann Joachim Christoph, b.

Jan. 16, 1730, Barum (Brunswick), d. Dec. 13, 1793, Weimar. He was the son of a poor brick-maker, and gradually trained himself. He began his musical career as a pupil of the "Stadtmusicus" Kroll in Brunswick, in 1755 was oboist at Celle, from 1762 to 1763 music teacher at Hamburg and likewise editor of the *Hamburger Korrespondenz*; ten years later, in company with Lessing, printer and publisher there (he brought out the *Hamburgische Dramaturgie*), and from 1778 he lived at Weimar. B. wrote many instrumental compositions, and published (symphonies, bassoon concertos, 'cello concertos, violin concertos, soli for viola d'amour, etc.). He was also a clever translator from English, and translated Burney's "Tour in Germany" (1773, which he himself published).

Bödecker, Louis, composer, b. 1845, Hamburg, pupil of Marxsen, lives in Hamburg as teacher of music and musical critic. He has published songs, pf. pieces: Variations, Op. 6 and 8; Rhapsodies, Op. 9; "Frühlingsidyll," for 4 hands; a "Phantasie Sonate," for pf. and violin (Op. 15), and a "Trio-Phantasie" (Op. 18), etc.—about thirty works. He has orchestral, vocal, and chamber compositions in manuscript.

Bodenschatz, Erhard, b. 1570, Lichtenberg (Erzgebirge), d. 1638. He studied theology at Leipzig and became master of arts, was cantor at Schulpforta (1600), pastor at Rehhausen (1603), and from 1608 pastor at "Gross-Osterhausen," near Querfurt. The name of B. is kept alive, not by his own compositions ("Magnificat smp't Benedicamus," 1599; "Psalterium Davidis," 1605; "Harmonia Angelica," 1608; "Bicinia," 1615), but by his compilations, above all by the "Florilegium Portense" (two parts: the first in 1603, second edition 1618, printed in eight, the second, 1621, in ten part-books). The work contains 115 and 150 songs à 4 to 10, by ninety-three composers of the time (about 1600). A smaller compilation is the "Florilegium selectissimorum hymnorum" (for school use, hence repeatedly republished; last of all in 1713).

Boekelmann, Bernardus, excellent pianist, b. June 9, 1838. He studied with his father, the musical director, A. J. Boekelmann, at Utrecht; from 1857 to 1860 he was pupil of the Leipzig Conservatorium, and from 1861 to 1862 in Berlin, a private pupil of Kiel, Weitzmann, and H. von Bülow. In 1864 B. went to Mexico and played several times before the court. Since 1866 he has resided in New York, where he has become known as teacher and pianist, and especially by the chamber-music evenings of the New York Trio Club, which he established. In 1884 he undertook the direction of music at one of the greatest institutions in Farmington.

Boëly, Alexandre Pierre François, b. April 19, 1785, Versailles, d. Dec. 27, 1858,

Paris. He was an excellent pianist and violinist, and for a time pupil of the Conservatoire (Ladurner). He was a musician of serious aim and classic taste; he published pf. and violin sonatas, stringed trios, organ pieces, etc.

Boësset, Antoine (Sieur) von Villedieu, music intendant of Louis XIII., b. about 1585, d. 1643; he composed ballets for the court festivities.

Boëtius, Anicius Manlius Torquatus Severinus, b. about 475 B.C. at Rome. He was of noble origin, consul in the year 510, for many years a trusty counsellor of Theodoric, King of the Ostrogoths, who, however, in 524 (526) had him unjustly put to death, because he suspected him of a secret and treasonable correspondence with the Byzantine Court. B. was a philosopher, a distinguished mathematician, and wrote a work, "De Musica" (in five books), a comprehensive revision of the then declining Greek system of music. What the Middle Ages knew about Greek music they had learnt from B., who, for the rest, was a disciple of Pythagoras, *i.e.* opposed to the views of Aristoxenos. There are manuscripts in many libraries of the "De Musica" of B.; it was printed in the collected writings of B. at Venice, 1491-92, and a second edition in 1499 (Gregorii); also Basle, 1570 (Glarean), and in separate form (only with the "Arithmetic") at Leipzig, 1867; also in German by O. Paul (1872). A French translation by Fétis has, up to now, remained in manuscript. The general opinion that B. used Latin letters in place of Greek is an erroneous one; and the term "Notation Boëtienne" false, as applied to the notation in vogue from the 10th to the 12th century with *a-p*, or *A-P*.

Bogenflügel, Bogenklaviere (Ger.), bow-pianos. In these instruments attempts have been made to combine the effect of stringed instruments with a key-board. On Hans Heyden's Nuremberg *Geigenwerk* (*Geigenklavicymbal*, 1610) the catgut strings, which on pressing the keys were drawn down by means of little hooks, were acted on by rosined rollers kept in constant motion by means of treadles. (*Cf.* HURDY-GURDY and SCHLÜSSELFIEDEL.) In 1709 Georg Gleichmann, organist at Ilmenau, constructed a similar instrument, with certain improvements, and named it *Klaviergamba*; in 1741 Le Voirs at Paris followed likewise with a *Gambeklavier*, and Hohlfeld at Berlin with the *Bogenklavier*, an improvement on Heyden's instrument, inasmuch as the wheels were covered with horsehair. In 1710 Garbrecht, at Königsberg, brought out a *Bogenklavier* with improvements, which proved failures; Mayer one at Görlitz in 1795, which Kunze turned to account at Prague in 1799; and, finally, Röllig, at Vienna, in 1797, with the *Xanorphika*, the most complicated instrument of the kind, having a bow in motion for each key and string. In spite

of all the anxious thought devoted to these instruments, not one of them has attained to higher fame than that of being a curiosity. Karl Greiner's *Bogenhammerklavier* (1779) was a combination of the *Bogenflügel* with an ordinary pianoforte.

Bogenhammerklavier and Bogenklavier. (See BOGENFLÜGEL.)

Bohm, Karl, pianist and *salon* composer, b. Sept. 11, 1844, Berlin; pupil of Löschhorn, Fl. Geyer, and Reissmann. He lives in Berlin.

Böhm, (1) **Georg**, distinguished performer on the organ and clavier, b. 1661, Goldbach (Thuringia), d. 1734, Lüneburg, where from 1698 he was organist of the St. John's Church. His Suites in E and C minor rank among the best of their time.—(2) **Theobald**, b. April 9, 1794, Munich, d. there Nov. 25, 1881, was for many years member of the royal band (Hofmusicus), a performer on the flute, composer for his instrument, in the construction of which he made some clever improvements. The "B. System" created a perfect revolution in the construction of woodwind instruments. Together with the Englishman, Gordon, he started, from the idea that not convenience in the mode of fingering, but the acoustical principles for the best resonance, must determine the position of the sound-holes; so he first fixed the bore of the flute, and then sought after a suitable arrangement of the mechanism. The holes, formerly so small, he made so wide that the tips of the fingers did not completely cover them, etc. The tone of the Böhm flute is certainly very different from that of the old flute; it is much fuller, rounder, diapason-like in quality; the opponents of the system miss in it the speciality of flute tone. Professor v. Schafhüttl was Böhm's scientific adviser.—(3) **Joseph**, b. March 4, 1795, Pesth, d. March 28, 1876, Vienna, an excellent violinist and teacher, pupil of Rodé, appeared at Vienna in 1815 with great success, then travelled in Italy, and after his return (1819) was appointed professor of the violin at the Vienna Conservatorium, and in 1821 member of the Imperial band. From 1823 to 1825 he made many concert tours. B. was held in high esteem as a teacher: Ernst, Joachim, Singer, Hellmesberger (sen.), L. Straus, Rappoldi and others were his pupils. In 1848 he gave up his post of teacher at the Conservatorium; and in 1868 retired from the band. He published only a few works for the violin.

Böhme, (1) **Johann August**, established himself at Hamburg, in 1794, as music publisher and seller; in 1839 his successor was his son, Justus Eduard B., and in 1885 his grandson, August Eduard B.—(2) **August Julius Ferdinand**, b. Feb. 4, 1815, Gandersheim (Brunswick), d. there, May 30, 1883. He was a pupil of Spohr, was theatre capellmeister at Berne and Geneva, in 1846 conductor of the "Euterpe" and director of

the music school at Dordrecht; and in 1876, after some years of rest, owing to a disorder of the eyes, he appeared in Leipzig as a composer, with orchestral, chamber, and vocal works.—(3) **Franz Magnus**, b. March 11, 1827, Willersstedt, near Weimar. He studied with G. Töpfer, afterwards with Hauptmann and Rietz in Leipzig; for eleven years he was schoolmaster, and then for more than twenty years active in Dresden as teacher of music. He received from the King of Saxony the title of Professor, and in 1878 was appointed teacher of the history of music and of counterpoint at the newly-established Hoch Conservatorium at Frankfort, which post he quitted in 1885. From 1886 B. was again living in Dresden. He has published "Altdeutsches Liederbuch" (1877, a thankworthy, elaborate, although not altogether trustworthy collection of texts and melodies), an "Aufgabenbuch zum Studium der Harmonie" (1880), a "Kursus der Harmonie" (Mayence, 1882), a "Geschichte des Tanzes in Deutschland" (Leipzig: Breitkopf & Härtel, 1886); also several books of songs in parts (sacred part-songs, popular songs for male chorus).

Böhmer, Karl, excellent violinist and prolific composer for his instrument; b. Nov. 6, 1799, Hague, d. July 20, 1884, Berlin. He wrote also two small operas.

Bohn, Emil, b. Jan. 14, 1839, Bielau, near Neisse. He attended the Gymnasium there, and studied classical and oriental philology from 1858 to 1862 at Breslau, but already as a student conducted the concerts of the academical musical society, and finally devoted himself exclusively to music as pupil of J. Schäffer (theory), and E. Baumgart (organ). In 1868 he became organist of the "Kreuzkirche," Breslau, and founded in the same year the "Bohn Choral Union," which of late has attracted much notice by its historical concerts. In 1884 the Breslau University conferred on B. the degree of Dr. Phil. Hon. C., and he undertook the direction of the University Choral Society, and the singing at the Mathias-Gymnasium; he gives, likewise, lectures at the University. In 1884, also, he became musical critic of the *Breslauer Zeitung*. In 1887 the Philharmonic Academy at Florence, and in 1891 the "Cecilia" Academy at Rome, named him honorary member. As a composer, B. has only produced songs and part-songs. His "Bibliographie der Musikdruckwerke bis 1700, welche auf der Universitätsbibliothek, Stadtbibliothek, etc., zu Breslau aufbewahrt werden" (1883), and "Die Musikalische Handschriften des 16 und 17 Jahrhunderts in der Stadtbibliothek zu Breslau" (1890), are works of great merit. B. also edited the pianoforte works of Mendelssohn and Chopin. At the present time he is engaged on a monumental work, viz., a complete edition in score of all secular songs in several parts between the years 1550 and 1630.

Böhner, Johann Ludwig, b. Jan. 8, 1787, Töttestedt, near Gotha, d. March 28, 1860, Gotha. He was a composer of much talent, whose life bore some similarity to that of Friedemann Bach. About 1810 B. was theatre capellmeister in Nuremberg for one year, but otherwise held no fixed appointment; he constantly led a wandering life, giving concerts, and settling down, often for years together, wherever the fancy took him. Unfortunately, he came gradually down in the world, and gave way to drink. His compositions are: piano-forte sonatas and concertos, fantasias, overtures, marches and dances for orchestra, divertissements, etc.; also an opera, *Der Dreiherrnstein*. It is supposed to be B. whom E. T. A. Hoffmann portrayed as Kapellmeister Kreisler.

Bohrer, (1) Anton, b. 1783, Munich. He was a performer on the violin; studied with his father, afterwards with R. Kreutzer in Paris. He and his brother—(2) Max, b. there 1785, performer on the 'cello, pupil of Schwarz—were, at an early age, appointed members of the Bavarian court orchestra, in which their father was double-bass player, and they then made extensive tours together (1810-14) through Austria, Poland, Russia, Scandinavia, and England; in 1815 France, in 1820 Italy, etc. In 1834 Anton B. settled in Hanover as leader of the orchestra, and died there in 1852. Max B. became principal 'cellist and leader at Stuttgart in 1832, and died there Feb. 28, 1867. Both published concertos and solo pieces for their instruments, and also chamber music. Max was more important as a virtuoso; Anton, on the other hand, acquired more note as a composer.

Boieldieu, (1) François Adrien, b. Dec. 15, 1775, Rouen, d. Oct. 8, 1834, on his estate, Jarcy, near Grosbois. His father was secretary to an archbishop, and the boy joined the choir of the metropolitan church, and received further regular instruction in music from the organist Broche, who treated him cruelly, and made him do menial duties, so that once B. ran away from him, and had to be brought back from Paris. When B. was eighteen years old (1793), a small opera of his (*La fille coupable*) for which his father had prepared the libretto, was produced in his native town, Rouen; and, in 1795, followed a second—*Rosalie et Myrza*. The favourable reception given to both these works encouraged him to go to Paris and try his luck there. B. was well received by the house of Erard, and had the opportunity of seeing the most distinguished composers, and of making their acquaintance (Méhul, Cherubini). The singer, Garat, first performed some of his songs, and he soon won fame and found a publisher. In 1796 he brought out at the Opéra-Comique a one-act comic opera, *Les Deux Lettres*, and in 1797 a second, *La Famille Suisse*, which, by reason of their fresh melodies, met with general approval.

Zoraïme et Zulmare, produced in 1798 with success, gave still higher proof of Boieldieu's gifts, after several small and unimportant works had, in the meantime, been coldly received. Another fortunate venture was *Le Calife de Bagdad* (1800). At the same time B. began to make a name as instrumental composer (pf. sonatas, a concerto, pieces for harp). The career of B. is simple enough. His knowledge of composition was obtained in a practical way, and he never troubled much about counterpoint and fugue. He had learnt what was essential from Broche, and he profited by hints from Méhul and Cherubini, but was never actually their pupil. His naïveté and naturally fresh invention would, perhaps, have only been spoilt under their influence. In 1802 B. married the dancer, Clotilde Auguste Mafleury. The choice was not a fortunate one, and already in 1803, to escape domestic broils, he resolved to go to Petersburg, where he remained until 1810. The operas which he produced there (B. was named court composer) met with no lasting recognition; but, on the other hand, the opera which he produced after his return, *Jean de Paris* (1812), proved a brilliant success. In 1817 he was appointed professor of composition at the Conservatoire, as successor to Méhul; and, in order to justify the choice, he devoted the utmost care to his work (he was, as a rule, conscientious) *Le Chaperon Rouge*, the first performance of which (1818) was a real triumph. After a long interval (during which he was engaged on two works jointly with Cherubini, Kreutzer, Berton, and Paer), there followed at last, in 1825, *La Dame Blanche*, the crown of Boieldieu's creations. He only wrote one more opera, *Les Deux Nuits* (1829); and it was received with just the respect due to the composer of *La Dame Blanche*. B. keenly felt this, and laid aside his pen for ever. After the death of his first wife (1825) he married in the following year the singer, Phillis, sister of Jeanette Phillis. In 1829 he retired from the Conservatoire and received a good pension, which was, however, reduced in 1830. The king, indeed, gave him an extra pension, and the director of the Opéra-Comique did likewise. But he lost both entirely in 1830, so that during his last years he was forced to think seriously about his position. He begged to be re-appointed at the Conservatoire, and was actually reinstated, but died soon afterwards of pulmonary disease. His obsequies were celebrated in the Dôme des Invalides, and Cherubini's Requiem was performed. Boieldieu's most celebrated pupils were Fétis, Adam, and Zimmermann. To the list of his works must still be added: *L'heureuse Nouvelle* (1797), *Mombrevil et Merville* (*Le Pavi*, 1797), *La dot de Suzette* (1798), *Les Méprises Espagnoles* (1799), *La Prisonnière*, jointly with Cherubini (1799), *Beniowsky* (1800), *Ma Tante Aurore* (1803), *Le Baiser et la Quittance* (1803, jointly with Méhul, Kreutzer, etc.). In Petersburg: *Aline Reine de Golconde*, *La Jeune*

Femme Colère, Amour et Mystère (Vaudeville), *Abdérhan, Calypso* (= *Télémaque*), *Les Voitures Versées* (Vaudeville, afterwards arranged as a comic opera for Paris), *Un Tour de Soubrette* (Vaudeville), *La Dame Invisible, Rien de Trop* (*Les Deux Paravents*, Vaudeville), choruses to *Athalie*. Lastly, in Paris, after 1810: *Le Nouveau Seigneur de Village* (1813), *Bayard à Mézières* (jointly with Cherubini, Catel, and Niccolò Isouard—his rivals for many years), *Les Béarnais* (*Henri IV. en Voyage*, 1814, jointly with Kreutzer), *Angéla* (*L'Atelier de Jean Cousin*, 1814, jointly with Madame Gail, pupil of Fétis), *La Fête du Village Voisin, Charles de France* (with Hérold), *La France et l'Espagne* (Intermezzo), *Blanche de Provence* (*La Cour des Fées*, 1821, with Cherubini, Berton, etc.), *Les Trois Genres* (with Auber), *Pharamond* (with Cherubini, Berton, etc.), *La Marquise de Brinvilliers* (with Berton and others). A. Pougin wrote the life of B.—"B., sa Vie et ses Œuvres" (1875).—(2) Adrien L. V., son of the former, b. Nov. 3, 1816, d. there July, 1883, also made a name by a series of operas. He wrote a Mass which was performed at Rouen on the hundredth anniversary of his father's birth, 1875.

Boise, Otis Bardwell, b. Aug. 13, 1845, Ohio (North America), a pupil of the Leipzig Conservatorium, 1863-4; after that, for some time under Kullak at Berlin. Since 1868 he has been living at New York, and is held in high esteem both as teacher and composer. He has written a symphony, two overtures, a pf. concerto, trio, songs, and part-songs.

Boito, Arrigo, b. Feb. 24, 1842, Padua, studied with Mazzucato, at the Milan Conservatorio. He is an opera composer and poet full of talent, visited Paris, Germany, and Poland (the home of his mother, the Countess Josephine Radolinska) in 1862 and 1869, and became enamoured of German music and the musico-dramatic reforms of Wagner. After he had first made himself known by the cantatas, *The 4th of June* (1860) and *Le Sorelle d'Italia* (1862, jointly with F. Faccio), he came forward, in 1868, with the opera, *Mefistofele* (after Goethe's *Faust*, first and second parts); it failed completely at Milan, but since then has been received with increasing favour (revived at Bologna in 1875 with great success, and at Hamburg in 1880). An older opera, *Hero e Leander*, and two more recent ones, *Nerone* and *Orestade*, have not been produced; neither has the *Ode to Art* (1880). In Italy, B. (pseudonym in anagram form, Tobia Gorrio) is held in higher esteem as a poet than as a musician ("Libro dei versi," "Re Orso"; libretti: "Gioconda," "Alessandro Farnese," "Zoroastro," "Iram," "Otello"; many novels). B. lives in Milan. The King of Italy gave him the title of Cavalier, and later on appointed him Official and Commendatore; of these titles, however, B. makes no use.

Bolck, Oskar, b. March 4, 1839, Hohenstein

(East Prussia), d. May 2, 1888, Bremen. He studied at the Leipzig Conservatorium, and lived alternately as teacher of music in Leipzig and in various capacities at Wiborg (Finland), Liverpool, Würzburg, Aix, and Riga. From 1870 B. was for many years active as chorus-master at the Leipzig theatre, occupied a similar post in 1886 at Hamburg, and finally at Bremen. Besides various small compositions (pf. pieces, songs, etc.), B. wrote three operas (*Gudrun*, *Pierre Robin*, and *Der Schmied von Gretna Green*).

Bolero, Spanish national dance, mostly in $\frac{3}{4}$ time, but often with change of time, and of moderately quick movement. The dancer accompanies his steps with castanets. Characteristic is the rhythm—



Bolicicus. (See WOLLICK.)

Bombardon is the name of a deep brass instrument of wide measure, with valves. (Cf. TUBA.)

Bombo (Ital.; Ger. *Schwärmer*), an old term for what is now called *Tremolo*, a quick repetition of a sound.

Bombyx (in German *Brummer* ?), an old Greek wind instrument of great length, probably with reed.

Bomhart (Bommert, Pommer, a corruption of the French *Bombarde*) was a wood-wind instrument of fairly large dimensions: the bass instrument of the Schalmey family. But the B. itself was constructed of different sizes—as an ordinary bass instrument (simply called B.), as double-bass instrument (great Bassomhart, Doppelquintbomhart, Bombardone), and as tenor instrument (Bassetbomhart or Nicolo), and as alto instrument (Bombardo piccolo). The unwieldy length of both the large kinds led to the introduction of the bassoon, for it occurred to Afranio (q.v.) to bend the tubes. In the organ, a powerful reed-stop with funnel-shaped tubes (16 or 32 feet); the French *Bombarde* is the usual term for the *Posaune*, or Trombone.

Bomtempo, João Domingos, b. 1775, Lisbon, d. Aug. 13, 1842. He went, in 1806, for further training to Paris, and, after a short visit to London, lived again in Paris up to 1820. He founded subsequently, in Lisbon, a Philharmonic society, which, however, came to an end already in 1823. In 1833 he became director of the Conservatorio in that city. B. was a composer of merit and an excellent pianist. He wrote two pf. concertos, sonatas, variations, several masses, a requiem in memory of Camoens, an opera, and a Method for the pianoforte.

Bona, Giovanni, b. Oct. 12, 1609, Mondovì (Piemont), d. Oct. 25, 1674, as cardinal, at Rome. He wrote "De divina psalmodia"

(1653, and often afterwards), a work giving many explanations with regard to old ecclesiastical music.

Bonawitz (Bonewitz), Joh. Heinrich, b. Dec. 4, 1839, Dürkheim-on-Rhine, a pianist of merit; he attended the Liège Conservatorium, but already in 1852 migrated with his parents to America, whence he returned to Europe in 1861 in order to obtain further musical training. From 1861 to 1866 he gave concerts in Wiesbaden, Paris, London, etc. From 1872 to 1873 he gave popular symphony concerts in New York, and produced two operas at Philadelphia in 1874 (*The Bride of Messina* and *Ostrolenka*). During several years after that he lived in Vienna, making now and then concert tours. He is at present settled in London as teacher and composer.

Bönicke, Hermann, b. Nov. 26, 1821, Endorf, organist and music teacher at Quedlinburg, d. Dec. 12, 1879, as conductor of the Musical Society at Hermannstadt (Siebenbürgen). He published pleasing part-songs for male voices, a "Method" of choral singing, and "Kunst des freien Orgelspiels."

Boniventi, Giuseppe, b. about 1660, Venice; between 1690 and 1727 he wrote eleven operas for his native city and one (*Venceslao*) for Turin.

Bonnet, (1) Jacques, b. 1644, Paris, d. there 1724, as parliamentary paymaster. He published "Histoire de la Musique depuis son origine jusqu'à présent" (1715), and "Histoire de la danse sacrée et profane" (1723).—(2) Jean Baptiste, b. April 23, 1763, Montauban, in 1802 organist in his native city, performer on the violin, and composer of violin duets and concertantes for two violins.

Bonno, Joseph, b. 1710, Vienna, d. there April 15, 1788, was appointed royal court composer in 1739, together with Wagenseil, and from 1732-62 wrote for Vienna twenty operas and serenades and three oratorios. There are also some psalms, à 4, and a Magnificat preserved in manuscript.

Bononcini, (1) Giovanni Maria, b. 1640, Modena, d. there Nov. 19, 1678; prolific composer of instrumental pieces, chamber sonatas, also some cantatas (solo vocal pieces), and madrigals. He wrote a work on counterpoint, "Musico pratico, etc." (1673). His sons were: (2) Giovanni Battista, b. 1660, Modena (usually signed his name "Buononcini"), greatly celebrated as an opera composer in his time; he was a pupil of his father and of Colonna, at Bologna, and at first wrote masses and instrumental works. About 1691 he went to Vienna as cellist in the Court band, wrote in 1694, *Tullo Ostilio* and *Sevse* for Rome; 1699, *La fede pubblica*, and 1701, *Affetti più grandi vinti dal più giusto* for Vienna; 1703, *Polifemo* for Berlin, where, until 1705, he was court composer to Queen Sophie Charlotte, who herself

accompanied on the harpsichord at the first performance of *Polifemo*. After the death of the queen he went again to Vienna, and there followed: *Tomiri* (1704), *Endimione* (1706), *L'Etarco* (1707), *Turno Aricino* (1707), *Mario Fugitivo*, *Il Sacrificio di Romolo* (1708), *Abdolonimo* (1709), *Muzio Scevola* (1710), etc. In 1716 he was called to London to the newly-established King's Theatre, and there followed the celebrated rivalry between B. and Handel, which, in consequence of the patronage of Handel by the Court, and of Bononcini by the Duke of Marlborough, assumed an almost political character. B. wrote for London: *Astare* (1720), *Civo*, *Crispo*, *Griselda* (1722), *Farnace*, *Ermintia* (1723), *Calpurnia* (1724), and *Astianatte* (1727). The end was the defeat of Bononcini, which was rendered complete by the discovery that he had given out one of Lotti's madrigals as his own composition. In 1733 he went with an alchemist to Paris, by whom he was thoroughly swindled, so that he was compelled again to think of earning money. He wrote still in 1737 for Vienna (*Alessandro in Sidone*; oratorio, *Ezechia*). The year of his death is unknown, but he probably lived to the age of ninety. His brother (3) Marco Antonio, b. about 1675, Modena, maestro there in 1721, d. July 8, 1726, wrote likewise several operas (*Camilla*), of which the greater number exist in manuscript in the Berlin Library, as well as an oratorio, *Die Enthauptung Johannis des Taufers*, and a Christmas cantata. Padre Martini praises him for his refined and noble style, and places him above most of his contemporaries.

Bontempi, Giovanni Andrea, really Angelini (he took the name B. at the wish of his guardian), b. 1620, Perugia, d. about 1697. He lived for a time at the Berlin Court, in 1647 was member of the band of the Electoral Prince at Dresden, and returned to Perugia in 1694. He wrote "Nova quatuor vocibus componendi methodus" (1660), "Tractatus in quo demonstrantur convenientiæ sonorum systematis participati" (1690), and "Istoria musica nella quale si ha piena cognizione della teoria e della pratica antica della musica armonica" (1695). In Berlin he wrote the operas, *Paride* (1662) (dedicated to the Margrave, Christian Ernst, and printed in Dresden), *Apollo und Daphne* (1671), and *Jupiter und Io* (1673). B. was, for the rest, gifted in many ways, and highly cultivated (linguist, singer, conductor, composer, historian, architect, mechanist, etc.).

Bon temps de la mesure (Fr.), the accented part of a bar.

Boom, van, (1) Jan, b. April 17, 1783, Rotterdam; he was a performer on the flute, and a composer for his instrument. He lived in Utrecht. His sons were—(2) Jan, b. Oct. 15, 1807, Utrecht, d. April, 1872, as professor of the pianoforte (since 1849) at the Stockholm Academy, where he settled down, after a concert

tour through Denmark, in 1825. He composed a pianoforte concerto, stringed quartets, trios, symphonies, etc.—(3) Hermann M., b. Feb. 9, 1809, Utrecht, d. there Jan. 6, 1883, a distinguished flautist, pupil of Toulouse, at Paris; after 1830 he lived for a long time in Amsterdam.

Boosey & Co., an important London publishing firm, founded in 1825 by Thomas Boosey, with copyrights for England, especially of Italian operas (Rossini, Mercadante, Bellini, Donizetti, Verdi); these, however, were lost in 1854 by a decision of the House of Lords. Since then, the firm has devoted itself specially to popular English music.

Borde, de la. (See LABORDE.)

Bordese, Ludovico, b. 1815, Naples, d. March 17, 1886, Paris. He studied at the Conservatoire there, produced an opera at Turin in 1834; then went to Paris, where, in spite of many attempts, he was unable to obtain success on the stage. From about 1850 he turned his back on the theatre, and wrote an immense quantity of small vocal pieces, also a Mass, a Requiem, etc., and a Vocal Method, an Elementary Vocal Method, solfeggi, etc.

Bordier, Louis Charles, b. 1700, Paris, d. there, 1764. He wrote a Method of Singing (1760 and 1781), and a Method of Composition (1779).

Bordogni, Marco, b. 1788, Gazzaniga, near Bergamo, d. July 31, 1856, Paris. He was a distinguished teacher of singing, and studied with Simon Mayr. He was in Milan from 1813 to 1815, and engaged at the Théâtre des Italiens as tenor singer from 1819 to 1833, after which he gave his time entirely to teaching. From 1820, with one interval of several years, he was professor of singing at the Paris Conservatoire. He was the master of Sontag, and of many other celebrities. He published a number of excellent vocalises. Death prevented the carrying out of a great Method of Singing.

Bordoni, Faustina. (See HASSE (3).)

Bordun, Bourdon (Fr.; Ital. *Bordone*; also in corrupt form *Barduen, Perduna, Portumen*), a common term for the 16-foot Gedackt (Grobgedackt) of the organ. The derivation of the word is uncertain. *Bourdon* in French means humming; *Faux bourdon*, drone; but it is a question whether these meanings are not more recent. The word *bordunus* occurs in the 13th century as the term for the bass strings lying near the finger-board of the *Viella*. The strings lying both sides of the finger-board of the hurdy-gurdy (*Organistrum*), and which continually sounded sympathetically, were called *Bordune (bourdons)*, and from these the name probably passed to the bass fifth of the bagpipes. It seems reasonable to suppose that the word B. comes from *bord* (Ital. *bordo*), "edge."

(For FAUX BOURDON, FALSO BORDONE, cf. FAUX BOURDON).

Borghi, Luigi. He was a pupil of the famous violinist Pugnani, settled in London about 1780, acted as leader of the second violins at the Handel Commemoration in 1784, and published a number of sonatas, concertos, symphonies, and Italian canzonets. G. Jensen, who published in "Classische Violinmusik" two of Borghi's violin sonatas, remarks: "Borghi's works combine, in a happy manner, something of classicality with the taste of his time." This is true: we find in them a compromise, as it were, between the measured, restrained, and even severe beauty in form and expression of an earlier age, and the ease, grace, and limpidity of the new era of which Joseph Haydn became the presiding genius.

Borghi-Mamo, Adelaide (*née* Borghi), a remarkable opera singer (contralto), b. 1829, Bologna. She was induced by Pasta to train herself for the stage, made her *début*, 1846, at Urbino, sang with ever increasing success on various Italian stages, married at Malta in 1849, won triumphs in Vienna in 1853, and at the Italian Opera, Paris, from 1854 to 1856, and was engaged in 1856 at the Paris Grand Opéra. In 1860 she returned to the Italian opera, and, after some "star" engagements, withdrew from public life. Pacini, Mercadante, and Rossi, wrote parts for her. Her daughter, Erminia B., soprano singer, with a clear, flexible voice, appeared with great success at Bologna in 1874, and afterwards at the Paris Italian Opéra.

Borodin, Alexander, b. Nov. 12, 1834, Petersburg, d. there Feb. 27, 1887. He studied medicine and chemistry at the medico-surgical school there; he became military surgeon, and then followed an academical career. He was professor in ordinary at the above named school, academician, active counsellor of state, knight; etc. B. was not only engaged in scientific pursuits, but was a zealous musician, and one of the chief representatives of the new Russian school. He was on friendly terms with Balakireff, at whose suggestion he trained himself to be a musician. He was president of the Society of Amateurs at Petersburg. B. travelled much also in Germany. His principal works are: two symphonies (No. 1, E♭, produced in 1880 at the Wiesbaden gathering of composers), symphonic poem "Mittelasiën," pf. pieces, chamber music (stringed quartets), etc. An opera (*Fürst Igor*) remained in manuscript.

Boroni (Buroni), Antonio, b. 1738, d. 1797, Rome. He studied with Padre Martini, and afterwards with Gir. Abos', from 1770 to 1780 he was court capellmeister at Stuttgart, and finally maestro at St. Peter's, Rome. He wrote four operas for Venice (1760 to 1764), one for Prague (1765), three for Dresden (1769), and eight for Stuttgart (1771-78).

Bortnianski, Dimitri = Stefanowitsch, b. 1751, Gluchow (Ukraine), d. Oct., 1825, Petersburg. He studied first at Petersburg under Galuppi; then, under the patronage of Catherine II., continued to work at Venice with the same master; and after that stayed in Bologna, Rome, and Naples for the purpose of study. In 1778 he produced an opera at Modena (*Quinto Fabio*), returned in 1779 to Petersburg, and was appointed Imperial capellmeister. To him belongs the merit of having thoroughly weeded the chapel choir, and thus brought it into high repute. For this reformed choir he wrote thirty-five psalms à 4, and ten à 8, a mass, and a Greek ritual, etc. His compositions take a high rank. Tschaikowsky edited a complete edition of his works in ten volumes.

Bösendorfer, an important pianoforte manufactory at Vienna, founded in 1828 by Ignaz B. (b. July 28, 1796, Vienna, a pupil of J. Brodmann, d. April 14, 1859), and since managed by his son, Ludwig B. (b. April, 1835, Vienna).

Bote und Bock, an important firm of music publishers in Berlin, founded in 1838 by Eduard Bote and Gustav Bock, who bought the music business of Fröhlich and Westphal. E. Bote soon retired. After the death of G. Bock (April 27, 1863) his brother, Emil Bock, became manager, and when he died (March 31, 1871) his place was taken by Hugo Bock, son of Gustav Bock. The last-named edited the *Neue Berliner Musikzeitung*—which came out in 1847—up to his death. To this firm belongs the merit of having first issued cheap editions of classical works.

Bötzel, Heinrich, tenor singer, b. May 6, 1858, Hamburg. He was a cab-driver until Pollini discovered his high c; since then he has been principal lyric tenor in the theatre of that city.

Botgorschek, Franz, celebrated flautist, b. May 23, 1812, Vienna, d. May, 1882, Hague. He was trained at the Vienna Conservatorium, and was for many years teacher at the Hague Conservatoire. B. published compositions for flute.

Bott, Jean Joseph, b. March 9, 1826, Casse, son of the court musician, A. Bott, who was his first teacher; he afterwards became a pupil of Moritz Hauptmann and of Ludwig Spohr. In 1841 he won the Mozart scholarship, in 1846 was solo violinist in the Electoral band, in 1852 under Spohr as second capellmeister, in 1857 court capellmeister at Meiningen, and in 1865 held a similar post at Hanover. He received a pension in 1878, lived for several years in Magdeburg as a teacher of music, went to Hamburg in 1884, and left there for America in 1885. B. was an excellent violinist, and Spohr held him in high esteem. He published violin concertos, solo pieces for violin and piano, songs, a symphony, and two operas, *Der Unbekannte* (1854) and *Akida, das Mädchen von Korinth* (1862).

Bottée de Toulmon, Auguste, b. May 15, 1797, Paris, d. March 22, 1850. He studied originally for the law, but never held any appointment, for he preferred a free life, following his own, and especially his musical inclinations, of which 'cello playing was one. When the *Revue Musicale* appeared in 1827, he turned his attention to musical literature. In 1831 he offered himself as librarian to the Conservatoire without salary, and was accepted. From the time of the Revolution in 1848 his mind was disordered. Among other things, B. wrote: "De la Chanson en France au moyen-âge" (1836), "Notice Biographique sur les Travaux de Guido d'Arezzo" (1837), "Des Instruments de Musique au moyen-âge (1833 and 1844; all of which are in the "Annuaire Historique;" also separately).

Bottesini, Giovanni, b. Dec. 24, 1823, Crema (Lombardy), d. July 7, 1889, Parma. He studied at the Milan Conservatorio, especially under Rossi (double-bass), Basili and Vaccai (theory). From 1840 to 1846 he gave concerts in Italy as a double-bass virtuoso, went then as conductor to Havannah, from whence he paid visits to the American continent. In 1855 he returned *via* England, and was conductor for two years at the Théâtre des Italiens, Paris. After that he continued his wanderings, became maestro at the Bellini Theatre, Palermo in 1861, at Barcelona in 1863, then established at Florence the Società di Quartetto, for the cultivation of German classical music, was opera conductor at the Lyceum, London (1871), returned to Italy, was director of the Parma Conservatorio, and finally produced at Turin the operas, *Ero e Leandro* (1879) and *La Regina del Nepal* (1880). His operas of earlier date were: *Christoforo Colombo* (Havannah, 1847), *L'assedio di Firenze* (1856), *Il Diavolo Della Notte* (1858), *Marion Delorme* (1862), *Vinciguerra* (1870), *Ali Baba* (1871). His oratorio, *The Garden of Olivet*, was produced under his direction at the Norwich Festival of 1887. He wrote, besides, many compositions for double-bass, but none were published.

Bottrigari, Ercole, b. Aug. 1531, Bologna. He came of a good and wealthy family, and died at his castle Sept. 30, 1612. He was a man of distinguished culture, and wrote: "Il Patrizio, ovvero de' tetracordi armonici di Aristosseno, etc." (1593), "Il Desiderio, ovvero de' concerti di varii stromenti musicali, dialogo, etc." (1594, under the *nom de plume* Alemanno Benelli), "Il Melone, discorso armonico, etc." (1602). Besides these, he left some works (principally translations) in manuscript. The titles of the above-named works relate to friends of Bottrigari—Francesco Patrizio, Grazioso Desiderio, and Annibale Melone. The second work appeared under the last name in form of anagram.

Bouche (Fr.), mouth (in organ pipes).

Bouché (Fr.), stopped (of horn notes); covered (of organ pipes).

Bouche Fermée (Fr.; Ger. *Brummstimmen*), vocalisation without words, and with closed mouth (*a bocca chiusa*), so that only a humming sound comes through the nose. B. F. is often used in part-songs for male voices.

Boucher, Alexandre Jean, b. April 11, 1778, Paris, d. there, after an agitated life, Dec. 29, 1861. He was a performer on the violin, of great interest and originality. From 1787 to 1805 he was solo violinist to Charles IV. of Spain. He published two violin concertos.

Bourdon (Fr.). (See BORDUN.)

Bourgault-Ducoudray, Louis Albert, composer, b. Feb. 2, 1840, Nantes, pupil of the Paris Conservatoire, gained the *Prix de Rome* in 1865, and made further study at Rome. He founded an amateur choral society in Paris. He has composed a *Stabat Mater*, cantatas, fantasia, etc.

Bourgeois, Loys, one of the first who arranged the French psalms (in Clément Marot's translation) for several voices, also the composer of some of the melodies to which they are set. He was born about 1510, Paris, lived from 1545 to 1557 in Geneva, and after that probably in Paris. Three collections of psalms à 4-6 by him appeared at Lyons in 1547, and Paris in 1561. He also published at Geneva, in 1550, "Le droit chemin de musique, etc.," in which he proposed a reform in the naming of sounds, which was generally adopted in France, viz., in place of (reading downwards)—

F	G	A	B	C	D	E
fa	sol	la	—	—	—	—
ut	re	mi	fa	sol	la	—
—	ut	re	mi	fa	sol	la
—	—	—	—	ut	re	mi

the more rational method, with *ut* first—

F	G	A	B	C	D	E
ut	re	mi	fa	sol	la	—
fa	sol	la	—	ut	re	mi
—	ut	re	mi	fa	sol	la

These names remained in use even after the *si* had been introduced. (Cf. BOBISATION.)

Bourges, Jean Maurice, b. Dec. 2, 1812, Bordeaux, d. March, 1881, Paris. He gained a good reputation as musical critic, and especially as co-editor of the *Revue et Gazette Musicale*. An opera of his (*Sultana*) was produced at the Opéra-Comique in 1846. He published a *Stabat Mater*, and many romances.

Bourrée, an old French dance of lively movement in $\frac{3}{4}$ time, beginning on the fourth crotchet, and having frequent syncopations between the second and third crotchets. According to Rousseau, the B. came originally from Auvergne.

Bousquet, Georges, b. March 12, 1818, Perpignan, d. June 15, 1854, St. Cloud. He was a gifted composer, received the *Prix de Rome* in

1838, became conductor of the National Opera (1847), later of the Italian Opera, and was for some time member of the tuition commission of the Conservatoire. He was also esteemed as a critic (of the *Commerce*, the *Illustration*, and *Gazette Musicale de Paris*). He wrote some operas: *L'hôtesses de Lyon* (1844), *Le Mousquetaire* (1844), *Tabarin* (1852).

Boutade, a term for short improvised ballets, also instrumental fantasias and similar pieces.

Bovary, Jules (really Antoine Nicolas Joseph Bovy), b. Oct. 21, 1808, Liège, d. July 17, 1868, Paris. He was at first conductor at Ghent, then at Parisian operetta theatres (Folies Nouvelles, Folies St. Germain), and wrote twelve operas and operettas, also overtures, etc.

Bovy. (See LYSBERG.)

Bow (Ger. *Bogen*; Ital. *Arco*; Fr. *Archet*), the instrument by means of which the strings of violins, cellos, etc., are set in motion. Bows are made of very hard wood (Brazil, Pernambuco), to which horsehair is attached, the tension of which can be regulated by means of a screw in the nut. The terms, *A punto d'arco* (with the point of the bow), and "from the nut," indicate, the one, very light, the other, very heavy playing.

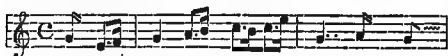
Bowing, Art of (Ger. *Bogenführung*; Fr. *Coup d'archet*). The handling of the bow (generally with the right hand) in stringed instruments is, for playing, of equal, if not of greater, importance than the art of fingering, i.e., shortening of the strings by means of the other hand. The purity of tone with regard to pitch depends upon the fingering, but everything else—softness or hardness of tone, expression, articulation—depends upon the bowing. A distinction is made in bowing between the *down stroke* and the *up stroke*. In methods for the violin and in studies, the mode of bowing is exactly indicated. \square (nut) stands for the down stroke, and ∇ (point of the bow) for the up stroke (any other use of these signs—viz., \wedge for the down stroke, in contradistinction to ∇ , also \sqsubset for the up stroke in contradistinction to \square ; or, again, \sqcup , together with \square , for the down stroke, and \wedge , together with ∇ , for the up stroke—is confusing, and should be strongly opposed).

Bowman, Edward Morris, b. July 18, 1848, America, pupil (1872-74) of Fr. Bendel, Haupt, and Weitzmann. He is organist at Newark (New Jersey), president of various musical unions, etc. B. published Weitzmann's Method of Harmony in English, also his School System.

Boyce, William, b. 1710, London, d. Feb. 7, 1779. He was a chorister of St. Paul's, a pupil of Maurice Greene, and later of Pepusch, in 1736 organist of St. Michael's Cornhill, and soon after composer of the Chapel Royal, as Weldon's successor. In 1737 he became conductor of the festivals of the Three Choirs of Gloucester, Worcester, Hereford. In 1749 he was

chosen organist of All Hallows, Thames Street ; in 1755 master of the King's band. When appointed organist in 1758 of the Chapel Royal, he resigned his places at St. Michael's and All Hallows, and withdrew to Kensington, to devote himself entirely to the publication of the collection prepared by Greene of "Cathedral Music" (an edition in score of English sacred compositions of the last two centuries). An old ear complaint ended in complete deafness. His principal works are: "Cathedral Music" (1760-78, three vols., containing morning and evening services, anthems, settings of the Sanctus by Aldrich, Batten, Bevin, Bird, Blow, Bull, Child, Clarke, Creighton, Croft, Farrant, Gibbons, Goldwin, King Henry VIII., Humphrey, Lawes, Lock, Morley, Purcell, Rogers, Tallis, Turner, Tye, Weldon, Wise); "Lyra Britannica" (collection, in several books, of songs, duets, cantatas, by B.); "Fifteen Anthems, Te deum, and Jubilate" (published in 1780 by his widow); Masque for *The Tempest*, Dirges for *Cymbeline* and *Romeo and Juliet*, twelve violin sonatas, a violin concerto, symphonies, an oratorio, *Noah*, etc.

Brabançonne, the national air of the Belgians, words by Louis Dechez, surnamed Jenneval, music by Franz v. Campenhout, 1830. It begins thus—



and there follows the refrain, "La Mitraille a brisé l'orange sur l'arbre de la liberté."

Braccio (Ital.), arm. *Viola da b.* (See VIOLA.)

Brace, a bracket connecting two or more staves.

Bradsky, Wenzel Theodor, b. Jan. 17, 1833, Rakonitz (Bohemia), d. there Aug. 9-10, 1881. He received his musical training at Prague (Caboun and Pischek), and afterwards became a member of the cathedral choir at Berlin, where he also taught singing and composed diligently. In 1874 he was appointed court composer to Prince George of Prussia, to whose *Iolanthe* he wrote music. B. is best known by his songs and part-songs (also Bohemian); his operas *Roswüha*, Dessau, 1860; *Jarmila*, Prague, 1879; and *Der Rattenfänger von Hameln*, Berlin, 1881, met with only moderate success. Three older works, *Der Heiratszwang*, *Die Braut des Waffenschmieds*, and *Das Krokodil*, were not produced.

Braga, Gaetano, b. June 9, 1829, Giulianova (Abruzzi), studied at the Naples Conservatorio. He lived at Florence, and was esteemed as a performer on the 'cello, and as a composer (songs, and eight operas, of which *La Reginella*, produced at Lecco in 1871, was particularly successful).

Braham (really Abraham), John, b. 1774,

London, of Jewish parents, d. there Feb. 17, 1856. He was a distinguished singer, and appeared at Covent Garden, Drury Lane, Royalty Theatre, etc. He was the first Sir Huon in Weber's *Oberon*, written for London. B. was accustomed to write the music for his own parts, and many numbers achieved considerable popularity. He lost the large fortune which he had amassed by the "Colosseum" speculation in 1831, and that of St. James's Theatre in 1836.

Brähmig, Julius Bernhard, b. Nov. 10, 1822, Hirschfeld, near Elsterwerda, d. Oct. 23, 1872, as teacher of music at the collegiate school at Detmold. He published a "Choralbuch" (1862), "Ratgeber für Musiker bei der Auswahl geeigneter Musikalien" (1865); school song-books, pf. and organ pieces, Methods for pianoforte, violin, and viola.

Brahms, Johannes, the greatest of living musicians, b. May 7, 1833, Hamburg, where his father was double-bass player, and from him he received his first musical instruction, and further training from Edward Marxsen. Schumann's warm recommendation in the *Neue Zeitschrift für Musik* (Oct. 23, 1853) drew the attention of musicians, public, and publishers to the young man, who afterwards, slowly but surely, built up his temple of artistic fame. After working for some time as conductor at the Lippe Court at Detmold, B. retired to his native city, studying the old masters diligently, and maturing his general culture. In 1862 he went to Vienna, which became his second home. For although, after conducting the concerts of the "Singakademie" in 1864, he left Vienna, yet he could find no place (Hamburg, Zürich, Baden-Baden, etc.) in which he could comfortably settle, and returned in 1869 to the city on the Danube. Then, again, after conducting the concerts of the "Gesellschaft der Musikfreunde" (1871-74) until Herbeck, who, meanwhile, had again taken his place as court capellmeister, replaced him, he lived for some time away from Vienna (near Heidelberg), but returned to that city in 1878. The degree of Mus. Doc. was conferred on him by the University of Cambridge in 1877, and that of Dr. Phil. Hon. C. by Breslau in 1881. In 1886 the Prussian Government named him Knight of the *Ordre pour le Mérite*, with voting power, and also member of the Berlin Academy of Arts; and in 1889 he was presented with the freedom of his native city. What gives to Brahms a place among the immortals is the deep, true feeling which is always expressed in the choicest manner. All his works (with the exception of some dating from his storm-and-stress period, which, here and there, are somewhat bombastic and unruly) gain on closer acquaintanceship. He makes many new experiments in harmony, and these, at first, are confusing to the understanding, but, on that very account, all the more

conducive to lasting interest. Brahms' art of rhythm can, with good reason, be regarded as a continuation of that of Beethoven, in so far as it has turned from Schumann's characteristic mode of adhering to some marked rhythm, only suitable to small forms, to organic variety and to refinement of figuration in thematic work. The somewhat obtrusive synopation to which B. was at first partial recedes more and more into the accompanying parts. B. depicts moods in a masterful manner; not only has he at his command, and more so than any of his contemporaries, the strikingly sombre tone, the particular feature of the serious art of to-day, but, equally so, the redeeming euphony, the mild reflection of undying light which fills the soul with peace and devout feeling. Brahms' music comes straight from the heart: it is not made, but felt; and this becomes more and more evident the more it is contrasted and compared with the wanton "picture" music of to-day, with its calculated objectivity. The difference between music which comes from the heart and that which comes from the head may quickly be shown by placing a work of Brahms over against one by Bruckner, whom so many, at the present time, would rank near to, if not above, Brahms. The latter employs all art technique only as a means to an end, and that long, and it may be interesting, spinning out and thematic weaving together of motives only as the subsoil from whence spring the radiating blossoms of overflowing feeling, whereas with Bruckner one is forced to recognise the technique and instrumental apparatus as an aim in itself, if one would not pine away longing after some soul-stirring emotion. Although Schumann's recommendation at once brought B. into note, the recognition of his importance, in wider circles, only dates from the production (1868) of his "Deutsches Requiem" (Op. 45). This noble and yet so charming work has opened the eyes of many, who hitherto had looked upon him as a plodder. Since that time every new work from his pen has been looked forward to with expectation and ever-increasing joy. We give here a complete list of the composer's works which have appeared up to 1892, without, however, noticing the very numerous arrangements of the same: A.—For Orchestra: Two serenades (Op. 11, in D for full, Op. 16, in A for small orchestra); four symphonies (Op. 68, C minor; Op. 73, D; Op. 90, F; Op. 98, E minor); Variations on a Theme by Haydn (Op. 56); "Academic Festival" Overture, Op. 80 (Brahms' thanks for the Breslau Doctor's degree), and "Tragic" overture, Op. 81. B.—Concertos: Two pf. concertos (Op. 15, D minor; Op. 83, B \flat); a violin concerto (Op. 77, D); a double concerto for violin and cello (Op. 102, A minor). C.—Vocal Works with Orchestra: Ave Maria for female chorus and orchestra (or organ), Op. 12; Funeral Hymn, for male chorus and wind (Op. 13); German Requiem, for soli,

chorus, and orchestra (Op. 45); "Triumphlied," for chorus à 8 and orch. (Op. 55); "Schicksalslied," for chorus and orch. (Op. 54); "Gesang der Parzen," for chorus à 6 and orch. (Op. 89); "Rinaldo," for tenor solo, male chorus, and orch. (Op. 50); "Rhapsodie," for alto solo, male chorus, and orch. (Op. 53); "Nänie," for chorus and orch. (Op. 82). D.—Chamber Music: Two sextets for strings (Op. 18, B \flat ; Op. 36, G); two quintets for strings (Op. 88, F; Op. 111, G); a quintet for strings and Clar. (D minor, Op. 115); three quartets for strings (Op. 51, C minor and A minor; Op. 67, B \flat); a pf. quintet (Op. 34, F minor); three pf. quartets (Op. 25, G minor; Op. 26, A; Op. 60, C minor); five pf. trios (Op. 8, B. minor [completely revised, 1891]; Op. 40, E \flat [with horn or cello *ad lib.*]; Op. 87, C; Op. 101, C minor; Op. 114, A minor [with clarinet]); two cello sonatas (Op. 38, E minor; Op. 99, F); three sonatas, pf. and violin (Op. 78, G; Op. 100, A; Op. 108, D minor). E.—Pianoforte Music: (a) For four hands: Variations on a Theme by Schumann (Op. 23), waltzes (Op. 39), Hungarian Dances (four books); (b) for two hands: three sonatas (Op. 1, C; Op. 2, F \sharp minor; Op. 5, F minor); four ballads (Op. 10); scherzo (Op. 4); two rhapsodies (Op. 79); eight pieces (Op. 76, Capricci and Intermezzi); Variations (Op. 9 [Theme by Schumann]; Op. 21, Op. 24 [Theme by Handel]; Op. 35 [Studies on a Theme by Paganini], and Studies [on a theme by Chopin, on the *Perpetuum Mobile* by Weber, a Presto by Bach, E minor], the D minor chaconne by Bach [for left hand alone]). F.—Choral: (a) Sacred: "Geistliches Lied" (Op. 30, with organ); the 23rd Psalm (Op. 27, for female chorus, with organ); "Marienlieder" (Op. 22); two motets (Op. 29, à 5); two motets (Op. 74); three sacred choruses for female voices (Op. 37); three motets à 4 and 8 (Op. 110); (b) Secular: Part-songs: Op. 31 (three quartets with pf.); Op. 42 (three à 5); Op. 62 (seven lieder); Op. 64 (three quartets with pf.); Op. 92 (four quartets with pf.); Op. 93a (six lieder and romances à 4); Op. 93b (Taffellied à 6); Liebeslieder-Walzer, with pf. duet (Op. 52 and 65); "Zigeunerlieder" (Op. 103 and 112, à 4, with pf.); Op. 17 (four songs for female chorus, two horns, and harp); Op. 44 (twelve lieder and romances for female chorus, with pf. *ad lib.*); Op. 41 (five songs for male chorus); "Deutsche Fest und Gedenksprüche," for double chorus (Op. 109). G.—Duets: Op. 20 (three for soprano and alto); Op. 28 (four for alto and baritone); Op. 61 (four for soprano and alto); Op. 66 (five for soprano and alto); Op. 75 (ballads and romances). H.—Songs: Op. 3, 6, 7, 14, 19, 32, 33 ("Magelone" romances); 34, 46, 47, 48, 49, 57, 58, 59, 63, 69, 70, 71, 72, 84, 85, 86, 91 (with viola), 94, 95, 96, 97, 105, 106, 107 (with pf.), and "Mondnacht." I.—For Organ: Prelude and fugue in a minor, fugue in A \flat minor. H. Deiters wrote a special account of B. (1880). (Cf. also B. Vogel's biographical sketch "J. B.")

Brah-Müller, Karl Friedrich Gustav, (Müller, as composer B.), b. Oct. 7, 1839, Kritschén, near Oels (Silesia), d. Nov. 1, 1878, Berlin. He attended the normal school at Bromberg-on-Brahe, whence he published his first work (hence the name B.). He was for some time teacher at Pleschen, then at Berlin; he still pursued his musical studies under Geyer and Wüerst, and in 1867 was appointed teacher at the Wandelt Institute of Music. B. composed pf. pieces, songs, some operettas, etc. A quartet of his gained a prize at Milan in 1875.

Brambach, (1) K. Joseph, b. July 14, 1833, Bonn; studied at Cologne Conservatorium from 1851-4, then won the Mozart scholarship and went to Frankfort, and, still holding the scholarship, became private pupil of Ferdinand Hiller at Cologne. From 1858 to 1861 he was teacher at the Cologne Conservatorium, in 1861 musical director at Bonn, gave up this post in 1869, and since then lives as composer and private teacher. B. has made his name specially known by a series of important choral works: "Trost in Tönen," "Das eleusische Fest" (with soli), "Frühlingshymnus" for mixed chorus with orchestra, "Die Macht des Gesangs," "Velleda," "Alcestis" for male chorus, soli, and orchestra. His latest works of this kind are: "Prometheus," which received a prize at the Rhensish "Sängerverein" in 1880, and "Columbus" (1886); also some smaller choral works, among which "Germanischer Siegesgesang," "Das Lied vom Rhein," part-songs, pf. songs, duets, etc.; a sextet for strings, a pf. sextet, two pf. quartets, a pf. concerto, a concert overture (*Tasso*), etc.—all of which have been published.—(2) Wilhelm, a philologist of note, b. Dec. 17, 1841, Bonn; in 1866 ex-assistant professor, in 1868 professor in ordinary of philology at Freiburg, and since 1872 principal librarian of the "Hof- und Landesbibliothek" at Karlsruhe. Besides various works on philology, he wrote: "Das Tonsystem und die Tonarten des christlichen Abendlandes im Mittelalter, etc." (1881), also "Die Musikliteratur des Mittelalters bis zur Blüte der Reichenauer Sängerschule" (1883), and "Hermann Contracti Musica" (1884), monographs of importance.

Brambilla, (1) Paolo, b. 1786, Milan; produced from 1816-19, in Milan and Turin, four comic operas; and 1819-33, in Milan, nine ballets.—(2) Marietta, b. about 1807, Cassano d'Adda, d. Nov. 6, 1875, Milan, a highly esteemed teacher of singing. She was a pupil at the Conservatorio of her native town, made her *début* in 1827 in London with great success as Arsaces in Rossini's *Semiramis*, and was for some years an ornament to the opera houses of London, Vienna, and Paris. She published also vocalises, songs, etc.

Brancaccio, Antonio, b. 1813, Naples, d. there Feb. 12, 1846, trained at the Naples Conservatorio, made his *début* as dramatic composer

at Naples with *I Panduri* (1843), followed in the same place by *Il Morto ed il Vivo*, *L'Assedio di Costantina*, *Il Puntiglio*, and *L'Incognita* ("Dopo 15 anni"). Of five other posthumous operas, *Lilla* (1848) was performed in Venice in 1848.

Brandeis, Friedrich, pianist and composer, b. 1832, Vienna, pupil of Fischhof and Czerny (pianoforte), and Rufinatscha (composition). In 1848 he went to New York, where he occupies a high position as teacher of his instrument. B. has published pf. pieces (including a sonata), and songs, also an *Andante* for orchestra, and a *Ballad* for chorus, soli, and orchestra.

Brandes, Emma, b. Jan. 20, 1854, near Schwerin, an able pianist, pupil of Aloys Schmitt, and the court pianist, Goltermann; recently married the philologist, Professor Engelmann, of Utrecht.

Brandl, (1) Johann, b. Nov. 14, 1760, at the Rohr monastery, near Ratisbon, d. May 26, 1837, Karlsruhe, as court musical director; composed masses, oratorios, symphonies, an opera, and some small pieces.—(2) Johann, Viennese operetta composer, since 1869 has produced every other year at Vienna, a dramatic work, but of no artistic value.

Brandtetter. (See GARBRECHT.)

Brandt, Marianne (really Marie Bischof), b. Sept. 12, 1842, Vienna, where she became a pupil of Frau Marschner at the Conservatorium; was first engaged in 1867 in Graz, was from 1868-86 a highly esteemed member of the Berlin Opera (contralto); from 1869-70, during the vacation, she studied with Viardot-Garcia in Paris. In 1882 she sang at Baireuth as Kundry in Wagner's *Parsifal*.

Brandus, Dufour & Co., great Paris music-publishing firm, founded (1834) by Moritz Schlesinger (q.v.). In 1846 it was taken up by the brothers, Louis B. (d. Sept. 30, 1887), and Gemmy B. (b. 1823, d. Feb. 12, 1873).

Bransle (Bransle), an old French ring-dance of moderate movement and in binary time, as was indeed the case with all old dances accompanied by singing. It had a refrain after each strophe.

Brant, Jobst, or Jodocus, v. m. the younger. He was a captain at Waldsachsen, and governor of Liebenstein. His friend, George Forster, speaks of him as a "fein lieblicher Komponist" (1549 and 1556). The fifty-four German songs in harmony, and a *Motet à 6*, prove that he was not only a sound contrapuntist, but a musician of deep feeling. (Cf. Eitner: "Bibliogr. of Collections of Musical Works, etc.," 1877.)

Brassin, (1) Louis, b. June 24, 1840, Aix, d. May 17, 1884, Petersburg. He was a distinguished pianist. He studied with his father, the operatic singer Gerhard B. (b. 1810, d. Sept., 1888, Brühl, near Bonn), and then under

Moscheles at the Leipzig Conservatorium. In 1866 he was at first teacher at the Stern Conservatorium in Berlin, from 1869 to 1879 at the Brussels Conservatoire, after that at the Petersburg Conservatoire. Of his pianoforte compositions the *Études* deserve special mention. His brothers are—(2) Leopold, b. May 28, 1843, Strassburg, d. 1890, Constantinople; court pianist at Coburg, then teacher at the Berne Music School. He lived also for some time in Petersburg.—(3) Gerhard, b. June 10, 1844, Aix, celebrated violinist; in 1863 teacher at the Berne Music School, then leader at Gothenburg (Sweden), in 1874 teacher at the Stern Conservatorium in Berlin, 1875–80 conductor of the Society of Artists in Breslau, and since then has resided in Petersburg. He has published several pieces for violin alone of great merit and technical interest.

Bratsche (Ger.). (See VIOLA.)

Bravo (Ital.), brave, valorous; the usual word for a shout of approval; in the superlative, *bravissimo*. To a man the Italians call *bravo*, *bravissimo* (pl. *bravi*); to a lady, *brava*, *bravissima* (pl. *brave*).

Bravour (Fr.; Ital. *Bravura*), bravery. *Bravourarie*, i.e. an aria with great technical difficulties; and so also *Bravourstück*, *Allegro di bravura*, *Valse de bravour*, etc.

Brawl, an old country dance; a round.

Breath, the air stored up in the lungs, which, during expiration, condensed by muscular contraction, produces the effect of wind, and evokes sounds from the human wind-instrument (the voice), as well as from other wind-instruments into the mouth-piece of which the air is conducted. Proper economy with the breath, and the right time for taking it, are difficult matters both in singing and blowing. For both, *deep breathing* (taking a full B.), where the pause is long enough, is of importance; for with the lungs, thus once well filled with fresh air, there is no necessity to take repeated small gasps of breath (taking a half breath). For the singer it is, besides, of importance that he should not breathe (see *EMBOUCHURE*) before the formation of the note; and, even when the breathed mode of attack is adopted, he should endeavour to make it as short as possible. While a note is being held out, all puffing out of the air must be avoided, especially in *piano* and *mezzoforte*, when the need of air is exceedingly small; only the *forte* demands a stronger pressure, and even then a great waste of breath is possible. The composer has principally to show where a breath should be taken. The wind-instrument player must not break up a tied phrase, and, in addition, the singer must take notice of the words, and breathe in places where, in speaking, short pauses would be made. A special caution must be given against taking breath at the end of a bar, or between article and substantive, etc.

Brebos, Gilles. (See GILLES.)

Bree, Jean Bernard van, b. Jan. 29, 1801, Amsterdam, d. there Feb. 14, 1857. He studied with Bertelmann, and, in 1829, was artistic director of the Felix Meritis Union; in 1840 he founded the St. Cecilia Society, which he conducted up to the time of his death, and was director of the music school of the Union for the Advancement of Musical Art. B. was a prolific composer of instrumental and vocal music (opera, *Sapho*, 1834).

Breidenstein, Heinrich Karl, b. Feb. 28, 1796, Steinau (Hesse), d. July 13, 1876, Bonn. He first studied law, but went to Heidelberg, where he made the acquaintance of Thibaut, and turned to philology. He then became private tutor in the house of Count Wintzingerode, in Stuttgart, and afterwards principal teacher at Heidelberg. In 1821 he went to Cologne, where he gave lectures on music, and in 1823 was appointed musical director at Bonn University, qualified himself as lecturer, and afterwards received the title of professor. He was the promoter of the Beethoven monument at Bonn, for the unveiling of which he wrote a festival pamphlet, and produced a cantata. Some of his chorales are particularly well known. The valuable materials which he had collected for a Method for Organ came into the possession of the compiler of this dictionary. His Method of Singing was formerly much in vogue.

Breitkopf und Härtel, renowned firm of music publishers in Leipzig, was founded in 1719 as a printing-office by Bernhard Christoph Breitkopf, from Klausthal (Hartz), b. March 2, 1695. His son, Johann Gottlob Immanuel Breitkopf, b. Nov. 23, 1719, entered, in 1745, the business, which from 1765 traded under the name B. C. Breitkopf und Sohn, and which increased so rapidly that the "Zum goldenen Bären" house was not large enough, and more room had to be obtained by purchasing that of the "Silberner Bär" house. When the father died, March 26, 1777, Immanuel Breitkopf became sole proprietor. This name is of importance in the history of music-printing, for he it was who wisely revived Petrucci's invention of movable types. (Cf. *MUSIC-PRINTING*.) Although this invention, which might justly be regarded as a new one, soon found imitators, he benefited principally by it. The music business, too, prospered greatly under his hands, for he gathered together a comprehensive store of manuscript and printed music and books, and published catalogues. He also wrote: "Ueber die Geschichte und Erfindung der Buchdruckerkunst" (1779); "Versuch, den Ursprung der Spielkarten, die Einführung des Leinenpapiers- und den Anfang der Holzschneidekunst in Europa zu erforschen" (1784); "Ueber Schriftgiesserei und Stempelschneiderei"; "Ueber Bibliographie und Bibliophilie" (1793). After his death (Jan. 28, 1794),

his son, Christoph Gottlob Breitkopf, b. Sept. 28, 1750, took the business, but soon handed it over entirely to his friend, partner, and heir, G. C. Härtel, and died already April 7, 1800.—Gottfried Christoph Härtel was b. Jan. 27, 1763, Schneeberg, and when he became partner the firm was called B. and H. He increased the business by the addition of a pianoforte manufactory, which soon acquired an immense reputation, began, from Oct. 1798, to publish the *Allgemeine Musikalische Zeitung* (the first musical paper of durable fame), brought out complete editions of the works of Mozart and Haydn, etc., introduced pewter plates, and in 1805 arranged with Senefelder, the inventor of lithography, to introduce lithography for the printing of the titles. He died July 25, 1827. His nephew, Florenz Härtel, continued the business for the heirs, until in 1835 the eldest son of Gottfried, Dr. Hermann Härtel, b. April 27, 1803, became the head (d. Aug. 4, 1875, Leipzig; married the pianist, Luise Hauße, b. Jan. 2, 1837, Düben, d. March 20, 1882, Leipzig). His brother, the town-councillor, Raimund Härtel (b. June 9, 1810, d. Nov. 10, 1888, Leipzig) shared the management with him. These two men, who for a long period stood at the head of the Leipzig book-trade, were faithful to the good traditions of the house, causing it to be held in still higher esteem. To them we owe monumental, critical, complete editions of the works of Beethoven, Mozart, and Mendelssohn; the Bach Society Edition is engraved and printed by them. Their number of publications extends to 16,000. B. and H. have recently undertaken a cheap edition of the classics (Volksausgabe), which compares favourably with others of the same kind. But the book department under their management has increased in an extraordinary manner. After the death of Hermann Härtel and the withdrawal of his brother Raimund (1880), the sons of their two sisters, Wilhelm Volkmann (b. June 12, 1837, Leipzig, son of the Halle physiologist), and Dr. Oskar Hase (b. Sept. 15, 1846, Jena, son of the Jena Church historian), became the sole managers of the business. The latter published a monograph on the book trade in the 16th century, "Die Koberger" (second edition, 1885).

Brendel, Karl Franz, b. Nov. 26, 1811, Stolberg, d. Nov. 25, 1868, Leipzig. He studied philosophy at Leipzig, and, at the same time, the pianoforte under Fr. Wieck, graduated at Berlin, and only in 1843 turned his attention entirely to music. He held lectures on the science of music in Freiberg, and later on in Dresden and Leipzig. In 1844 he undertook the editorship of the *Neue Zeitschrift für Musik* (founded in 1834 by Schumann), which he carried on in the spirit of the "new German" school; the same lines were followed in his monthly pamphlet, *Anregungen für Kunst, Leben, und Wissenschaft* (1856-60). Soon afterwards he became teacher

of the history of music at the Leipzig Conservatorium, which post restrained him from acting logically, and siding with Liszt and Wagner. B. was one of the original founders, and for many years president, of the *Allgemeiner Deutscher Musikverein* (1861). Besides his newspaper articles, he published: "Grundzüge der Geschichte der Musik" (1848; fifth ed. 1861); "Geschichte der Musik in Italien, Deutschland, und Frankreich von den ersten christlichen Zeiten an, etc." (1852, two vols.; sixth ed., published by F. Stade, 1879); "Die Musik der Gegenwart und die Gesamtkunst der Zukunft" (1854); "Franz Liszt als Symphoniker" (1859), and "Geist und Technik im Klavierunterricht" (1867).

Brenner, Ludwig von, b. Sept. 19, 1833, Leipzig, pupil of the Leipzig Conservatorium, lived at Petersburg for fifteen years as member of the Imperial band, was conductor (1872-76) of the Berlin "Symphoniekapelle," and afterwards of an orchestra of his own (the "Neue Berliner Symphoniekapelle"). He is now conductor at Breslau, and has written orchestral and vocal works.

Breslau, Emil, b. May 29, 1836, Kottbus, attended the Gymnasium of his native town, and the training college at Neuzelle, and, after a long probation, became instructor in religion and preacher to the Jewish community of his native town. In 1863 he settled in Berlin for the purpose of devoting his whole attention to music. He studied four years at the Stern Conservatorium, especially under Jean Vogt, H. Ehrlich (pianoforte), Fl. Geyer, Fr. Kiel (composition), H. Schwanzer (organ), and J. Stern (playing from score, conducting). From 1868 to 1879 he was teacher at Kullak's academy for pianoforte playing and theory, and lately for the art of teaching pianoforte playing. Since 1883 B. has been choir-master at the reformed synagogue as Stern's successor. B. was also active as a musical critic (*Spencersche Zeitung, Fremdenblatt*). In 1879 he founded a union for music teachers (male and female) at Berlin, which, thanks to his efforts and to the influence of his paper (see below), developed in 1886 into the "Deutscher Musiklehrer-Verband." B. is the founder and director of a college for the training of pianoforte teachers (male and female). For the instructive work, "Die Technische Grundlage des Klavierspiels" (1874), he received the title of Professor. In 1881 the Philharmonic Academy at Bologna named him honorary member. In wider circles, B. is especially known by his pedagogic periodical, *Der Klavierlehrer* (since 1878), also by the "Notenschreibhefte" published by Breitkopf & Härtel. He has also written a number of choral pieces, songs, pf. pieces, a "Klavierschule," and a "Führer durch die Klavierunterrichtslitteratur"; also the pamphlets, "Zur Methodischen Uebung des Klavierspiels," "Der Entwickelnde Unter-

richt in der Harmonielehre," "Ueber die schädlichen Folgen des unrichtigen Uebens." His "Methodik des Klavierunterrichts in Einzelaufsätzen" (1887) is a collection of treatises by various authors.

Brennung, Ferdinand, b. March 2, 1830, Brotterode, below Inselsberg, d. Sept. 22, 1883, Aix-la-Chapelle, pupil of the Leipzig Conservatorium, 1855 Reinecke's successor as pianoforte teacher at the Cologne Conservatorium, and from 1865 "Musikdirektor" at Aix-la-Chapelle.

Breval, Jean Baptiste, b. 1756, Département de l'Aisne, d. 1825, Chamouille, near Laon, 'cello player, principal 'cellist at the Grand Opéra, and 'cello professor at the Paris Conservatoire until 1802, when the institution was reorganised and he received a pension. He wrote a great quantity of instrumental music, especially concertos and chamber-music for stringed instruments; also an opera—*Inès et Léonore* (1788).

Brevis, the third species of note in measured music = $\frac{1}{2}$ or $\frac{1}{3}$ of a *Longa* (according to the measure prescribed; cf. MENSURAL NOTE). The B. occurs in our present notation only in the so-called great allabreve time ($\frac{3}{2}$) where, as bar unit, it has the value of two semibreves or whole bar-notes. Concerning breves in ligatures, *cum proprietate* and *sine perfectione*, see LIGATURE, PROPRIETAS, and IMPERFECTION. In reprints of old music the B. is generally represented by ρ .

Briard, Étienne, type-founder at Avignon about 1530. His types, instead of notes of the usual angular shape, gave round ones, and, in place of the complicated ligatures, the notes with their proper value. The works of Carpentras (q.v.) were printed with such types by Jean de Channay at Avignon in 1532—a unique undertaking.

Briccialdi, Giulio, b. March 2, 1818, Terni (States of the Church), d. Dec. 17, 1881, Florence, excellent flute-player, made extensive journeys and lived for a long time in London. His compositions for flute are held in esteem.

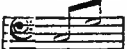
Bridge (Ger. *Steg*) is, in stringed instruments, the delicately cut block of hard wood over which the strings are stretched. The B. rests with its two feet firmly on the top block. Exactly under one foot, between top and bottom block, is placed the sound-post. This prevents any giving way of the top block, and gives to the B. a firm support on the one side; and this, as soon as the string vibrates, enables the vibrations to be transmitted by jerks from the other foot to the top block. (Cf. SOUND-BOARD, TRUMBSCHREIT (2).) The B. is used for a similar purpose in pianofortes. Here, it is a long ledge running parallel with the pinblock. This ledge lies on the sound-board, and the strings are stretched over it.

Bridge, (1) John Frederick, b. Dec. 5,

1844, Oldbury, Worcester, pupil of J. Hopkins and J. Goss, at first in 1865 organist at Trinity Church, Windsor, then in 1869 at Manchester Cathedral, 1875 deputy, and 1882 principal, organist at Westminster Abbey. B. is also Professor of Harmony and Counterpoint at the Royal College of Music, conductor of the Western and the Madrigal Societies, and Examiner of Music at the University of London, etc. (he took his degree of Dr. Mus. at Oxford with his oratorio *Mouni Moriah*). B. has written hymns, cantatas, also anthems and orchestral works, and primers on Counterpoint, Double Counterpoint, Canon, and Organ Accompaniment of the Choral Service. B. was decorated by the Queen for his "Jubilee" Service in 1887.—(2) Joseph Cox, brother and pupil of the above, b. Aug. 16, 1853, Rochester; studied also under Hopkins, and is likewise a celebrated organist, since 1877 at Chester Cathedral, where he helped to resuscitate the Chester Triennial Festival, which had not been held for fifty years. He took his degree of Dr. Mus. in 1879 at Oxford. He has also written several important vocal works (*Daniel*, *Rudel*, 1891).

Briegel, Wolfgang Karl, b. May 21, 1626, 1650 court cantor at Gotha, 1670 capellmeister at Darmstadt, d. there Nov. 19, 1712. He was a very prolific composer of sacred music, instrumental pieces, etc.

Brillante (Ital.), brilliant, sparkling.

Brillenbässe (Ger. "spectacle basses"), a nickname for the figure which has to be resolved into quavers. 

Brindisi (Ital.), a drinking-song.

Brink, Jules ten, composer, b. Nov. 1838, Amsterdam, d. Feb. 6, 1889, Paris. He studied with Heinze at Amsterdam, with Dupont at Brussels, and with E. F. Richter at Leipzig. He was musical director at Lyons from 1860 to 1868, and then settled in Paris, where he displayed his gifts as a composer in some instrumental compositions, produced partly at a Concert spirituel, partly at a concert given by himself in 1878 (orchestral suite, symphonic poem, symphony, violin concerto, etc.). A one-act comic opera (*Calonice*) was given at the Athénée Theatre in 1870, and favourably received. A grand opera in five acts remained in manuscript.

Brinsmead, John, founder of the celebrated London pianoforte firm, J. B. & Sons, b. Oct. 13, 1814, Wear Giffard (North Devon). He established the business in 1835, and in 1863 took his two sons, Thomas and Edgar, into partnership. The younger, Edgar B., wrote a "History of the Pianoforte" (1868; partly rewritten and republished in 1879).

Brio (Ital.), vivacity; *con b.*, *briso*, with fire.

Brisé (Fr.), broken, played *arpeggio*.

Brissler, Friedrich Ferdinand, b. June 13, 1818, Insterburg, pupil of the Berlin Academy (Runghenhausen, A. W. Bach, F. Schneider, and R. Schumann); gave concerts from 1838-45 as pianist, and was for a long time teacher at the Stern Conservatorium. B. is especially known through his numerous useful vocal scores (for two and four hands), an opera, symphony, etc.

Bristow, George F., pianist and violinist, b. 1825, New York. He was trained by his father, and is highly esteemed in his native city as teacher, performer, conductor. He has also made a reputation as composer (two symphonies, opera *Rip van Winkle*, oratorios *Daniel* and *St. John*, many pf. pieces, songs, etc.). At present B. is professor of singing at New York Municipal Schools.

Brixi, Franz Xaver, noteworthy Bohemian Church composer, b. 1732, Prague, d. there Oct. 14, 1771. He was an orphan at the age of five, and was brought up at Kosmanos by an ecclesiastic to whom he was related, and afterwards received musical training under Segert at Prague, where he also attended the university. B. was first appointed organist of St. Gallus, and became capellmeister at Prague Cathedral in 1756. B. wrote fifty-two grand festival masses, twenty-four smaller masses, many psalms, litanies, vespers, several oratorios, a Requiem, etc. His masses are still performed in Bohemia.

Broadwood & Sons, the eminent pianoforte makers in London. The firm was established in 1732 by an immigrant Swiss, Burkhard Tschudi (Shudi), whose harpsichords soon became famous (some of his instruments are in Windsor Castle and at Potsdam). John Broadwood, originally a cabinet-maker, became Tschudi's partner, son-in-law, and heir. The so-called "English action," first applied to pianofortes by Americus Backers in 1770—and which, before his death in 1781, he recommended to Broadwood—is only a development of the action invented by Cristofori and developed by Silbermann. (See PIANOFORTE.) John Broadwood, b. 1732, d. 1812, was succeeded by his sons, James Shudi and Thomas Broadwood. The present head of the firm is Henry Fowler Broadwood. The manufacture of pianofortes has increased to a colossal extent. The firm turns out several thousands of instruments every year.

Brod, Henry, b. Aug. 4, 1801, Paris, d. there April 6, 1839. He was a distinguished performer on the oboe, and professor at the Paris Conservatoire.

Broderies (Fr.), Ornaments (q.v.).

Brodsky, Adolf, distinguished violinist, b. March 21, 1851, Taganrog (Russia). He played in public at Odessa when only nine years of age, and excited the interest of a well-to-do citizen there, who had him trained under

J. Hellmesberger at Vienna, and finally at the Conservatorium (1862-63). B. then joined the Hellmesberger quartet-party, and from 1868 to 1870 was member of the opera orchestra, making appearances at the same time as soloist. A long artistic tour ended at Moscow in 1873, where B. resumed his studies under Laub. In 1875 he received an appointment at the Conservatoire, and became successor to Hrimaly, who was advanced to the post left vacant by the death of Laub. In 1879 B. left Moscow, conducted the symphony concerts at Kiev, and in 1881 recommenced touring, appearing at Paris, Vienna, London, Moscow with great success until, in the winter (1882-83) he received the violin professorship at Leipzig, which, through the departure of Schradieck, had become vacant. Since 1892 he has been living in New York.

Broer, Ernst, b. April 11, 1809, Ohlau (Silesia), d. March 25, 1886, Tarnopol. He was 'cellist and organist (about 1840 at the "Dachsemkirche," Breslau), 1843-84 teacher of singing at the Matthias Gymnasium there; also a composer of sacred music.

Bromel. (See BRUMEL.)

Bronsart von Schellendorf, Hans (Hans von Bronsart), pianist and composer, b. Feb. 11, 1830, Berlin. He was the eldest son of the General Lieutenant v. B.; he studied from 1849 to 1852 at the Berlin University, and, at the same time, studied the theory of music with Dehn. He lived for several years at Weimar, working with Liszt, and gave concerts in Paris, Petersburg, and the principal cities of Germany. From 1860 to 1862 he conducted the "Euterpe" concerts at Leipzig, and the concerts of the "Gesellschaft der Musikfreunde" at Berlin as Bülow's successor. In 1867 he became intendant of the royal theatre at Hanover, and was afterwards named royal chamberlain; and since 1887 he has been "Hofmusikintendant" at Berlin. Of his compositions the Trio in G minor, and the pianoforte concerto in F# minor have become known far and wide; and besides, his "Frühlings-phantasie" for orchestra has been repeatedly performed. In addition to many pianoforte works may be named a cantata, *Christnacht* (performed by the Riedel Society at Leipzig), and a sextet for strings. In 1862 B. married the pianist, Ingeborg Starck (b. Aug. 24, 1840, of Swedish parents), a distinguished pianist and pupil of Liszt. Both have won reputation as composers for the pianoforte. Frau v. B. has also written three operas (*Die Göttin zu Saïs*, *Hjarne*, *Fery und Bætteli*), also songs, violin pieces, etc.

Bros, Juan, b. 1776, Tortosa (Spain), d. 1852, Oviedo. He was, in turn, maestro at the cathedrals of Malaga, Leon, and Oviedo. He was famed as a composer of sacred music.

Broschi, Carlo. (See FARINELLI.)

Brosig, Moritz, b. Oct. 15, 1815, Fuchswinkel (Upper Silesia), d. Jan. 24, 1887, Breslau. He attended the Matthias Gymnasium at Leipzig, was then a diligent pupil of the musical director and cathedral organist Franz Wolf, and, when the latter died in 1842, replaced him in his various posts. He became cathedral capellmeister in 1853, was named doctor of philosophy, and became sub-director of the Royal Institute for Catholic Church Music, and lecturer at the University, also a member of the "Cecilia" Academy at Rome. B. was a diligent and prolific composer of sacred music, and published four great, and three small instrumental masses, seven books of graduals and offertories, twenty books of organ pieces, an "Orgelbuch" in eight parts, a "Choralbuch," a "Modulationstheorie," and a "Harmonielehre" (1874).

Brossard, (1) Sébastien de, b. 1660, d. Aug. 10, 1730, Meaux; took holy orders, and was at first prebendary, in 1689 capellmeister at Strassburg Cathedral, and, from 1700 up to his death in 1730, *grand chapelain* and musical director at the Cathedral of Meaux. B. is the author of the oldest musical dictionary (apart from Tinctor's "Definitorium," Naples, cir. 1475; and Janowka's "Clavis ad thesaurum magnæ artis musicæ, etc.," 1701). His work bears the title "Dictionnaire de musique, contenant une explication des termes grecs, italiens et français les plus usités dans la musique, etc." (1703, 2nd ed., 1705; 3rd ed., without year of publication). B. also published some books of church compositions.—(2) Noël Matthieu, b. Dec. 25, 1789, Châlon sur Saône, where he died as magistrate. A clever theorist who, in his work, "Théorie des sons musicaux" (1847), called attention to the various possible acoustical values of sounds, and of these he reckoned forty-eight within the compass of the octave. He also published a table of keys (1843), as well as a Guide how to use them in teaching (1844).

Brouck, Jakob de, also de Prugg, b. in the Low Countries, was alto in the Royal Chapel, Vienna, from 1573 to 1576. He published a collection of motets at Antwerp (1579), and three are also to be found in Joanelius' Collection of 1568. (Cf. BRUCK.)

Brouillon-Lacombe. (See LACOMBE.)

Bruch, Max, b. Jan. 6, 1838, Cologne, received his first musical instruction from his mother (*née* Almenrâder), who was an esteemed teacher of music, and who, in her youth, repeatedly took part in Rhenish musical festivals as soprano singer. Already at the age of eleven, B., at that time pupil of K. Breidenstein, tried his hand at compositions on a large scale, and, at the age of fourteen, produced a symphony at Cologne. In 1853 he gained the scholarship of the Mozart Foundation (q.v.), which he held for four years, and was the special pupil of Ferdinand Hiller for theory and composition,

of Karl Reinecke (until 1854), and of Ferdinand Breunung for pianoforte. After a short stay in Leipzig, he lived as teacher of music at Cologne from 1858 to 1861, where, already in 1858, he produced his first dramatic composition, Goethe's Singspiel, *Scherz, List und Rache*. After the death of his father, in 1861, he made an extensive tour for the purpose of study, which, after a short stay at Berlin, Leipzig, Vienna, Dresden, Munich, ended at Mannheim, where in 1863 his opera (written to the libretto prepared by Geibel for Mendelssohn), *Loreley*, was produced. In Mannheim (1862-64) he wrote the choral works, *Frithjof*, *Römischer Triumphgesang*, *Gesang der heiligen drei Könige*, *Flucht der heiligen Familie*, etc. From 1864-65 he travelled again (Hamburg, Hanover, Dresden, Breslau, Munich, Brussels, Paris, etc.), and produced his *Frithjof* with extraordinary success at Aix, Leipzig, and Vienna. From 1865-67 he was musical director at Coblenz; from 1867-70 court capellmeister at Sondershausen. At Coblenz he wrote, among other things, his well-known first violin concerto, and at Sondershausen two symphonies and portions of a mass, etc. The opera, *Hermione*, produced at Berlin in 1872, where B. resided from 1871-73, only met with a *succès d'estime*. The choral work, *Odysseus*, also belongs to the Berlin period. After devoting five years at Bonn (1873-78) exclusively to composition (*Arminius*, *Lied von der Glocke*, the 2nd violin concerto), only making two journeys to England for performances of his works, he became in 1878, after the departure of Stockhausen, conductor of the Stern Choral Union, and in 1880, as successor to Benedict, conductor of the Philharmonic Society, Liverpool. In 1881 he married the vocalist, Fräul. Tuzcek, from Berlin. In 1883 he resigned his post at Liverpool, in order to undertake the direction of the orchestral society at Breslau, as successor to Bernard Scholz; he remained here until the end of the year 1890. In 1892 B. succeeded H. v. Herzogenberg at the Kgl. Hochschule, Berlin. In the department of choral music B. is one of the most distinguished German composers. The great works for mixed chorus, soli, and orchestra, *Odysseus*, *Arminius*, *Lied von der Glocke*, and *Achilleus* (1885), as well as the choruses for male voices, *Frithjof*, *Salamis*, *Normannenzug*, are his most important creations: his first violin concerto, however, is a favourite with all violinists. The characteristic points of B.'s style of writing are delight in beautiful effects of sound, simplicity, and naturalness of invention. Further may be mentioned his 3rd symphony in E (Op. 61); the 3rd violin concerto in D minor (Op. 58); the Hebrew melody, "Kol Nidrei," for cello; the choral work, *Schön Ellen* (an early work); the cantata, *Das Feuer Kreuz* (Op. 52); and two choruses for male voices, with orchestra, Op. 53 (*Thermopylä*, *Spartäos*).

Bruck, (Brouck), Arnold von, probably a German from Switzerland. Already in the year 1534 he was principal capellmeister to the Emperor Ferdinand I., and died in 1545. A medal was struck off in his honour in 1536. He was one of the most distinguished composers of the 16th century, and many of his German songs in parts (secular and sacred), motets, hymns, etc., have been preserved in collections of the 16th century. (See BIBLIOGRAPHY OF EITNER. Cf. BROUCK.)

Brückler, Hugo, a highly-gifted song composer, who unfortunately died at an early age, b. Feb. 18, 1845, Dresden, d. there Oct. 4, 1871. At the age of ten he was member of the Evangelical chapel boys' choir. He was a pupil of Johann Schneider, and received further training at the Dresden Conservatorium (Schubert for violin, Krebs, Armin, Früh, Rietz). He published (Op. 1 and 2) songs from Scheffel's *Trompeter von Säckingen* (1. Five Songs of Young Werner by the Rhine. 2. Songs of Margaret). After his death, A. Jensen published "Sieben Gesänge" and Rheinhold Becker the ballad, "Der Vogt von Tenneberg."

Bruckner, Anton, composer and organist, b. Sept. 4, 1824, Ansfelden (Upper Austria). He was the son of a village schoolmaster, from whom he received his first musical instruction. After the premature death of his father he was received as chorister in the collegiate church of St. Florian. Though in extremely needy circumstances as assistant schoolmaster in Windhag, near Freistadt, and afterwards as teacher and temporary organist at the Church of St. Florian, B. trained himself, and became a distinguished contrapuntist and excellent organist, so that in 1855, at the competition for the post of cathedral organist at Linz, he came off conqueror. B. went frequently to Vienna from Linz, as he had already done from St. Florian, in order to receive further training from Sechter in counterpoint; and from 1861 to 1863 he studied, in addition, composition with Otto Kitzler. After Sechter's death, and on Herbeck's recommendation, B. was appointed successor to the former as court organist, and, at the same time, professor of organ-playing, counterpoint, and composition at the Vienna Conservatorium, to which appointments that of lecturer on music at the University was added in 1875. Up to the present B. has written eight symphonies, of which No. 2 in c minor, the 3rd, in d minor, and the eighth, in c minor, were produced in Vienna (1876, 1877, and 1892), but without creating any special impression. No. 3 appeared in print. It was first by No. 7 (♩ major, printed in 1885), introduced with great flourish of trumpets, that the name of B. came into everyone's mouth, although his music has never met with general recognition. So far as one can judge from the specimens published, Bruckner's peculiarity is a striking, and often repulsive, harmonic mixture, which

may be explained by his tendency to employ Wagner's stage style for absolute music. His contrapuntal training is undeniable, and so is the cleverness of his instrumentation, but his music lacks warmth, and appears made rather than felt—so to speak, *external* music. Bruckner's art of rhythm, all appearances to the contrary notwithstanding, is exceedingly poor, for it is confined within the limits of never-changing 4-bar rhythm. To the above-named works, for the sake of completeness, we must add: a grand Te Deum, a quintet for strings; "Germanenzug," for male chorus; some graduals and offertories. Besides the symphony in E flat (of which fragments have been heard), he has also in manuscript three grand masses and works for male chorus of large and of small compass.

Bruhns, Nikolaus, b. 1665, Schwabstädt (Schleswig), distinguished violinist, organist, and composer for the organ and pianoforte. He was a pupil of Buxtehude's, at Lübeck, at whose recommendation he was first appointed organist at Copenhagen. From there he afterwards went to Husum, where he died in 1697.

Brüll, Ignaz, b. Nov. 7, 1846, Prossnitz (Moravia). He studied the piano with Epstein at Vienna, composition with Rufnatscha, and afterwards Dessoff. When he had become a competent pianist, he gave concerts in Vienna of his own compositions (pf. concerto, etc.), and, later on, made concert tours as pianist. An orchestral serenade was first produced at Stuttgart in 1864. From 1872 to 1878 he was pianoforte teacher at the Horak Institute, Vienna. The increasing success of *Das Goldene Kreuz* induced him to devote himself entirely to composition. Up to now he has written the operas, *Die Bettler von Samarkand* (1864), *Das Goldene Kreuz* (1875, a favourite work, which speedily made its way, and has been translated into other languages and produced abroad; London, among other places), *Der Landfriede* (1877), *Bianca* (1879), *Königin Mariette* (1883), and *Das steinerne Herz* (1888); and, besides, a *Macbeth* overture (Op. 46), two pf. concertos, a violin concerto, a sonata for two pianofortes, a cello sonata, two violin sonatas, a trio, suite for pianoforte and violin (Op. 42), pianoforte pieces, songs, etc.

Brumel, Anton, distinguished Netherland contrapuntist, contemporary of Josquin and pupil of Okeghem. He lived at the Court of Sigismund Cantelmus, Duke of Sora, and in 1505 went from there to Alfonso I., Duke of Ferrara. Here he appears to have remained until the end of his life (see the documents, "Monatshefte f. Musikg. XVI. 11"). In 1503 Petrucci printed five masses à 4 of Brumel's, another one ("dringhs") in the first book of the "Missæ Diversorum" (1508), also portions of masses in the "Fragmenta Missarum." Motets in the "Motetti XXXIII." (1502), the "Canti CL." (1504), "Motetti C." (1504), "Motetti Libro

quarto" (1505), and "Motetti della Corona" (1514). There are three masses in the "Liber XV. Missarum" of Andreas Antiquus" (1516), one in the "Missæ XIII." of Graphæus (1539), and two in the "Liber XV. Missarum" of Petrejus (1538). Finally, one mass à 12 (!), and three credos à 4 are in the Munich Library (a copy of the mass by Bottée de Toulmon is in the library of the Paris Conservatoire).

Brummeisen (Ger.). (See JEW'S HARP.)

Brunelli, Antonio, cathedral maestro at Prato, afterwards at Florence, where finally he received the title of Maestro to the Grand Duke. He was a composer of sacred music, who published, between 1605 and 1621, motets, *Cantica*, madrigals, etc., and a work on counterpoint—"Regole e dichiarazioni di alcuni contrapunti doppi e maggiormente contrapunti all'improviso, etc." (1610).

Brunetti, Gaetano, performer on the violin, and composer, b. 1753, Pisa, d. 1808 through terror at the taking of Madrid by Napoleon. He was a pupil of Nardini's, and was attracted to Madrid by Boccherini in 1766, where, by intercourse with this master, his talents quickly developed. Yet he was ungrateful towards Boccherini, for he carried on intrigues against him, and compelled him to give up his posts of maestro and court composer. Thirty-one of his symphonies for orchestra, and numerous chamber-music works have been preserved, but for the most part in manuscript; they are in the possession of Picquot, the biographer of Boccherini.

Bruni, Antonio Bartolommeo, performer on the violin, b. Feb. 2, 1759, Coni (Piedmont), d. there 1823. He studied under Pugnani and Spezziani, went to Paris in 1781, where he was at first violinist at the Comédie Italienne, then *chef d'orchestre* at the Théâtre Montansier, at the Opéra-Comique, and finally at the Italian Opera. Between 1786 and 1815, twenty-one French comic operas of his were produced. In 1801 he retired to Passy, near Paris; in 1816 he made a somewhat unfortunate stage venture (*Le Mariage par Commission*), and then returned to his native town, Coni. He also published a Method for violin and for viola, likewise duets for violins.

Brunner, Christian Traugott, b. Dec. 12, 1792, Brünlos, near Stollberg (Erzgebirge), d. April 14, 1874, as organist and conductor of the choral society at Chemnitz. He became known by his educational pianoforte pieces, potpourris, etc., especially for beginners.

Brustwerk (Ger.; Lower Manual), a term for the second or third manual in the organ, connected with pipes in the centre of the instrument. As a rule, the tone of the Lower Manual is not so strong as that of the Great Organ. (See MANUALS.)

Bruyck, Karl Debrois van, writer on

music, and composer, b. March 14, 1828, Brünn. He went, already in 1830, with his parents to Vienna, where, after attending the Gymnasium, he studied jurisprudence, and only turned to art when he was twenty-two years of age. He was a pupil of Rufinatscha's for the theory of music, and soon became a diligent contributor to several musical newspapers. Up to 1860 he published about thirty works. His musical activity was interrupted for a long period by philosophical studies; but he published two excellent monographs, "Technische und ästhetische Analyse des Wohltemperirten Klaviers" (1867; 2nd ed. 1889), and "Robert Schumann" (the latter in Kolatschek's "Stimmen der Zeit" (1868), and began again to compose diligently. An essay—"Die Entwicklung der Klaviermusik von J. S. Bach bis R. Schumann" (1880)—was his last publication. He has, however, in his portfolio, many important compositions. B. lives at Waldhofen on the Ybbs.

Bryennius, Manuel (sprung, according to Fétis, from an old French family which settled in Greece at the time of the Crusades), was the last Greek writer on music (about 1320). His "Harmonica," of which many copies exist, is, however, not an independent work, but an arrangement and comprehensive digest of earlier writings on music by the ancient Greeks, and contains extracts of more or less importance from Adrast, Aristoxenos, Euclid, Ptolemy, Nicomachos, Theo of Smyrna, and others. The explanation of the Neo-Grecian Church Modes is taken from Pachymeres (1242 to 1310). B's "Harmonica" is printed in the third volume of Joh. Wallis's "Opera Mathematica" (1699). Cf. CHRIST on B's system of harmony, and Paraniika's "Aids to Byzantine Literature" (Report of a sitting of the Munich Academy, 1870), two treatises of great value.

Buccina (from Gr. *bukane*; or Lat. *bucca*, "cheek," and *canere*, "to sing.") A Roman wind instrument; probably a straight trumpet or tuba, from which came our trombone (and also its German name "Posaune").

Buchholz, an old and famous Berlin firm of organ-builders, founded 1799 by Joh. Sim. B., b. Sept. 27, 1758, Schlosswippach, near Erfurt, d. Feb. 24, 1825, Berlin. His son and successor, Karl Aug. B., b. Aug. 13, 1796, Berlin, d. there Aug. 12, 1884. The last representative of the family—his son, Karl Friedrich B. (b. 1821)—followed him to the grave already on Feb. 17, 1885. The Buchholz firm, which built many large organs for Berlin and for other towns, planned many improvements in the mechanism of the organ.

Büchner, Emil, b. Dec. 25, 1826, Osterfeld, Naumburg, pupil of the Leipzig Conservatorium, 1866 court capellmeister in Meiningen, now director of the Soller Musical Union at Erfurt, a diligent composer (operas—*Lancelot*,

Dame Kobold—overtures, symphonies, chamber-music, etc.).

Buck, (1) Zechariah, b. Sept. 9, 1798, Norwich, d. Aug. 5, 1879, Newport (Essex), for many years organist of Norwich Cathedral. The degree of Mus. D. was conferred upon him by the Archbishop of Canterbury. As a composer he was not remarkable, but he was an excellent teacher.—(2) Dudley, organist and composer, b. March 10, 1839, Hartford (Connecticut). After having been assistant organist in his native town for several years, he studied (1858–59) at Leipzig under Hauptmann, Richter, and especially Rietz, whom he followed to Dresden in 1860, and studied the organ there under Joh. Schneider. He then spent a year in Paris, and in 1862 became organist at Hartford. After the death of his parents he accepted the post of organist of St. James's Church, Chicago; but, after the great fire in that city in 1871, he went to Boston, where he was appointed organist of the Music Hall, and of St. Paul's Church. In 1874 he gave up these posts and became organist of St. Anne's Church, Brooklyn, and assistant conductor of Thomas's orchestra at New York. In 1877 he was appointed organist of the church of the Holy Trinity, Brooklyn. He has composed principally sacred and organ music—Psalm xlv. for soli, chorus, and orchestra, likewise scenes from Longfellow's "Golden Legend" (which won the prize at Cincinnati), several overtures, songs, part-songs, cantatas, *Don Munio*, *Easter Morning*, *Centennial Meditation of Columbia* (1876), *The Light of Asia*, *Columbus* (for male chorus), overture *Marmion*, a concerto for four horns, two quintets for strings, a symphony, etc.; also a burlesque operetta, etc., and finally an organ Method, "Illustrations in Choir Accompaniment," and Pedal Studies.

Buffo (Ital.), comic. *Opera buffa*, same as comic opera. (See OPERA.) *Basso buffo*, a bass singer who sings comic parts. (See BASS.)

Bugle Horn, signal horn for the infantry; it is of wide measure, and has no real bell; hence the tone is full, neither blaring nor noble, but of somewhat coarse quality. Between 1820 and 1835 it was provided with sound-holes and keys, so as to fill the gaps between the open notes of the instrument (*hey bugle*, also called *Kent bugle*), with compass from small *c* to twice-accented *g*, or at most thrice-accented *c*; (these are bugles in b^7 and in a). By the addition of three valves, the following modern instruments were formed: piccolo (in b^7), Flügelhorn (in b^7), Althorn (in b^7), and Tenorhorn (in b^7), all of which are only employed in wind bands; they are despised by the orchestra of the symphony. The so-called cornet-notation (q.v.) is used for all kinds of bugles. The compass of the piccolo is a^2-b^2 ; of the Flügelhorn, $e-b^2$; of the Althorn, $A-e^2$; of the Tenorhorn, $E-b^1$ (according to the sound). For the buglehorns of larger

dimensions, with four or five valves (and with power of producing the real fundamental note), see TUBA. The French saxhorns are identical with buglehorns and tubas.

Bühler, Franz (Peter Gregorius), b. April 12, 1760, Schneidheim, near Nördlingen, d. Feb. 4, 1824, Augsburg. He was a Benedictine monk at Donauwörth, in 1801 capellmeister of Augsburg Cathedral. He wrote sacred compositions, small theoretical pamphlets, and also an opera, *Die falschen Verdachte*.

Bull, (1) John, b. 1563, Somersetshire, d. March 12, 1628, Antwerp; was trained at Queen Elizabeth's Chapel under William Blitheman, became organist of Hereford Cathedral in 1582, and afterwards Master of the children. In 1586 he took his degree of Mus. Bac. of Oxford, and in 1592 that of Mus. Doc. both at Cambridge and Oxford. In 1591 he is said to have become organist of the Chapel Royal, and in 1596 Music Professor at Gresham College, with special permission to lecture in English instead of Latin. He married in 1607, and, in conformity with the statutes, had to resign his post there. He became organist of Antwerp Cathedral in 1617. B. enjoyed the highest fame as an organist, and was a sound contrapuntist; of his compositions only scholastic pieces and variations for the virginals, an anthem, and some canons have been preserved. A number of his pieces have been republished in Pauer's "Old English Composers."—(2) Ole Bornemann, b. Feb. 5, 1810, Bergen (Norway), d. Aug. 17, 1880, at his country seat, Lysoén, near Bergen. He was a famous, though somewhat eccentric violin virtuoso, whose capricious playing often brought on him the reproach of charlatanism. In 1829 he went to Cassel, against the wish of his parents, in order to become Spohr's pupil, but soon discovered that they were not suited to each other, and was induced to follow Paganini to Paris to appropriate to himself the more sympathetic manner of the latter. In Paris all his goods, even his violin, were stolen, and in despair he threw himself into the Seine, but was soon taken out; a rich lady received and nursed him, and he even had a present made to him of a new violin (a Guarneri). From that time he began his many wanderings through Italy, Germany, Russia, Scandinavia, North America (1844), France, Algeria, and Belgium. In 1848 he returned to Bergen and founded a national theatre, but quarrelled with the town authorities, and went away in 1852, once again to North America, where he purchased large tracts of land in Pennsylvania and founded a Norwegian colony, which, however, failed, and brought him to ruin. On his return to Europe, he travelled once more through France, Spain, Germany, and then retired to Bergen, but afterwards paid several visits to America. As a composer for his instrument, B. wrote much

that is interesting and piquant, especially fantasies on Northern themes.

Bülow, Hans Guido von, a highly intellectual musician, eminent pianist and conductor, b. Jan. 8, 1830, Dresden, became at the age of nine a pupil of Fr. Wieck for the pianoforte, and of Eberwein for harmony. In 1848 he went to Leipzig University to study jurisprudence, but at the same time worked at counterpoint under Hauptmann. In 1849, excited by the political events, he went to Berlin, and, as contributor to the *Abendpost*, adopted Wagner's theories, whose "Die Kunst und die Revolution" appeared at that time. A performance of *Lohengrin* at Weimar matured his resolve to devote himself entirely to music, and in spite of his parents' opposition, he hastened to Zürich, the place of refuge of the master who had been banished on account of his political convictions, and there, from 1850-51, he received hints in the art of conducting. After B. had won his spurs as theatre conductor in Zürich and St. Gall, he betook himself to Liszt at Weimar, who gave the final touches to his pianoforte playing, which already showed mastery of a high order. In 1853 he made his first concert tour through Germany and Austria; his success was not exactly brilliant, but ever on the increase. A second tour followed in 1855, and ended at Berlin with Bülow's appointment as principal pianoforte teacher at the Stern Conservatorium (in Kullak's place). In 1857 he married Liszt's daughter, Cosima. In 1858 he was named royal court pianist, and in 1863 the degree of Dr. Phil. was conferred on him by the University of Jena. Meanwhile Wagner had found in King Ludwig of Bavaria a distinguished patron, who now drew B. to Munich, and first as court pianist; but in 1867, after a short stay at Basle, giving lessons and concerts, he was appointed court capellmeister and director of the reorganised Royal School of Music. Although active here only for a short period, he exercised great influence on music in Munich. Domestic misunderstandings led in 1869 to a separation, and B. left the city. For several years he settled in Florence, and by establishing regular concerts and performances of chamber music there successfully spread a knowledge of German music in Italy. From 1872, frequently changing his place of residence, he has been recognised as an interpreter of classical pianoforte works, and received everywhere with enthusiasm as a master belonging to the whole of Europe. Even on the Americans he lavished artistic pleasure from his horn of plenty, playing (1875-76) at no less than 139 concerts. On the 1st of January, 1878, he was appointed capellmeister of the court theatre at Hanover (successor to K. L. Fischer), but disputes with the intendency with regard to the competency of some of the artists, led to a rupture, already at the end of two years. On October 1, 1880, he became "Hofmusik-Intendant" to the Duke

of Meiningen, soon raised the orchestra there into one of the first rank, and undertook concert tours with it through Germany, achieving phenomenal success. The excellence of the orchestra consisted not so much in striking artistic ability of the individual members as in subordination of the players to the authority of the conductor, a subordination without example, and well worthy of imitation; by means of it he was able to display to the full his congenial comprehension of the standard classical works. Unfortunately, B. resigned his post in the autumn of 1885, whereupon the band was reduced, while B. displayed elsewhere his qualities as a conductor—at Petersburg (Philharmonic Concerts), Berlin (Philharmonic Concerts), etc., developing at the same time increased activity as a teacher (at the Raff Conservatorium, at Frankfort-on-Main, and at Klindworth's Conservatorium, Berlin, a month at each institution every year). In August, 1882, and for the second time, B. married; this time with the Meiningen court actress, Fräulein Marie Schanzer. Since 1888 B. has resided at Hamburg, where he established a new concert society (the Subscription Concerts), which naturally was held in the highest consideration. There are many pianists, of high importance too, who go in triumph through the world, but B. is not one of the kind. He not only impresses, but instructs; he is a missionary of true, genuine art, and plays, therefore, from preference, classical music. His *répertoire* is, nevertheless, the most extensive of all pianists, and includes everything of importance which the rising generation has produced. Of new works he is an influential critic—the pieces which he has once played in public have free course. B. always plays by heart, and conducts also without book (he was the first to set the fashion); his memory is without example. The special characteristics of his playing are a finish even to the most minute details, a worthy pattern, but by no means easy to imitate, a thorough entering into the spirit of the work which he has to interpret, technical perfection and smoothness; but he is less imposing in the matters of strength and nobility. He has been active as a composer of pianoforte pieces, songs, and some orchestral works, which all display a well-trained mind and refined feeling. Of high artistic value are the classical works which he has edited (Beethoven's pianoforte works from Op. 53, Cramer's Studies with admirable instructive comments, etc.).

Bullas, Paul, distinguished opera singer (baritone), b. Dec. 19, 1847, at Birkholz Manor (Priegnitz), pupil of G. Engel; was engaged at Lübeck (1868), Cologne, Cassel, then at Dresden (1876-89), and is now at the Berlin Hofoper.

Bungert, August, b. March 14, 1846, Mülheim on Ruhr, received there his first instruction on the pianoforte from F. Kufferath, then

attended the Cologne Conservatorium, and for further training went to Paris for four years, where Mathias took an interest in him. In 1869 he became musical director at Kreuznach, then at Carlsruhe; and from 1873 to 1881 lived in Berlin (where once again he diligently studied counterpoint under Kiel), and has resided, since 1882, at Pegli near Genoa. B. is a highly talented composer. His pianoforte quartet (Op. 18) won the prize offered by the Florentine Quartet in 1878; besides, he has published pf. pieces, variations (Op. 13), songs (among which many to words by Carmen Sylva from her "Lieder einer Königin), quartets for male voices, overture to *Tasso*, "Hohes Lied der Liebe," symphonic poem "Auf der Wartburg," and in 1884 produced at Leipzig a comic opera—*Die Studenten von Salamanka*. Of his great tetralogy, "Homerische Welt" (1, Circe; 2, Odysseus; 3, Nausikaa; 4, Odysseus-Heimkehr), the third part is printed. A drama (*Hutten und Sickingen*) was produced at Kreuznach and Bonn.

Bunting, Edward, b. Feb. 1773, Armagh, Ireland, d. Dec. 21, 1843, Belfast. B. has the merit of having collected and preserved for posterity the melodies of the immortal Irish bards, and in this he was assisted by then still living harpers of distinction (O'Neill, Hempson, Fanning, and others). His collections appeared in three volumes (1796, 1809, and 1840).

Buonamici, Giuseppe, eminent Italian pianist, b. Feb. 12, 1846, Florence; received his first musical instruction from his uncle, Gius. Ceccherini, and in 1868 studied at the Munich Conservatorium under Bülow and Rheinberger with such success that after two years and a half he was engaged at the same institution as teacher for advanced pianoforte playing. In 1873 B. returned to Florence as conductor of the Florentine Choral Union "Cherubini," and founded afterwards the Florentine Trio Union. While in Munich B. wrote a concert overture, a stringed quartet (which met with Wagner's approval), pf. pieces, and some songs, all of which appeared in print. Specially worthy of mention is B.'s selection of fifty studies from Bertini as a preparation for Bülow's edition of Cramer's Studies.

Buononcini. (See BONONCINI, 2.)

Buranello. (See GALUPPI.)

Burbure, Léon Philippe Marie Chevalier de B. de Wesembeek, b. Aug. 16, 1812, Termonde (East Flanders), d. Dec. 8, 1889, Antwerp; a wealthy Belgian nobleman, Benedictine monk, first-rate connoisseur and himself an able musician; in 1862 member of the Brussels Academy. B. wrote, and in part published, a number of sacred compositions, also orchestral works, chamber-music, etc., likewise monographs on the old Antwerp community of musicians of St. Jacob and St. Maria Magdalena, on claviers and lute makers at Antwerp

from the 16th century, on Ch. L. Hanssens, C. F. M. Bosselet, and Jan van Okeghem, also on the Belgian Cecilian Society. His works are of high value. B. has also drawn up an excellent catalogue of the Antwerp historical museum.

Burck. (See BURCK.)

Burci. (See BURTIUS.)

Bürde-Ney, Jenny, celebrated stage singer (dramatic soprano), b. Dec. 21, 1826, Grätz, d. May 17, 1886, Dresden; daughter of a singer to whom she owed her first training, made her *début* in 1847 at Olmütz, and sang afterwards at Prague, Lemberg, in 1850 at the *Kärntnertheater*, Vienna, 1853 at Dresden, 1855–56 London, and appeared also at Berlin, Hanover, etc. In 1855 she married the actor, E. Bürde, and retired from the stage in 1867.

Burette, Pierre Jean, b. Nov. 21, 1665, Paris, d. May 19, 1747, as Professor of Medicine at the Paris University, member of the Academy, etc.; wrote learned notices of Greek music, all of which are preserved in the memoirs of the "Académie des Inscriptions" (vols. 1–17). B. was of the opinion that polyphonic music was unknown to the ancients: the attempt at the present day (by Westphal) to show the contrary has met with but little success.

Bürgel, Konstantin, b. June 24, 1837, Liebau (Silesia), pupil of M. Brosig at Breslau, and of Fr. Kiel at Berlin; was from 1869 to 1870 pianoforte teacher at Kullak's Academy, Berlin; he lives there now as a private teacher of music. His compositions (chamber-music, overtures, etc.) deserve mention.

Burgk, really Joachim Moller (Müller), named Joachim a B. (Burg, Burck), b. about 1541, Burg, near Magdeburg; about 1566 organist at Mühlhausen (Thuringia), where he d. May 24, 1610. He was one of the most distinguished old Protestant Church composers. His Passions, Nicene Creed, Te Deum à 4, Communion Service, besides Cantiones (of the Villanella kind), German songs, and sacred odes (of the Villanella kind) to poems of the Mühlhausen Superintendent, Helmbold, have been preserved in prints of the years 1550–1626.

Burgmüller, (1) Joh. Friedrich Franz, b. 1806, Ratisbon, d. Feb. 13, 1874, Beaulieu, France (Seine-et-Oise); was a popular composer of light pianoforte music.—(2) Norbert, b. Feb. 8, 1810, Düsseldorf, brother of the former, pupil of Spohr and Hauptmann at Cassel, composed orchestral and chamber works which showed talent; but he died already on May 7, 1836, Aix-la-Chapelle.

Burkhard, Joh. Andr. Christian, a minister and school inspector at Leipheim (Swabia), published in 1832 at Ulm a small musical lexicon, and in 1827 a Method of thorough-bass.

Burla (Ital.), a farce.

Burlesco, m., **Burlesca**, f. (Ital.), burlesque, facetious, comic, merry.

Burletta (Ital.), a burlesque, a whimsical farce.

Burney, Charles, celebrated musical historian, b. April 7, 1726, Shrewsbury, d. April 12, 1814; pupil of Baker at Chester, then of his brother James B. at Shrewsbury, and finally of Arne in London. In 1749 he received a post as organist at London (St. Dionis Backchurch). In 1750 he wrote, for Drury Lane Theatre, music to the three dramas, *Alfred*, *Robin Hood*, and *Queen Mab*; but his health would not allow of such strained activity, and he therefore took a post as organist at Lynn Regis (Norfolk). In 1760 he returned to London, and brought out some pianoforte concertos of his own composition with great success, and produced a new stage work at Drury Lane Theatre—*The Cunning Man*—music and libretto adapted from Rousseau's *Devin du Village*. In 1769 the University of Oxford conferred on him the degrees of Bachelor and Doctor of Music. His exercise (an Anthem) was often performed afterwards at Oxford, and was produced at Hamburg under the direction of Ph. E. Bach. From the time of his residence at Lynn Regis B. collected materials for a History of Music, and in 1770 he was induced to make a tour of investigation through France and Italy, which was followed by a second in 1772 through the Netherlands, Germany, and Austria. The results of these journeys, in so far as they concerned the music of the time, were published in diary form—"The Present State of Music in France and Italy, etc." (1771), and "The Present State of Music in Germany, the Netherlands, and United Provinces, etc." (1773). In 1776 appeared the first volume of his "General History of Music," at the same time as Hawkins' complete work; the fourth and last volume appeared in 1789. In that year he was appointed organist at Chelsea College, and passed the remainder of his life in that institution. Besides the writings named, there are also: "A Plan for a Music School" (1774), "Account of the Musical Performances in Westminster Abbey in Commemoration of Handel" (1785), the musical articles for Rees' "Cyclopaedia," and some subordinate non-musical works. B. published also, "La musica che si canta annualmente nelle funzione della settimana santa nella cappella Pontificia, composta da Palestrina, Allegri e Bai" (1784). He also wrote and published sonatas for pf. and for violin, flute duets, violin concertos, cantatas, etc. Miss B., authoress of the novel "Evelina," was his daughter.

Buroni. (See BORONI.)

Burtius (Burci Burzio) Nicolaus, b. 1450, Parma, d. there about 1520. He was the author of "Musices Opusculum," printed by Ugone de Rugeriis at Bologna in 1487, the

oldest work containing printed measured music (cut on wood-blocks).

Busby, Thomas, b. Dec. 1755, Westminster, d. May 28, 1838. He was organist at various London churches, and took his degree of Mus. Doc. at Cambridge in 1801. He was a diligent and prolific composer of dramatic and other music, but was not gifted with originality. His "History of Music" was compiled from Burney and Hawkins. He wrote, besides, "A Dictionary of Music" (1786); "A Grammar of Music" (1818); "A Musical Manual, or Technical Directory" (1828); "Concert-room and Orchestra Anecdotes" (1825); *The Monthly Musical Journal* (four numbers, 1801), etc.

Busi, (1), Giuseppe, esteemed Italian organist and theorist, b. 1808, Bologna, d. there March 14, 1871. He was trained by Palmerini (harmony) and Tomm. Marchesi (counterpoint), but learnt most by himself, for he copied a large collection of works by composers of Bologna, from 1500 to 1800. In spite of a successful venture, he gave up opera writing, devoted himself to sacred music and to teaching; for many years he was professor of counterpoint at the Liceo Musicale, Bologna. His "Guida allo Studio del Contrappunto Fugato" remained in manuscript. His son—(2) Alessandro, b. Sept. 28, 1833, Bologna, likewise an excellent contrapuntist, succeeded his father as teacher at the Conservatorio.

Busnois, Antoine, really de Busne, important contrapuntist of the first Netherland School, was appointed in 1467 chapel singer to Charles the Bold of Burgundy; he died in 1481. Only a few of his works have come down to us, viz., three chansons in Petrucci's "Canti CL." (1503), and in manuscript two Magnificats, one mass (*Eccce Ancilla*), and a few small pieces at Brussels, several masses in the pontifical chapel at Rome, and detached motets and chansons scattered in various libraries.

Busoni, Ferruccio Benvenuto, highly gifted pianist and composer, b. April 1, 1866, Empoli, near Florence (of a German mother), pupil of W. A. Remy (Dr. Mayer), at Gratz. Already in 1881 he passed the test and became a member of the Philharmonic Academy at Bologna. His technical ability as a pianist is great, and he can improvise on given themes. In 1888 he accepted a post as teacher at the Helsingfors Conservatorium, and exchanged the same in 1890, when he won the Rubinstein prize, for a professorship at the Moscow Conservatoire. The best works of B., which have appeared (two stringed quartets, an orchestral suite, many pianoforte pieces, Variations and Fugue, Op. 22), justify great expectations of his talent as a composer.

Busshop, Jules Auguste Guillaume, b. Sept. 10, 1810, Paris, of Belgian parents, who already returned in 1816 to Bruges, where B. grew up, and by the study of the works of

Albrechtsberger and Reicha became a self-taught composer. His patriotic cantata, *Das belgische Banner*, obtained a prize in 1834. He produced, besides, numerous sacred compositions and choral works with and without orchestra, also symphonies, overtures, etc., and an opera, *La toison d'or*. A grand Te Deum was produced at Brussels in 1860 with great success, and a symphony in F, and several overtures, etc., of his have been given with like results at the Concerts Nationaux lately established at Brussels.

Bussler, Ludwig, an esteemed theorist, b. Nov. 26, 1838, Berlin, son of the painter and author, and privy counsellor, Rob. Bussler, and on his mother's side, grandson of C. A. Bader (q.v.). He received his first musical instruction as chorister boy from v. Hertzberg, and afterwards training in theory from Grell, Dehn, and Wieprecht (instrumentation), without, however, appropriating to himself the method of any one of these, but studying in an independent spirit the various methods from Zarlino down to the most recent period, and selecting the best from all. In 1865 B. became teacher of theory at the Ganz School of Music, in Berlin. For some time he was actively engaged as conductor (capellmeister) in 1869 at the Memel Theatre), and since 1879 has taught at the Stern Conservatorium. Since 1883 B. has also been one of the musical critics of the *National Zeitung*. The writings of B., on account of their thoroughly practical tendency, are much in vogue. They are as follows: "Musikalische Elementarlehre" (1867; third ed., 1882), "Praktische Harmonielehre in Aufgaben" (1875; second ed. 1885), "Der strenge Satz" (1877), "Harmonische Übungen am Klavier" (without year of publication), "Kontrapunkt und Fuge im freien Tonsatz" (1878), "Musikalische Formenlehre" (1878), "Praktische musikalische Kompositionslehre: I. Lehre vom Tonsatz (1878); II. Freie Komposition" (1879), "Instrumentation u. Orchestersatz" (1879), "Elementarmelodik" (1879), "Geschichte der Musik" (six reports, 1882), "Partiturenstudium" (Moldulationslehre" (1882).

Bussmeyer, (1) Hugo, b. Feb. 26, 1842, Brunswick, pupil of Litloff and Methfessel, went in 1860 to South America, appeared as a pianist at Rio de Janeiro, visited Chili, Peru, etc., and also published some pf. pieces. In 1867 he visited New York and Paris, where he gave concerts with success; after his return to America he settled down in New York. B. is author of a pamphlet, "Das Heidentum in der Musik" (1871).—(2) Hans, b. March 29, 1853, Brunswick, brother of the former, pupil at the Royal School of Music at Munich, was for some time with Liszt, made concert tours (1872-74) as a pianist in South America, residing for some length of time in Buenos Ayres. After his return, in 1874, he was appointed teacher

at the Royal School of Music at Munich; in 1878 he married the singer, Math. Wekerlin, and since the autumn of 1879 has been the conductor of the Munich Choral Union, of which he was the founder.

Buths, Julius, distinguished pianist and composer, b. May 7, 1851, Wiesbaden; he was the son of an oboe player, who gave him his first musical instruction. He attended the Cologne Conservatorium as pupil of Hiller and Gernsheim; and after conducting the Cecilia Union at Wiesbaden for two years, won the Meyerbeer Scholarship, and continued his studies under Kiel (1872), and journeyed to Italy for the purpose of gaining further musical knowledge. On account of ill health he lived for some time with his parents, and then in Paris, Breslau, and in 1875 became conductor of the musical society at Elberfeld. In 1889 he was appointed successor to Tausch as musical director at Düsseldorf.

Buttstedt, Joh. Heinrich, b. April 25, 1666, Bindersleben, near Erfurt, d. Dec. 1, 1727, as cathedral organist at Erfurt; an excellent organist, pupil of Pachelbel, composed church music, fugues, preludes for clavier, etc. But he owes his fame to the pamphlet, "Ut re mi fa sol la, tota Musica et Harmonia Æterna," or "Neu Eröffnetes Altes, Wahres, Einziges, und Ewiges Fundamentum Musices" (cir. 1716), which was an attack on Mattheson's "Neu Eröffnetes Orchester," and with some skill sought to uphold solmisation; but the arguments were thoroughly demolished by Mattheson in his "Beschütztes Orchester" (1717).

Buus, Jacques (Jachet) de, Netherland contrapuntist of the 16th century, probably born at Bruges, where the name "de Boes" occurs about the year 1506. In 1541 B. was elected as second organist of St. Mark's, Venice, but owing to the small salary (eighty ducats), he gave up this post and went to Vienna, where he became organist (1553-64) of the court chapel. Two books of "Ricerari" and two of "Canzoni Francesi," and a book of "Motetti" by B. have been preserved (printed 1547-50). The motets to be found in various collections of works, and only marked Jachet, Jacques, Jaches, Giacche, Jaquet, Giachetto, are not by B., but by Berchem (q.v.).

Buxtehude, Dietrich, celebrated organist, b. 1637, Helsingör, where his father, Joh. B. (d. Jan. 22, 1674), who most probably trained him, was organist. Already in 1668 B. obtained the important post of organist at the Marienkirche, Lübeck, which he held until his death, May 9, 1707. In 1673 he established the "Abendmusiken," which soon acquired great fame; these were grand sacred concerts after the afternoon service of the five Sundays before Christmas, and for these he always wrote new works. It is well known how Bach made the pilgrimage on foot from Arnstadt to Lübeck, in

order to hear and to learn of him. The organ works of Buxtehude have recently been published by Ph. Spitta in a complete critical edition. Some "Choral-Bearbeitungen" had already been made known by S. Dehn, Commer, and others; it was, however, not in these, but in his free organ compositions, that B. showed himself to best advantage. Of his vocal works a number of cantatas are to be found in the royal library at Berlin and in the town library at Lübeck, and several of these were printed in the 17th and 18th years of the "Monatshefte für Musikgeschichte." The so-called "Abendmusiken" are said to have been printed from 1673 to 1687, but hitherto have not been found. The only printed works of B. which have been discovered are: five wedding arias, seven sonatas for violin, gamba, and cembalo, "Die Fried- und Freudenreiche Heimfahrt des Alten Simeons" (1674, on the occasion of his father's death), "Die Hochzeit des Lammes" (1681), "Castrum doloris," and "Templum honoris" (1705).

Buzola, Antonio, b. 1815, Adria, d. March 20, 1871, Venice; son of the director of church music for many years in his native town, from whom B. learnt to play on various instruments, and with whom he also studied composition. He was afterwards a pupil of Donizetti at Naples. B. produced with success some operas (*Foramondo*, *Mastino*, *Gli Avventurieri*, *Amleto*, and *Elisabetta di Valois* or *Don Carlos*) at Venice, and thus became known. After making long journeys for the purpose of widening his knowledge, he became Perotti's successor as chief maestro of St. Mark's, Venice. Besides the operas named (a sixth he left

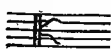
unfinished), B. wrote several masses (a requiem), also cantatas and many small vocal pieces.

Byrd (also written Bird, Byrde, Byred), William, b. about 1538, London, d. July 4, 1623; was, in 1554, chorister of St. Paul's Cathedral, pupil of Tallis, in 1563 organist at Lincoln, in 1569 Gentleman of the Chapel Royal. In 1575 a patent was granted to B. and his master, Tallis, for twenty-one years, for printing and selling music and music paper; but, after Tallis's death (1585) the patent became the sole property of B. He is, perhaps, the most distinguished of English Church composers. Féti's names him the Palestrina or Orlando Lassus of the English. Of his works printed by himself by virtue of his patent, and also by his assignee, Thomas Easte, a large number have been preserved: "Cantiones (sacræ)" (1575, with some by Tallis); "Psalmæ, etc." (1587); "Songs of Sundrie Natures, etc." (1589); two books, "Sacra Cantiones" (1589, 1591); two books, "Gradualia ac Sacra Cantiones" (1607; 2nd ed. 1610); "Psalmes, etc." (1611). He also wrote three masses, all of which were printed, but only a single copy of the third is known to exist. Some English collections of the 16th century contain pieces by B. The so-called "Virginal Book of Queen Elisabeth" in the Fitzwilliam Museum at Cambridge contains seventy organ and clavier pieces by B., and Lady Nevill's "Virginal Book," twenty-six. A number of his pieces have been republished in Pauer's "Old English Composers."

Byzantine Music. (See JOHANNES DAMASCENUS, BRYENNIUS, LAMPADARIUS, CHRYSANTHOS.)

C.

C, the name of the third note of the musical alphabet, and indeed one of the notes which, since the invention of staves (10th century), have served as clefs to determine the meaning of the lines. The letters selected for clefs were those under which lay the semitone, *i. e.* *f* and *c* (*e-f*, *b-c*), so as to warn the singer of the difference between the whole and the half tone; this plan was strengthened by drawing coloured lines: *f*, red, *c*, yellow). From the 11th to the 13th century, the meaning of the *f*- and the *c*-clef was not as yet restricted to small *f* and once-accented *c* (*c'*), but indicated equally well once-accented *f* (*f'*) and small *c*; and then the colour occurred in a space. The form of our *c*-clef

 has been gradually evolved from a real *c* :



A vocal part-book marked **C**. means *Cantus* (*Discantus*); *c* 1, *c* 2 are first, and second soprano.

For *c* *solfaut*, *c* *faut*, *cc* *solfa*, *cf*. **SOLMISATION.** In Italy, Spain, etc., the first note **C** is simply called *do*, in France *ut* (q.v.).

C, **C**, and in old publications even **D**, are time-signatures (q.v.); the *c* is really a half circle (**C**).

C, as abbreviation, means (1), *con* (with); *c. b.* = *col basso*, with the bass; *c. 8^{va}* = *coll' ottava*, with octaves; (2), *cantus* (*c. f.* = *cantus firmus*); (3), *capo* (*d. c.* = *da capo*, from the beginning).

Cabaletta, really *cavatinetta* (Ital.), small aria.

Caballero, Manuel Fernandez, b. March 14, 1835, Murcia, pupil of Fuertes and Eslava at the Madrid Conservatorio. He is one of the most popular Spanish composers of *zarzuelas* (operettas); and he has also written sacred music.

Cabo, Francisco Javier, b. 1768, Naguera, near Valencia, d. 1832; was in 1810 chapel singer, 1816 organist, and 1830 maestro di cappella of the cathedral at Valencia. He was one

of the modern Spanish church composers of note (masses, vespers, etc.).

Caccia (Ital.), hunting, hence, *corno di C.*, oboe *di C.* (See HORN, OBOE, etc.).

Caccini, Giulio, b. about 1550, Rome (hence called Giulio Romano); pupil of Scipione della Palla for singing and lute-playing; went in 1565 to Florence, where he died about 1615. C. was one of the founders of the modern style of music, the style of our time, the nature of which is accompanied melody: his "Nuove Musiche" (1602) gave to it its first distinguishing name. At the meetings of artists and literati at the houses of Bardi and Corsi (q.v.) in Florence, the new style was discussed in a sober manner. It was a question of helping to its rights a text overlaid with contrapuntal confusion of vocal parts, and of giving to it greater pathos and expression by means of simple musical declamation. Thus arose recitative, from which, by an increase of musical expression, was evolved the aria, and this proved also the germ of the new art form of the opera: the new style made its way at the same time into the church. Caccini's earliest compositions were madrigals, of no special value, in the old polyphonic style; it was only after intercourse with Galilei and Peri, at the houses of Bardi and Corsi, that he was urged into the new path by the following of which he indeed quickly acquired extraordinary fame. His first work in the new style was "Il combattimento d'Apolline col serpente" (1590), the poem by Bardi; then followed "Daphne," poem by Rinuccini, written in collaboration with Peri (1594); Rinuccini's *Eurypidee* ("Tragedia per Musica," 1600, published by R. Eitner, with accompaniment from written-out figured bass, 1881); "Il Rapiimento di Cafalo" (1597, printed 1600); "Le Nuove Musiche" (madrigals for one voice with bass, 1602); "Nove Arie" (1608) and "Fuggiloto Musicale" (madrigals, sonnets, etc., 1614).

Cachucha, a Spanish dance resembling the *Bolevo*.

Cadaux, Justin, b. April 13, 1813, Alby (Tarn), d. Nov. 8, 1874, Paris; composer of comic operas, pupil of the Paris Conservatoire, from which, however, he was dismissed for irregularity. He lived for a long time in Bordeaux, afterwards in Paris, and for a time in London.

Cadeac, Pierre, French contrapuntist of the 16th century, choir-master at Auch. Of his compositions, masses and motets were published separately at Paris, 1555-58 (Le Roy & Ballard), as well as detached works scattered in collections of that period.

Cadence (Ital. *cadenza*; Fr. *cadence*), an harmonic turning-point forming a rest or close. A *perfect C.* is the same as a full close, an *imperfect C.* as a half-close. The plagal C. (subdominant-

tonic) is, however, also named imperfect, and the *great C.* (tonic—under-dominant—upper-dominant—tonic) perfect. (See CLOSE.) A *suspended C.* (pause) in concertos with orchestra, sonatas, etc., is a break in the middle of the C., as a rule, on the chord of six-four (q.v.) of the tonic, followed by a more or less extended flourish, in which the virtuoso generally has to grapple with the most formidable difficulties. Formerly (up to the end of last century), at the suspended cadence, artists improvised on themes of the work which they were playing. Beethoven preferred to prescribe to the virtuoso what he should play at this point, and wrote special "cadenzas" (for this was the name given to the insertions themselves) for his earlier concertos. In his $e\flat$ concerto, the cadenza was, from the outset; organically connected with the whole movement. Nevertheless, pianists nowadays prefer to introduce, at any rate into the other concertos, cadenzas of their own (but no longer improvised ones) instead of those provided by the composer: Moscheles, Reinecke, and others, have published such cadenzas. In Schumann's pianoforte concerto, and other modern works, the C. forms an integrant part of the movement.

Cadence brisée (Fr.), an abrupt shake; it begins with the upper auxiliary note, but is not, like the *cadence pleine*, preceded by it as a long *appoggiatura*.

Cadence évitée (Fr.), lit. "avoided cadence." A dissonant chord followed by another dissonant chord instead of the expected consonant triad.

Cadence imparfaite (Fr.), an imperfect cadence, a half close (tonic-dominant).

Cadence interrompue (Fr.), an "interrupted cadence."

Cadence irrégulière (Fr.), the same as CADENCE IMPARFAITE.

Cadence pleine (Fr.), (1) a shake which is preceded by the upper auxiliary note as a long *appoggiatura*. (2) A dissonant chord followed by a consonant chord.

Cadence d'inganno, or *Cadanza finta* (Ital.), a deceptive cadence.

Cæsura (Lat.), a pause; metrical break.

Cafaro, Pasquale, eminent Italian composer, b. Feb. 8, 1706, San Pietro, Galantina, near Lecce (Naples); pupil of Leonardo Leo at the Conservatorio della Pietà, Naples, where he died Oct. 23, 1787. He wrote oratorios, cantatas, and other church works, as well as operas; his *Stabat Mater* (Canon à 2 with organ) deserves special mention. (See CAFFARELLI.)

Caffarelli, really Gaetano Majorano, famous castrato, b. April 16, 1703, Bari, d. Nov. 30, 1783, Santo Dorato, near Naples; was discovered and trained by Cafaro (q.v.), and, to

do the latter honour, called himself C. Cafaro afterwards sent him to Porpora, who at the end of five years dismissed him as a singer of the first rank. After he had acquired great renown in Italy, he came in 1737 to London, where he did not meet with special success, but celebrated afterwards greater triumphs in Italy, Vienna, and Paris. C. was very covetous, and amassed a large fortune, with which he purchased the dukedom of Santo Dorato (from which time he also bore the title of *Duca*), and built a grand palace with the proud inscription, "Amphion Thebas, ego domum." C. excelled in pathetic song, and possessed also immense skill in coloratura, especially in chromatic runs,



which he seems to have been the first to cultivate.

Caffi, Francesco, Italian writer on music, b. 1786, Venice, d. there, 1874; was advocate at the Court of Appeal in Milan until 1827, from which time he lived privately in Venice occupied with the study of the history of music. His principal work is "Storia della Musica Sacra nella già Capella Ducale di San Marco in Venezia dal 1318 al 1797" (1854-55, 2 vols.). We are also indebted to him for monographs on Zarlino (1836), Bonaventura Furnaletto (1820), Lotti, Benedetto Marcello (in Cicognia's "Veneziani Inscrizioni" and Giammateo Asola, 1862). A "History of the Theatre" remained unfinished.

Caffiaux, Dom Philippe Joseph, Benedictine monk of the congregation of St. Maur, b. 1712, Valenciennes, d. Dec. 26, 1777, at the abbey of St. Germain des Prés, Paris; he was the author of a somewhat voluminous history of music, the publication of which was advertised in 1756, but not carried out. Fétis discovered the manuscript in the Paris "Bibliothèque," and highly extols it.

Cagniard de la Tour, Charles, Baron de, b. May 31, 1777, Paris, d. there, July 5, 1859, celebrated natural philosopher and mechanician, member of the Académie, etc.; was the ingenious improver of the syren (q.v.), which he transformed into an instrument recording with precision the vibration numbers of sounds.

Cagnoni, Antonio, favourite Italian opera composer, b. Feb. 8, 1828, Godiasco (Voghera), pupil of the Milan Conservatorio. His *Don Bucefalo*, written before leaving the Conservatorio (1847), became part of the *répertoire* of the Italian stage. Up to the present he has written about twenty operas. In 1886 he became maestro di cappella of Santa Maria Maggiore at Bergamo.

Cahen, Ernest, b. Aug. 18, 1828, Paris,

pupil of the Conservatoire, pianist and music teacher in Paris, composed a few operettas, etc.

Caillot, Joseph, distinguished French actor and opera singer (tenor-baritone) at the Paris "Comédie Italienne," b. 1732, Paris, d. there Sept. 30, 1816.

Caimo, Joseffo, madrigal composer of the second half of the 16th century, published 568-85, four books of madrigals (à 5), and one book (à 5-8), also two books of canzonets (à 4).

Ça ira, celebrated song (*Carillon national*) of the French Revolution, 1789, words by a street-singer of the name of Ladré, melody by Bé-court, drummer at the Grand Opéra; begins

Caisse roulante (Fr.), long side-drum. (*See DRUM.*)

Calamus (Lat.), also *calamellus*, reed, reed-flute; the French *chalumeau* and the German *Schalmei* are derived from this word.

Calando (Ital.), decreasing in loudness, also rapidity. It has also the meanings of *diminuendo* and *ritardando* combined.

Calandrone, an Italian flute used by peasants.

Calascione (*Colascione*, Fr. *colachon*), an instrument with finger-board similar to the mandoline, in use in Lower Italy; it is struck with a plectrum.

Calata, old Italian dance of quiet movement, and in binary time.

Calcando (Ital.), hurrying the time.

Calcant (Ger.), bellows-treader.

Caldara, Antonio, a prolific, and in his time highly appreciated, composer, b. 1670, Venice; became in 1714, after many years' residence at Bologna and Mantua, imperial chamber-composer at Vienna; from Jan. 1, 1716, vice-capellmeister (J. J. Fux was chief capellmeister), and died at Vienna, Dec. 28, 1736, at the age of 66. C. wrote no less than sixty-six operas and serenades, twenty-nine oratorios (nearly all of them at Vienna), besides much church and chamber music.

Calegari, (1), Francesco Antonio (Calegari), Franciscan monk, b. at Venice; about 1702 maestro di cappella at the great Minorite monastery at Venice, 1703-1724 maestro at Padua, where G. Rinaldi and Vallotti became his successors in 1729. In addition to various church compositions, C. wrote "Ampia Dimostrazione degli Armoniali Musicali tuoni." Vallotti and Sabbatini knew his manuscript, and made use of it. (—2) Antonio, b. Oct. 18, 1758, Padua, d. there July 22, 1828, brought out (1779-89) four operas at Modena and Venice, lived during the early years of the present century at Paris, where he published a French

edition of his method of composition for non-musicians, "L'Art de Composer, etc.," 1802; 2nd ed. 1803; previously in Italian (under title "Gioco Pittagorico, 1801). He afterwards returned to Padua, where he became first organist and maestro di cappella of San Antonio. C. wrote six psalms in the style of B. Marcello (but without his genius), a continuation of the latter's "Estro Poetico." After his death, his "Sistema Armonico" was published with notes by Melch. Balbi, 1829, and another posthumous work, a Method of Singing, on Pacchierotti's system, "Modi Generali del Canto," appeared in 1836.

Caletti-Bruni. (See CAVALLI.)

Calkin, J. B., esteemed pianist, organist, and composer, b. March 16, 1827.

Callaerts, Joseph, famous organist and composer, b. Aug. 22, 1838, Antwerp, pupil of Lemmens at the Brussels Conservatoire, where he received the first prize in 1856; 1851-56 organist of the Jesuit College, afterwards of Antwerp Cathedral; since 1867 teacher of the organ at the Music School. He composed a symphony for the Brussels Académie (1879, which gained a prize), a pf. trio (1882, also a prize work), the comic opera, *Le Retour Imprévu* (Antwerp, 1889), masses, litanies, cantatas, organ and pianoforte works, etc.

Callcott, John Wall, b. Nov. 20, 1766, Kensington, d. May 15, 1821, Bristol; was organist of various London churches, Bachelor of Arts and Doctor of Music (Oxford), from 1806 lecturer on music at the Royal Institution (successor to Crotch). C. wrote a great number of glees and catches, also anthems, odes, etc. A collection was published in 1824 by his son-in-law, Horsley. C. intended to write a musical dictionary, and had procured the manuscript left behind by Boyce, and collected a quantity of material; but in 1797 he had not got beyond the syllabus. His only theoretical work is a "Musical Grammar" (1806). Callcott's son, William Hutchins C., b. 1807, d. Aug. 4, 1882, London, was highly esteemed as a vocal composer (songs, anthems, etc). He was also a popular arranger of pianoforte pieces.

Callinet. (See DAUBLAINE ET C.)

Calmato (Ital.), calmed, quieted.

Calore (Ital.), heat, affection. *Con calore*, with warmth, with passion.

Caloroso (Ital.), with warmth, with passion.

Calvisius, Sethus, really Seth Kallwitz, son of a labourer at Gorschleben (Thuringia), b. Feb. 21, 1556, d. Nov. 24, 1615, at Leipzig. By singing in the streets of Magdeburg for alms he was able to attend the Gymnasium, and, by giving private lessons, obtained sufficient for a visit to the Universities of Helmstedt (1579) and Leipzig (1580). In 1581 he became musical director of the Paulinerkirche at Leipzig, in 1582 cantor at the Schulpforta, and

in 1594 cantor at the St. Thomas' School and musical director of the principal churches of Leipzig. This honourable position he retained until his death, refusing all appointments to other places, as, for instance, that of professor of mathematics at Wittenberg. C. had a good theoretical training, and his works are still one of the most important sources for the state of musical instruction in his time: "Melopœia seu Melodiæ Condendæ Ratio" (1582); "Compendium Musicæ Practicæ pro Incipientibus" (1594; 3rd ed., under the title "Musicæ Artis Præcepta Nova et Facillima," 1612); "Exercitationes Musicæ Duæ" (1600); "Exercitatio Musicæ Tertia" (1611). (Cf. BOBISATION.) Of his compositions the following have been preserved: "Auserlesene teutsche Lieder" (1603); "Bicinium Libri Duo" (1612); "Der 150. Psalm" (à 12); besides a collection, "Harmoniæ Cantionum Ecclesiasticarum a M. Luthero et aliis Viris Piis Germaniæ Compositarum" (1596), and an arrangement (à 4) of Cornelius Becker's psalm melodies (1602, 1616, 1618, 1621). Manuscripts of motets, hymns, etc., are still in the library of St. Thomas' School.

Calvoer, Caspar, learned theologian, b. 1650, Hildesheim, d. 1725, as general superintendent at Clausthal; wrote "De Musica ac singillatim de Ecclesiastica eoque Spectantibus Organis" (1702), as well as a preface to Sinn's "Temperatura Practica" (1717).

Cambert, Robert, b. about 1628, Paris, d. 1677, London; pupil of Chambonnières, and for some time organist of the collegiate church, St. Honoré; became, in 1666, intendant of music to the queen-mother, Anne of Austria. C. was the true creator of the French opera, but through Lully his merit was afterwards darkened and denied. Excited by the representation of Italian operas brought about by Mazarin in 1647, Perrin sketched out a libretto for a lyrical stage piece, which he called *La Pastorale*, and which was set to music by C. (1659); the representation at the Château d'Issy was successful, and Louis XIV. interested himself in it. In 1661 followed *Ariane; ou, le Mariage de Bacchus*, and in 1662 *Adonis* (which was not produced, and is entirely lost). In 1669 Perrin received a patent for the establishment of regular operatic performances under the name, "Académie Royale de Musique." He associated himself with C., and in 1671 the first real opera, *Pomone*, came out; another one, *Les Peines et les Plaisirs de l'Amour*, was not produced, because in 1672 Lully succeeded in having the patent transferred to himself. Embittered, C. left Paris and came to London, where he was at first a military bandmaster, but became master of the music to Charles II., and died holding that post. Fragments of *Pomone* were printed by Ballard; and in a recent edition *Pomone* and *Les Peines et les Plaisirs de l'Amour*" (in "Chefs d'Œuvre

Classiques de l'Opéra Français," published by Breitkopf and Härtel) have been brought out.

Cambiata (Ital.), changing note.

Cambini, Giovanni Giuseppe, b. Feb. 13, 1746, Leghorn, d. 1825, Paris, pupil of Padre Martini; in 1770 he went, after some strange adventures, to Paris, where he met with success as a composer of ballets, and occupied the post of conductor at various theatres, but finally fell into great poverty, and died in the workhouse at Bicêtre. C. wrote with remarkable facility, and composed in very few years sixty symphonies, some of which were performed through Gossec's influence; besides, several oratorios, 144 quartets for strings, etc. From 1810-1811 he was a contributor to Geraudé's musical paper, *Tablets de Polymnie*.

Camera (Ital.), chamber. *Musica da camera*, chamber music; *sonata da camera*, chamber sonata.

Camidge, (1) John, b. about 1735, d. April 25, 1803, organist of York Cathedral for forty-seven years. He published "Six Easy Lessons for the Harpsichord."—(2) Matthew, son of former, b. 1764, d. 1844, succeeded his father at York Cathedral. He published "A Method of Instruction in Musick by Questions and Answers."—(3) John, son of the former, succeeded his father at York; the present organ was constructed chiefly under his superintendance. He died in 1859.

Campagnoli, Bartolommeo, b. Sept. 10, 1751, Cento, near Bologna, d. Nov. 6, 1827, Neustrelitz; violin pupil of Dall' Ocha (pupil of Lolli at Bologna), of Quastarobba (pupil of Tartini) at Modena; and after many years of activity as violinist in the orchestra at Bologna, he still became a pupil of Nardini's at Florence. After he had made himself known by giving concerts in various towns, he became in 1776 leader of the band belonging to the Abbot of Freising, and afterwards musical director to the Duke of Courland at Dresden, whence he undertook extensive concert tours; from 1797-1818 he was leader at Leipzig, and finally court capellmeister at Neustrelitz. Besides a great deal of chamber music, he wrote concertos for flute and one for violin; also a violin Method.

Campana, Fabio, Italian opera composer, b. Jan. 14, 1819, Leghorn, d. Feb. 2, 1882, London, where he lived for a long time. His *Esmeralda* (*Nostra Dama di Parigi*) was produced with success at St. Petersburg (1869). Besides this, C. brought out in Italy six other operas, as well as a ballet in London.

Campana (Ital.), bell.

Campanella, small bell.

Campanetta (Ital.), a set of bells, a carillon.

Campenhout, François van, b. Feb. 5, 1779, Brussels, d. there April 24, 1848; he was at first violinist at the Théâtre de la Monnaie, after-

wards a much-prized tenor there and on other Belgian, Dutch, and French stages until 1827. He afterwards devoted himself to composition at Brussels, and made a name with a series of operas, masses, Te Deums, a symphony, etc., but is specially remembered as the composer of *La Bravaçonne* (q.v.).

Campion, (1) Thomas, physician, composer and writer on music in London; published "Two Bookes of Ayres" (with lute and viols, 1610; the third and fourth books followed in 1612); a "New Way of Making Fowre Parts in Counterpoint" (1st edition, undated; 2nd edition, 1660. He also wrote many Masques and *pièces d'occasion*).—(2) François, theoribist at the Grand Opéra, Paris (1703-19); published "Nouvelles Découvertes sur la Guitare" (1705); "Traité d'Accompagnemens pour la Théorbe" (1710); "Traité de Composition selon les Règles de l'Octave" (1716), and "Additions," etc., to the works named (1739).

Campioni, Carlo Antonio, b. 1720, Leghorn, d. 1793 as court maestro, Florence. He was much admired as a violinist and as a composer of church music.

Camporese, Violante, b. at Rome, 1785, a soprano singer. She sang at Paris, Milan, etc. Made her *début* at King's Theatre, London, in 1817, and appeared at the Ancient and Philharmonic concerts. She died after 1860.

Campos, João Ribeiro de Almeida de, b. about 1770, Vizen, Portugal; in 1800 maestro at Lamego, also professor and examiner of church singing; published "Elementos de Musica" (1786) and "Elementos de Cantochão" (Elements of *Cantus Planus*, 1800; many times reprinted).

Campra, André, the most noteworthy French opera composer of the period between Lully and Rameau; b. Dec. 4, 1660, Aix (Provence), d. July 29, 1744, Versailles; was at first maître de chapelle of the cathedrals at Toulon (1679), Arles (1681), and Toulouse (1689 or 1690), then went to Paris as maître de chapelle of the collegiate church of the Jesuits, and soon after of Notre Dame. As this appointment, however, prohibited him from bringing out operas, he gave it up after having gained success with two operas which he had had performed under the name of his brother, Joseph C. (viola player at the Opéra). In 1722 he became royal *chef d'orchestre*, and director of the music page-boys. His operas were as follows: *L'Europe Galante* (1697), *Le Carnaval de Venise* (1699), *Hésione* (1700), *Aréthuse* (1701), *Tancrède* (1702), *Les Muses* (1703), *Iphigénie en Tauride* (1704, with Desmarests), *Télémaque*, *Alcine* (1705), *Le Triomphe de l'Amour*, *Hippodamie* (1708), *Les Fêtes Vénitienes* (1710), *Idoménée* (1712), *Les Amours de Mars et Vénus*, *Téléphe* (1713), *Camille* (1717), *Les Âges* (1718, ballet opera), *Achille et Déidamie* (1735); and to these may be added a number of *divertissements* and

smaller operas for court festivities at Versailles, as well as (printed) three books of cantatas (1708, etc.) and five books of motets (1706; etc.). *L'Europe Galante* and *Tancrède* appeared in new editions by Breitkopf and Härtel. (Cf. CAMBERT.)

Camps y Soler, Oscar, b. Nov. 21, 1837, at Alexandria, of Spanish parents; went with them to Florence, where he became a pupil of Döhler, and already in 1850 made his *début* as pianist. He finished his studies under Mercadante at Naples, and, after some extended concert tours, settled in Madrid. Besides various compositions (songs, pf. pieces, and a grand cantata, etc.), he has also published "Teoria Musical Ilustrada," "Metodo de Solfeo," "Estudios Filosóficos sobre la Musica," and a Spanish translation of Berlioz's "Traité d'Instrumentation."

Canarie (Fr.), a dance much in vogue in the time of Louis XIV.; a lively kind of gigue in $\frac{3}{8}$ or $\frac{3}{4}$ time, sharply accented, and with the dotted note staccatoed.

Canerizans (Lat.), retrogressive.

Candeille, Amélie Julie (Simons-C.) singer, actress, and composer, b. July 31, 1767, d. Feb. 4, 1834, Paris, daughter of Pierre Joseph Candeille, a somewhat fortunate opera composer (b. Dec. 8, 1744, Estaire, d. April 24, 1827, Chantilly). She made her *début* in 1782 as Iphigénie in Gluck's *Iphigénie en Aulide* with great success at the Paris Grand Opéra, but already in 1783 quitted this stage to go as actress to the Théâtre Français, to which she belonged until 1796. In 1798 she married Simons, the carriage-builder at Brussels, who, however, failed in 1802. She then separated from him and lived as a music-teacher in Paris, and in 1821 married a painter (Piéridé, d. 1833), for whom she procured the post of director of the drawing-school at Nîmes. Madame C. brought out, with great success in 1792, at the Théâtre Français, an operetta, *La Belle Fermière*, of which she had written words and music; she played the title-rôle, sang and accompanied herself with piano and harp. In 1807 she made a fiasco with a comic opera, *Ida, l'Ophélie de Berlin*. Of her works, the following appeared in print: three pianoforte trios, four sonatas for piano, a sonata for two pianos, the songs out of *La Belle Fermière*, and some romances and piano fantasias.

Cange, Du. (See DUCANGE.)

Cannabich, (1) Christian, b. 1731, Mannheim, d. 1798, Frankfurt, while on a journey; son of the flautist in the electoral band, Matthias C., pupil of Stamitz. C. studied for many years, at the expense of the Elector, in Italy under Jomelli, and became leader in 1765, and in 1775 capellmeister of the band at Mannheim, which, as is well known, then acquired great fame. The lights and shades, especially the *crescendo* and *diminuendo*, were first brought to perfection

under C. at Mannheim. In 1778 the court of Carl Theodor, and with it the band, removed to Munich. Cannabich's compositions (operas, ballets, symphonies, violin concertos, chamber music, etc.) were held in esteem. (2) Carl, son of the former, b. 1769, Mannheim; in 1800 succeeded his father as court capellmeister at Munich, d. March 1, 1805; he was also a capable leader, violinist, and composer.

Canniciari, Don Pompeo, composer of the Roman school, d. 1744. He wrote masses, motets, magnificats, etc. He was maestro of S. Maria Maggiore, 1709.

Canon, (1) according to present usage the strictest form of musical imitation; it consists of two or more parts progressing in a similar manner, but not simultaneously. In the *C. in the unison*, the parts actually give out the same notes, but the second (imitating) part enters a half or a whole bar, or even later still, after the first. In the *C. in the octave*, the second part gives out the melody in the upper or the lower octave. In the *C. in the fifth below*, the melody is transposed a fifth lower, and here a further distinction is made, according as the imitating part repeats all the intervals exactly, or modifies them in conformity with the ruling scale. There are, likewise, canons in the upper fifth and fourth, in the upper or under second, etc. Further changes arise from lengthening or shortening the value of the notes in the imitating part (*canon per augmentationem* or *diminutionem*), or by inversion of all intervals (*al inverso, per motum contrarium*), so that rising are answered by falling progressions; or so that the second part gives the melody backwards (*canon canonicans, crab-canon*). The Netherland contrapuntists of the 15th and 16th centuries brought the art of C. to its highest stage of development. (Cf. Ambros, "History of Music," vol. iii.; also O. Klauwell, "Die historische Entwicklung des Musikalischen Canons," 1877). In Greek the word C. means prescription, indication (rule), and the older contrapuntists were not in the habit of writing out their canons in score or parts, but merely of noting down one part and indicating the entry of the other parts, likewise pointing out the special modes of imitation by enigmatical prescriptions (Riddle C.); this inscription was called a C., the piece itself *Fuga* or *Consequenza*. The terms *Dux* (Subject) and *Comes* (Answer), which are now used for fugue—a strict, though in comparison with C. a very free form of imitation—served also for the C.; the first part was called *Guida, Proposta, Antecedente, Precedente*, and the part which followed *Consequente, Risposta*. If the parts were at the distance of half a semibreve (*Minima*), the C. was named *Fuga ad minimam*. (Cf. example in article ENTRY-SIGNS.)—(2) The old name for the Monochord, because by means of it the intervals were measured (octave = $\frac{1}{2}$ of length of string, etc.); hence the followers of

Pythagoras, whose theory of music was based on the C., were named *Canonists* in opposition to the *Harmonists* (Aristoxenos and his school), who did not lay much stress on mathematics in music.

Cantabile (Ital., "in a singing style"), full of expression, synonymous with *con espressione*. In passages marked *c*, the principal melody is always made more prominent than the accompanying parts.

Cantata, a "vocal piece," just as sonata originally meant nothing more than instrumental music. But, as the term sonata gradually acquired a fixed meaning, so was it with the term C., only with this difference, that all old forms, to which in their time the name C. was given, are still so called in spite of the restricted meaning attached to that word, whereas it would occur to no one to call a short simple prelude a sonata. By C. is now understood an important vocal work consisting of solos, duets, etc., and choruses with instrumental accompaniment. The C. differs from the oratorio and the opera by the exclusion of the epic and dramatic elements; a total exclusion of the latter is indeed impossible, as the purest lyrics occasionally rise to dramatic pathos. The art form is exhibited in the clearest manner in the department of church music (CHURCH CANTATAS). Here J. S. Bach has created types of the highest artistic beauty, and in great number, and from these it is not difficult to form a definition. The C. expresses a feeling, a mood in manifold forms, which are connected in a higher sense by this unity of mood. The solos in the church C. do not introduce various personages speaking for themselves, but in the name of the congregation; their subjectivity has, it is true, an individual colouring, but still it is a general subjectivity. Thus it happens that the ensemble and choral movements, especially the chorales, form the real core of the church cantata: the various singing characters are not sharply opposed to one another, but exalt one another mutually. If we preserve this definition of the C. for the *secular C.*, then very many works, though thus designated by their authors, are not cantatas. We find, on the one hand, works arranged in a completely dramatic fashion, and differing from the opera principally by being shorter, and by the absence of scenery. Of late the title *Lyrical Scenes* has been aptly introduced for such compositions. On the other hand, there are works of a decided epic character in which an action is developed almost entirely in narrative form; if such pieces are laid out on a grand scale, and if the subjects are Biblical, heroic, or ancient, the name *Oratorio* is more in vogue, and a better one; also for Biblical, or those in any way religious, the name *Legend*. For romantic subjects, especially if treated briefly, the term is very loose and uncertain: composers are

always in a state of perplexity, and, in fact, avoid giving any title at all. A suitable title would be *Ballad*, but this term for important forms has gone quite out of fashion. Apparently; then, there remains little to which the term C. is appropriate; but, on closer examination, there is still a considerable number of important vocal works to which it may be applied. Thus, Liszt's setting of Schiller's "An die Künstler" is a real C., and so with Brahms's *Triumphlied* and *Schicksalslied*, Beethoven's *Hymnus an die Freude* at the end of the Ninth Symphony, and many others, especially all festival cantatas. Works such as the settings of Schiller's "Glocke" (Romberg, Bruch) are indeed difficult to classify. Strictly speaking, they belong to none of the art forms named, but consist of mixed elements, like Bach's "Passions." The latter are at the same time oratorios and cantatas, and the former, scenes, ballads and cantatas. Historically considered, *Cantata*, after the invention of accompanied monody (1600), was the name for vocal solos developed at length, in which *arioso* singing of a dramatic kind alternated with *recitativo*; but this alternation was not at first a result connected with the name C., but merely the natural consequence of the extension of the piece; and in the first half of the 17th century there was no sharp distinction between *aria* and *cantata*. Carissimi introduced the name *Chamber Cantata* (*Cantata di camera*), to mark the difference from the *Church Cantata* (*Cantata di chiesa*), which, in the meanwhile, had sprung up. Yet both remained for a long time within very narrow limits: instead of one, two or three vocal parts with *continuo* were introduced, and one or two obligato-accompanying parts, but they lacked entirely the characteristic features of the grand C. of the present day with chorus and orchestra. Even Dietrich Buxtehude (d. 1707) wrote detached cantatas only for one voice. The grand secular C. was at first developed as a festival cantata for marriage festivities, acts of homage, etc.; but the Church C., under the name of *Church Concerto*. J. S. Bach used that name for the greater number of the cantatas, to which he gave a title other than the first words of the text, *i.e.* *Concerto*, thus hinting at the essential part which instruments play in them. (Cf. ANTHEM and VILLANCICOS.)

Cantatorium (Lat.), a service-book in the Roman Catholic Church, containing the music of the Antiphony as well as that of the Gradual.

Cantatrice (Fr.), singer.

Cantica (Lat.), **Cantici** (Ital.), canticles, hymns.

Cantico (Ital.), canticle, hymn.

Canticum (Lat.), canticle. The three so-called "evangelical," *i.e.* New Testament hymns of praise, or *Cantica majora* of the Catholic Church, are the "C. Mariæ" (at the Annunciation),

"Magnificat anima mea" (generally called "Magnificat"), the "C. Zachariae," "Benedictus Dominus Deus Israel," and the "C. Simeonis," "Nunc dimittis servum tuum." The *Cantica minora* (seven in number) are taken from the Old Testament. All of the canticles are classed under psalm-singing, and the Psalms themselves are called *Cantica (Davidis)*—*Cantica graduum*, i.e. Graduals; *C. canticorum*, the Song of Solomon.

Cantilena (Ital.), a song-like composition; a song-like melody.

Cantiones [Sacrae] (Lat., "sacred songs; " Ital. *Canzoni spirituali*). This term, from the 15th to the 18th century, was used in the sense of *motets*.

Cantique (Fr.), a canticle.

Canto a cappella (Ital.), vocal church music without instrumental accompaniment.

Canto Ambrosiano (Ital.), Ambrosian chant.

Canto armonico (Ital.), a vocal composition in parts.

Canto cromatico (Ital.), chromatic vocal music.

Canto fermo (Ital.), cantus firmus (q.v.).

Canto figurato (Ital.). (See CANTUS FIGURATUS.)

Canto Gregoriano (Ital.), Gregorian chant.

Canto plano (Ital.), plain-chant.

Canto primo (Ital.), first soprano.

Canto recitativo (Ital.), recitative, declamatory singing.

Canto secondo (Ital.), the second soprano.

Cantor (singer), precentor of a congregation in large churches where there is a choir. The teacher and leader (*capellmeister*) of this choir, especially where there is a school with scholarships for the choristers attached to the church, as at St. Thomas's School, Leipzig (q.v.). The French *maîtres* were similar to these foundation schools for choristers, and the post of *maître de chapelle* was similar to that of the German Cantor.

Cantus (Lat.; Ital. *canto*), song, melody, hence the part specially bearing the melody, the soprano (*Discantus*). With the contrapuntists of the 15th and 16th centuries the tenor was really the principal part, the one bearing the melody, as the *C. firmus*, a theme usually taken from Gregorian song (*C. planus*), was assigned to it, and against it the other parts moved busily in counterpoint (*C. figuratus*). Among these other parts it was undoubtedly the soprano which stood out as the most melodious. Besides, the tenor notes were often of such length that of melody in the proper acceptance of the term there was none.

Cantus, durus, mollis, naturalis (Lat.). (Cf. MAJOR, MINOR, SOLMISATION, and MUTATION.)

Cantus firmus (Lat.), lit. "fixed chant." (1) plain-chant, plain-song, Gregorian chant. (2) A fragment of plain-song or any other melody to which counterpoint is added.

Cantus planus (Lat.), Plain-Song.

Canzona (Ital. *Canzone* and *Canzonetta*; Fr. *Chanson*), secular songs in several parts, popular in style, of the 15th and 16th centuries, hence known under the names *Canzoni Napoletani*, *Siciliani*, *Francesci*, etc. In Germany corresponding compositions at that time were called *Lieder* ("Frische teutsche Liedlein," "Gassenhåwerlin," etc.). To the C. genus belong also *villanelles* and *villotas*, only that in these the style of composition is still simpler (note against note, with little movement in the middle voices). When the strict polyphonic style flourished compositions of this kind stood nearest to the taste of the present day, for they were sharply articulated, and showed period-formation answering to the rhyme positions in the stanzas consisting for the most part of short lines. The C. sprang from the *Völklied*; in many ways it can be shown that the tenor part of these songs is used by various composers, and thus they are popular melodies arranged in four parts. Skilful masters (for ex., Heinrich Isaak, in "Inspruck, ich muss dich lassen," 1475) have set against the original melody in the tenor part a more beautiful one in the soprano, which afterwards was taken for the principal melody. The French *chansons* can be traced back to the songs of the Trouvères (troubadours), and the Neapolitan and Sicilian C. to fishermen's songs. Again, the French *chanson* is written for one voice with pianoforte accompaniment, but it has retained its fresh character. In its rhythm, answering to the national character, it may be distinguished, and to its advantage, from the *Romance*, the sweet *Lied* after the manner of Abt and Kücken. The modern art song is called in France by the German name, *Lied*, *Lieder*.

Canzonetta, diminutive of *Canzone*, a little song. (See CANZONA.)

Capella, Martianus Minneus Felix, Latin poet and savant at Carthage at the beginning of the 5th century A.D., whose "Satyricon" (9th book) treats of music. Remi d'Auxerre (Remigius Altisiodorensis) wrote a commentary on the same (printed in Gerbert's "Scriptores," I.). The first two books of the "Satyricon," entitled "De nuptiis Philologiæ et Mercurii," contain extracts from Aristides Quintilian (reprinted in Meibom's "Antiquæ Musicæ Auctores," VII., and in the various editions of the "Satyricon," the last by F. Kopp, 1836).

Capellmeister (Ger.; Ital. *Maestro di capella*; Fr. *Maître de chapelle*), master of the children, choir-master; also conductor of an orchestra (Fr. *Chef-d'orchestre*).

Capistrum (Lat.; Gr. *Peristomion*, *Phorbeia*)

was the name given by the ancients to the bandage which the flute-player put round his cheeks, so as to prevent immoderate stretching of the same when blowing vigorously. Schafhäütl ("Bericht über die Ausstellung zu München," 1854) concludes from the employment of the C., that the flute was not a beak-flute, but a reed instrument with kettle mouthpiece. (Cf. however, WIND-INSTRUMENTS (I) and FISTULA.)

Capo (Ital.), head, beginning. *Da capo* (abbr. *d. c.*), from the beginning, a sign for the repetition of a piece up to the place marked *fine* (end.)

Capocci, Filippo, b. May 11, 1840, Rome, excellent Italian organist, son of Gaetano Capocci, maestro di cappella at San Giovanni in Laterano, Rome. C. commenced to study the organ at an early age, and, thanks to exceptional gifts and hard work, rose, until in 1875 he became organist of San Giovanni. He is an organ composer of some distinction.

Capotasto (Ital., from *capo* = head, and *tasto* = touch or tie; *Capodaster*), the upper end of the finger-board in stringed instruments. Also (especially in the guitar) a contrivance, by means of which the first fret is made a C. (the strings shortened by a semitone).

Capoul, Joseph Amédée Victor, tenor singer, b. Feb. 27, 1839, Toulouse. He learnt singing at the Paris Conservatoire under Révil and Mocker. He was at the Opéra Comique from 1861 to 1872, and since then has appeared at New York, London (with Christine Nilsson), and other places with great success.

Cappella (Ital.; Ger. *Kapelle*), originally the name for the place (*recess*) set apart for the worshipping of a particular saint, in a large or even in a small church; then it was applied to the place occupied by the body of singers, and lastly to the body of singers itself. The oldest chapels were wholly vocal chapels, and of these the oldest, which bore, and still bears, the name of C., is the Papal Chapel (*Cappella pontificia*). The Berlin Cathedral choir, the court Chapels of Munich and Vienna, King's Chapel (Chapel Royal) at London, and formerly the *Sainte Chapelle* at Paris, etc., at each of which there is a body of paid singers, are institutions of a similar kind. As in old-times sacred compositions were written for voices only without any kind of instrumental accompaniment (up to 1600), the term a *cappella* (*alla Cappella*) received the meaning of polyphonic vocal music without accompaniment. When, after the date mentioned above, instrumental accompaniment was also introduced into sacred music, it became necessary to add instrumental players to the C., and the corporate body also gradually received the name of C. (Cf. ORCHESTRA.)

Capriccio (Ital.; Fr. *Caprice*). This term, when applied to a piece of music, does not

imply any particular form, but only indicates that it is piquant in rhythm, and especially rich in original and unexpected turns of thought. The C., therefore, cannot be distinguished from the *Scherzo*; pieces like Chopin's B⁷ minor *Scherzo* might with equal right be called *capricci*. *A. c., ad libitum*, at pleasure; a free, characteristic rendering.

Capricornus. (See BOCKSHORN.)

Caraccio, Giovanni, b. about 1500, Bergamo, d. 1626, Rome; employed as singer at the court at Munich, afterwards maestro of the cathedral, Bergamo, and finally of Santa Maria Maggiore, Rome. Of his compositions there exist two books of magnificats, five books of madrigals (the third book is missing), psalms, canzone, requiems, etc.

Carafa (de Colobrano), Michele Enrico, b. Nov. 17, 1787, Naples, d. July 26, 1872; second son of Prince Colobrano, Duke of Alvito. He was an officer in the Neapolitan army, from 1806 personal adjutant to Murat, with whom he went through the Russian campaign. When Napoleon fell, he gave up the military career and devoted himself entirely to music, which he had already cultivated with assiduity. Already in 1802 and 1811 he had had small operas performed at Naples. After he had written a great number of operas for Naples, Milan, and Venice, and also brought out a few pieces at the Théâtre Feydeau, Paris, he settled there in 1827; in 1837 he became a member of the Académie (successor to Le Sueur), and in 1840 professor of composition at the Conservatoire. Besides thirty-six operas and some cantatas and ballets, he also wrote a few important church works (masses, requiems, *Stabat Mater*, *Ave Verum*).

Caramuel de Lobkowitz, Juan, b. May 23, 1606, Madrid, d. Sept. 8, 1682, as Bishop of Vigevano (Lombardy); published, "Arte nueva de Musica, inventada anno 600 por S. Gregorio, desconcertada anno da 1026 por Guidon Aretino restituida a su primera perfeccion anno 1620 por Fr. Pedro de Urenna, etc." (1644). (Cf. BOBISATION).

Caressant (Fr.), **Carezzando** (Ital.), **Carezzevole** (Ital.), in a caressing, insinuating manner.

Carestini, Giovanni, evirato, known under the name of Cusanino, which he added to his own in honour of the family of Cusani in Milan, which had taken him under its protection when he was only twelve years of age; b. about 1705, at Monte Filatrano, near Ancona, d. there about 1760. He sang at Rome, Prague, Mantua, London (1733-35, under Handel, when Farinelli was engaged by his adversaries), afterwards at Venice, Berlin, St. Petersburg (1755-58).

Carey, Henry, b. about 1690, d. Oct. 4, 1743, London; natural son of George Savile, Marquis of Halifax; he was a favourite English composer of ballads, operettas, and of so-called ballad-

operas. He published in 1737 a collection of 100 ballads under the title, "The Musical Century." According to Chrysander's showing ("Jahrbuch" I.), Carey was the composer of "God Save the King," which Clark (1822) tried to assign to John Bull. It should, however, be stated that the same Clark, in 1814, had written a book to prove that Carey was author of the tune. (Cf. long and interesting articles on the subject by W. H. Cummings, *Musical Times*, 1878.)

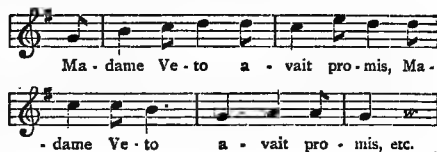
Caricato (Ital.), overloaded with regard to embellishments, dissonances, instrumentation, or any other means of musical expression.

Carillon, set of bells (Ger. *Glockenspiel*). In former centuries carillons were much in vogue. The grandest kind of C. is to be found on church towers, where a number of small bells are played by means of clockwork mechanism with rollers, as in the barrel-organ or the musical-clock. Carillons of this kind are common in Holland and the Netherlands, and were only transplanted to England within modern times, where the mechanism has been brought to a great state of perfection. In 1885 the *Petri-kirche* at Hamburg received a new C. with forty bells. Smaller carillons were played either by means of a keyboard (as those in old organs for the upper half of the keyboard), or struck by small mallets (especially the portable ones, formerly common in military music, now replaced by the lyra with steel rods). The idea of the C. is very ancient, and was realised, particularly by the Chinese, a long time ago; it is possible that the Dutch may have received them thence. The monks of the early Middle Ages had, however, already constructed bells tuned in different ways (*note, tintinnabula*). A mass of indications how to fit these up for the nine tones of the octave (C—c, with $b\flat$ and $b\sharp$) have been preserved in manuscripts of the 10th to the 12th century, and, in part, reprinted in Gerbert ("Scriptores," etc.). The cymbalum (miniature drum) appears to have been of equal importance. Carillons is also the name given to musical pieces, especially for pianoforte, which imitate a peal of bells (melody in 3rds with *ostinato* upper and lower notes).

Carissimi, Giacomo, born about 1604 at Marino (Papal States), was at first maestro at Assisi, and from 1628 occupied a similar post at the Church of St. Apollinaris, attached to the German College, Rome, where he died Jan. 12, 1674. C. contributed much towards the development of the monodic style which arose at the beginning of the 17th century; he rendered essential aid in perfecting recitative and giving greater charm to instrumental accompaniments. He is said to have been the inventor of the chamber cantata, but this statement is misleading, inasmuch as all his cantatas are composed to sacred words. Many of his works have, unfortunately, been lost, for when the Order of the Jesuits

was abolished, the library of the German College was sold. But even of the printed ones (motets à 2-4, 1664 and 1667; "Arie da Camera," 1667) there exist only single copies. The Paris Library possesses a manuscript with ten oratorios by C.; the library of the Conservatoire and that of the British Museum contain also detached works by C. The Fitzwilliam Museum, Cambridge, possesses motets, madrigals of C., some of them autographs. There is, besides, a specially rich collection (made by Dr. Aldrich) in the library of Christ Church, Oxford. A sacred cantata, *Zonah*, has been edited by Henry Leslie (Augener, No. 9, 117). A small treatise, "Ars Cantandi," by C., exists only in a German translation, as supplement to the "Vermehrter Wegweiser" (Augsburg, Jak. Knoppmayer, 2nd ed., 1692; 3rd ed., 1696).

Carmagnole, one of the most noted popular songs of the *Terreur* period of the French Revolution, of which both poet and composer are unknown. It commences thus:—



The name is derived from the C., the jackets worn by the members of the Jacobin Club.

Carnicer, Ramon, b. Oct. 24, 1789, near Lerida (Catalonia), d. March 17, 1855; from 1818-20 conductor at the Italian Opera, Barcelona, 1828 at the Royal Opera, Madrid, and 1830-54 professor of composition of the Conservatorio of that city. He composed nine operas, many symphonies, church music, songs, etc.

Carol, **Carola** (Ital.), **Carole** (Fr.), a mediæval dance (ring-dance), which, like all old dances, was accompanied by singing. The name has recently been given in England to songs half-sacred, half-secular, of a popular kind, sung at festival times, especially at Christmas. (CHRISTMAS CAROLS.)

Carolan. (See O'CAROLAN.)

Caron, Firmin, distinguished contrapuntist of the 15th century, contemporary of Okeghem, Busnois, etc., pupil of Binchois and Dufay. With the exception of a few masses in the library of the Pope's chapel and a three-part *chanson* in a manuscript in the Paris Bibliothèque, nothing has been preserved.

Carpani, Giuseppe, b. 1752, Brianza (Lombardy), d. Jan. 22, 1825, Milan, as Imperial court poet. C. is principally known by his "Le Haydine, Ovvero Lettere su la Vita e le Opere del Celebre Maestro Giuseppe Haydn" (1812), and "Le Rossiniane, ossia Lettere Musico-teatrali" (1824). He produced several operas at Milan.

Carpentras (Ital. *Il Carpentivasso*, real name *Elezar Genel*), b. about 1475, Carpentras (Vaucluse); became in 1515 principal singer in the Pope's chapel, and soon after maestro di cappella; he was sent to Avignon (1521) to settle some negotiations connected with the Papal chair, and appears to have died there after 1532. A book of his masses, Lamentations, hymns, and Magnificats was published by Jean de Channay at Avignon (1532); it was printed with round notes (!) and without ligatures. (Cf. BRIARD.) Single numbers from it have been reprinted in collections of the present day. Some motets of C. are to be found in Petrucci's "Motetti della Corona" in the first and third volumes (1514 and 1519).

Carré, Louis, b. 1663, Clfontaine (Brie), d. April 11, 1711; mathematician and member of the Paris Académie; he published several works on acoustics.

Carreño, Teresa, b. Dec. 22, 1853, Caracas (Venezuela), the daughter of a distinguished functionary. She studied with Moritz Gottschalk, and is a most accomplished pianist. She made her *début* in Europe already in 1865-66, but her fame dates only from the time of her reappearance (1889). C. is also singer, composer ("National Hymn of Venezuela"), and, as manageress of an Italian opera troupe, was sometimes compelled to wield the *bâton*. She married, 1892, the pianist Eugen d'Albert.

Carrodus, John Tiplady, b. Jan. 20, 1836, Keighley (Yorkshire), violinist, pupil of Molique in London and in Stuttgart (1848 to 1853). He has resided in London since 1854 as solo violinist and leader of some of the principal orchestras. He has published several violin solos.

Carter, Thomas, b. about 1735, Dublin, d. Oct. 12, 1804; studied music in Italy, and (1775-82) wrote incidental music to several plays produced at Drury Lane Theatre. In 1787 he became musical director of the Royalty Theatre, for which he wrote operas. He composed, besides, concertos and lessons for piano-forte, as well as ballads, some of which became very popular.

Cartier, Jean Baptiste, violinist, b. May 28, 1765, Avignon, d. 1841, Paris; pupil of Viotti, afterwards accompanist to Queen Marie Antoinette, 1791-1821 violinist at the Grand Opéra, 1804 member of the imperial, 1815-30 of the royal band, after which he received a pension. Besides variations, *études*, sonatas, duets for violin, he wrote two operas and published an excellent Method, "L'art du violon" (1798 and 1801).

Caruso, Luigi, b. Sept. 25, 1754, Naples, d. 1822, Perugia; he was one of the most prolific opera and church composers of his time (sixty-one operas for all the great stages of Italy).

Carvalho, Caroline Félix Miolan, b. Dec. 31, 1827, Marseilles, distinguished French

opera singer (soprano, lyric artist); in 1853 she married Léon Carvaille, who was called C. (b. 1825; first of all opera singer (1855), then, until 1869, manager of the Théâtre Lyrique, which flourished under his direction; and from 1876 director of the Opéra Comique). Madame C. was first engaged at the Opéra Comique, then sang at the Lyrique, 1869 at the Grand Opéra, 1872 again at the Opéra Comique, and in 1875 again at the Grand Opéra. She retired from the stage in 1885.

Cary, Annie Louisa, a distinguished American contralto vocalist, b. 1846, Wayne (Kennebec, co. Maine), daughter of a physician. She was trained at Boston and, after a journey to Milan for the purpose of study, made her *début* at Stockholm. She then went under Madame Viardot-Garcia (Baden-Baden) for further study, and was engaged first at Hamburg, 1868, and then at Stockholm. After that she sang at Brussels, London, New York (1870), Petersburg (1875), etc. She married at Cincinnati in 1882, where she was engaged as soloist at the Festival in May.

Casali, Giovanni Battista, from 1759 to 1792 maestro at the Lateran; a church composer in the style of the Roman school.

Casamorata, Luigi Fernando, b. May 15, 1807, Würzburg, of Italian parents, d. Sept. 24, 1881, Florence. He went with his parents to the latter city in 1813, received at an early age regular musical instruction, but studied law and took his degree; he assisted in the editing of the *Gazetta Musicale* at Florence, and was a zealous contributor to the Milan paper of like name. C. produced ballet music and an opera, but on the failure of these he turned his attention to sacred vocal, and to instrumental music. In 1859 he was appointed vice-president of the foundation committee of the Royal Institute of Music at Florence, and was afterwards entrusted with the working out of the organisation, and named director of the Institution. Besides many vocal and instrumental works, he published a "Manuale di armonia" (1876), likewise "Origini, storia e ordinamento del R. Istituto Musicale Fiorentino."

Casella, Pietro, b. 1769, Pieva (Umbria), d. Dec. 12, 1843, as Professor of the Royal Conservatorio, Naples. He was maestro of several Naples churches, and wrote many masses, vespers, etc., also several operas.

Caserta, Philipp de, writer of the 15th century at Naples on the theory of measured music; a treatise of his has been printed by Coussemaker (Script. III.).

Cassa (gran C.). (See DRUM.)

Cassation (Ger. *Kassation*, Ital. *Cassazione*), really a "farewell." This was in the last century a serenade (esp. as "Abendmusik") to be performed in the open air. It consisted of a piece in several movements, of simple character,

and arranged for several instruments. (Cf. SERENADE, DIVERTIMENTO.)

Cassiodorus, Magnus Aurelius, b. about 470 (in Lucania), was chancellor of the kings Odoacer and Theodoric, and worked beneficially as consul at Rome (514). Deposed by Vitiges (537), he retired to the monastery at Vivarium (Vivarese, Calabria), where he wrote his work "De artibus ac disciplinis liberalium litterarum," of which the part treating of music ("Institutiones musicæ") was printed by Gerbert (Script. I.).

Castanets (Sp. *Castañuelas*), a simple clapper instrument much in vogue in Spain and Lower Italy. It consists of two pieces of wood, in shape something like the capsule of a chestnut slit through the middle; these are fastened by means of a cord to the thumb, and struck one against the other by means of the other fingers. An effect similar to the C. can be obtained by drawing the fingers quickly from the point to the ball of the thumb, to which movement the name C. is applied. C. are indispensable features of Spanish or Neapolitan dances in our modern ballet. For further details see Gevaert's "Nouveau Traité d'Instrumentation."

Castel, Louis Bertrand, Jesuit father, b. Nov. 11, 1688, Montpellier, d. Jan. 11, 1757, Paris; he seized hold of the idea suggested by Newton of colour harmony, and constructed, first in theory, afterwards in practice, a coloured keyboard (*Clavecin oculaire*), the description of which was translated into German by Telemann (1739). He wrote besides "Lettres d'un académicien de Bordeaux sur le fond de la musique" (1754), as well as the reply to it ("Réponse critique d'un académicien de Rouen, etc." (1754). C. was acquainted with Rameau, and it is said that he had a hand in Rameau's theoretical writings, but this has not been proved. C. was a dreamer, but Rameau a musician with a fine sense of harmony.

Castelli, Ignaz Franz, b. March 6, 1781, Vienna, d. there Feb. 5, 1862; author of the libretto of Weigl's *Schweizer Familie* and other favourite operas, also the translation into German of many foreign operas for stage use. He was appointed "Hoftheaterdichter" at the Kärntnertheater; and from 1829-40 was founder and editor of the *Allgemeiner Musikalischer Anzeiger*.

Castration, the emasculation of boys practised for centuries in Italy to prevent the mutation (q.v.) which takes place at the age of puberty, i.e. for the sake of preserving the boy's voice, the quality of which, as is known, is more agreeable than that of a woman's. The voice of *evirati* combined with the *timbre* of a boy's voice the developed chest and lungs of a man, so that they could sing passages of enormous length, and could produce wonderful *massa di voce* effects. Castration flourished

during the 17th and first half of the 18th century; but cases are to be found far into the 19th century. The origin of C. for the purpose named must be sought for in mutilations through some accident or other; and the most famous *evirati* of the 17th century had always some tale to tell how they had suffered C. for no one willingly submitted to it. In consequence of the enormous success of certain *evirati*, C. became, as it appears, a matter for most reprehensible speculation; a great number of boys were emasculated who never developed into singers of any importance. It has not been proved that the church approved of C., but it certainly tolerated it, and even at the beginning of the present century *evirati* were admitted into the Papal Chapel. The following were specially famous: Farinelli, Senesino, Cusanino, Ferri, Momoletto, Gizziello, Bernacchi, Caffarelli, Crescentini, Pacchierotti, Manzuoli, Marchesi, Salimbeni, Velluti.

Castrucci, Pietro, b. 1689, Rome, d. 1769, London, violinist, pupil of Corelli, came (1715) to London as leader of Handel's opera band. In his playing he showed a straining after effect. He was specially famous as a performer on the *violetta marina*, a stringed instrument of his own invention. Handel used the instrument in *Oriando* and *Sosarme*; in the former an air is accompanied by two *violetta marine*, "Per gli Signori Castrucci," i.e., Pietro and his brother Prospero. C. died in great poverty. He published two books of violin sonatas, and twelve violin concertos.

Catalani, Angelica, b. Sinigaglia, Oct. 1779, d. of cholera, Paris, June 12, 1849, a singer of the first rank at the beginning of this century. Already as a child she made a great sensation, and was looked upon as a prodigy. She was educated at the Santa Lucia convent at Gubbio, near Rome, which derived great pecuniary advantage from her presence. She never became the pupil of a great master, and was never able to shake off certain faulty mannerisms of which Crescentini, later on, complained. Her voice was full, flexible, and of great compass. At first she tried sustained, expressive singing, but for that she lacked inner warmth. She only rose to her true height when she devoted herself to bravura singing. In 1795 she made her *début* at the Fenice, Venice, then sang at La Pergola, Florence, in 1799, and in 1801 at La Scala, Milan, and afterwards at Trieste, Rome, Naples. In 1801 she accepted an engagement at the Italian Opera, Lisbon, where she studied her parts with M. Portugal. She married Valabrière, of the French embassy, who, as a pure man of business, directed her further career with the sole aim of making as much money as possible. They first went to Paris, where C. only appeared at concerts, but definitely established her fame. She went to London in 1806 to fulfil a brilliant contract, and by 1807 had received

no less than £16,700. She remained seven years in London, visiting Scotland and Ireland during the off season. On the fall of Napoleon (1814) she returned to Paris, and King Louis XVIII. gave over to her the management of the Théâtre Italien with a subsidy of 160,000 frs. During the "hundred days" she retired before Napoleon, visited Germany and Scandinavia, and only returned through Holland to Paris after the capture of the emperor. This dread of Napoleon first arose in 1806, when she refused his offer of an engagement for Paris, and gave the preference to London. As directress of a theatre she met with little success. In 1817 she gave up the management, and for the next ten years led a wandering life. In 1827 she sang in Berlin for the last time, and at York Festival in 1828, after which she spent the rest of her life in retirement on her country estate in the neighbourhood of Florence, giving lessons in singing, it is said, to young girls gifted with a voice. C. had not only an extraordinary voice, but, in addition, a handsome figure and a lofty, majestic bearing.

Catalectic. A poetical measure is called thus if the last foot of the verse is incomplete, *i.e.* if there is a pause in place of the last syllable.

Catalini, Alfredo, b. June 19, 1854, Lucca, studied with his father, and afterwards at the Paris Conservatoire and Milan Conservatorio. He produced a one-act opera, *La Falce* (1875), and also *Elda* (Turin, 1880), *Dejanice* (Milan, 1883), *Evo e Leandro* (1885), *Edmea* (1886).

Catch, a species of composition peculiarly English; a kind of vocal fugue with comic words and all sorts of technical difficulties (division of the lines, nay, even of the words among the different voices), rendering the singing of catches a troublesome art. The oldest collections of catches are: "Pammelia" (1609), "Deuteromelia" (1609), and "Melismata" (1611). The words of the catches were often of a highly questionable character. A *Catch Club* has existed in London since 1761 for the preservation and cultivation of this peculiar form of art. The club counts princes and noblemen, together with the best musicians of the country, amongst its members. The prizes offered have been won, amongst others, by Arne, Hayes, Webbe, Cooke, Alcock, Callcott, and, in recent times, Cummings.



Catel, Charles Simon, b. June 10, 1773, L'Aigle (Orne), d. Nov. 29, 1830, Paris; went at an early age to Paris, where Sacchini took interest in him, and obtained admission for him into the École Royale de Chant (afterwards the Conservatoire). Gobert and Gossec were his teachers there. Already in 1787 he was appointed accompanist and "professeur-adjoint" of the institution, in 1790 accompanist at the Opéra and sub-conductor of the band of the Garde Nationale (Gossec was the principal).



On the formation of the Conservatoire in 1795, C. was made professor of harmony, and was commissioned to write a "Traité d'Harmonie," which appeared in 1802. In 1810 he became, jointly with Gossec, Méhul, and Cherubini, one of the inspectors of the Conservatoire, but gave up all his posts in 1814 when Sarrette, who had been friendly to him, was dismissed. In 1815 he was elected member of the Académie. C. wrote much for the stage, but with little success (*Sémiramis, Les Bayadères, Les Aubergistes de Qualité*, etc.); also his national festival cantatas and some chamber works, though displaying good workmanship, show no inventive power. His chief title to merit is his "Traité d'Harmonie," which for twenty years was a standard work at the Conservatoire. C. also took part in the publication of the "Solfèges du Conservatoire."

Catalani, Angelo, b. March 30, 1811, Guastalla, d. Sept. 5, 1866, Modena; was a pupil of Zingarelli at the Naples Conservatorio in 1831, and private pupil of Donizetti and Crescentini; in 1834 conductor of the opera at Messina, in 1837 town musical director at Correggio; lived in Modena from 1838, where he was appointed, in turn, town, court, and church maestro di cappella, and in 1859 sub-librarian of the Este library. C. wrote several operas, but is more worthy of mention as a musical historian. He wrote biographical notices of Pietro Aaron and Nicola Vincentino (for the *Milan Gazette Musicale*, 1851), published letters of celebrated old musicians (1852-54), wrote concerning the two oldest Petrucci prints discovered by Gaspari at Bologna (1856), and finally about the life and works of Orazio Vecchi (1858) and Claudio Merulo (1860).

Catena di trilli (Ital.), a chain or succession of trills.

Catrufo, Giuseppe, b. April 19, 1771, Naples, d. Aug. 19, 1855, London. On the outbreak of the Naples revolution he entered the service of France, and remained officer until 1804. He settled in Geneva, but went to Paris in 1810, and from thence to London in 1835. C. was a prolific, but not an original, writer of operas; he produced also arias, sacred pieces, and compositions for pianoforte and other instruments, as well as a "Méthode de Vocalisation" (1830).

Cauda (Lat. "tail"). This is the name given in the terminology of the writers on measured music to the vertical stroke falling from the note-heads of the Maxima , and the Longa .

as well as the commencement and close of the *ligatures* (q.v.). C. is sometimes, though rarely, used to indicate the upper stroke (*sursum C.*) in the Minima  and Semiminima , and the

ligatures *cum opposita proprietate*. The *Plica* (q.v.) at the close of ligatures is frequently called C. in old measured music.

Caurroy, François Eustache du, Sieur de St. Frémin, b. Feb. 1549, Gerberoy, near Beauvais, d. Aug. 7, 1609, Paris. In 1569 he became singer in the royal chapel, afterwards conductor, and in 1598 "surintendant de la musique du roi." In his time he was highly esteemed as a composer. His Requiem, two books of "Preces," besides "Mélanges" (*chansons*, psalms, and Christmas songs) and "Phantasies," have been preserved.

Cavallé-Col, Aristide, b. 1811, Montpellier, d. Jan. 1886, sprang from an old family of organ-builders. He went to Paris in 1833, and became successful competitor for the construction of an organ at St. Denis. He settled in Paris; and besides the St. Denis organ, in which Barker's pneumatic levers were first used, built also the celebrated instruments for St. Sulpice, the Madeleine, and many others in Paris and the provinces, and for Belgium, Holland, etc., of some of which detailed descriptions have been given (by La Fage, Lamazou, etc.). C. introduced important improvements in the construction of organs, as, for example, the employment of separate wind-chests with various intensities of wind for the low, middle, and upper parts of the keyboard, and again the *flûtes octaviantes*. He wrote "Études Expérimentales sur les Tuyaux d'Orgue" (Report for the Académie des Sciences 1849); "De l'Orgue et de son Architecture" ("Revue Générale de l'Architecture des Travaux Publics, 1856"), and "Projet d'Orgue Monumental pour la Basilique de Saint-Pierre de Rome" (1875).

Cavaleri, Emilio del, b. at Rome, of noble family, lived there many years, and then was appointed "Inspector-General of Arts and Artists" at Florence by Fernando de Medici. He appears to have died in that city in 1599, as his most famous work, "Rappresentazione di Anima e di Corpo," was published in 1600 by Alessandro Guidotti, together with a preface and comments. C. was, without doubt, one of the founders of the modern (homophonic, accompanied) style of music, and of these the first to die. Hitherto it has not been clearly established whether he was drawn towards the new tendency by the esthetic circle in the houses of Bardi and Corsi (q.v.)—for it is not even known that he was a member of it—or whether, on the other hand, he influenced it. Anyhow, as well as they, he was hostile to counterpoint, and, if they came together, the reasons of it are assuredly to be sought for outside of music. Already, in the work named above, C. wrote a *Basso continuato* (Continuo) with figuring, and Guidotti explained the meaning of the same. C. also attached importance to the formation of melody, to which he, perhaps first, added ornaments (borrowed from

the lute and clavicembalo), the signs of which were explained by Guidotti in the above-mentioned preface. Cavaleri's compositions appear dry and monotonous to modern taste, but it should not be forgotten that they were the first attempts in an entirely new style. The *Rappresentazione* is looked upon as the first oratorio (q.v.), just as his *Disperazione di Filene*, his *Satiro* (1590), and *Giuoco della Cieca* (1595) must be considered the beginnings of opera. The earliest work of C. is a book of over eighty madrigals, known only by name. Like Caccini, he first wrote in the *stilo osservato*.

Cavaleri, Katherina, b. Währing (Vienna), 1761, d. 1801, a dramatic singer mentioned by Mozart in a letter as "a singer of whom Germany might well be proud." It was for her that he composed the part of Constance in the *Entführung*, and the air "Mi tradi" in *Don Giovanni* on its first representation at Vienna.

Cavalli, Francesco (really Pier Francesco Caletti-Bruni), b. 1599 or 1600, Crema, where his father, Giambattista Caletti, named Bruni, was maestro, d. Jan. 14, 1676, Venice. On account of his musical talent he was taken by Federigo C., a Venetian nobleman, for a time podestat at Crema, to Venice to be trained as an artist. According to the fashion so common in Italy he assumed the name of his patron. In 1617 he became singer at St. Mark's under the name Bruni; in 1628 as Caletti, and in 1640 as second organist under the name Caletti detto C. He became first organist in 1665, and maestro of St. Mark's in 1668. His Requiem, written not long before his death, was performed at his funeral. C. was held in high esteem as organist, as church composer, but especially as an opera composer (forty-two operas). The pupil of Monteverde, and heir of his spiritual gifts, C. in his works advanced a step beyond; his detached vocal pieces already show broader form and more warmth of expression. Rhythmical power and sound melody invest them with something more than historical value. One can judge of the fame which C. enjoyed from the fact that it was he who composed the festival opera (*Serse*) for the marriage ceremony, at the Louvre, of Louis XIV. (1660), and the *Ercolo Amante* on the occasion of the Peace of the Pyrenees (1662). His *Giason* was produced with the greatest success on Italian stages (1649-52); it was republished by Eitner in the twelfth volume of the publications of the "Gesellschaft für Musikforschung."


Cavata (Ital.), (1) production of tone.—(2) The word has also been used synonymously with *cavatina*.

Cavatina (*Cavata*), a lyrical vocal solo in an opera, of simpler character than the aria, and treated more in Lied form—*i.e.* it avoids repetition of words and long coloratura passages, and has only one *tempo*. Although, as a rule, the C. is of shorter duration than an aria, it

frequently has a longer text. In modern opera, the C. is generally a separate number, but occurred formerly also as the lyrical close of a recitative.

Cavos, Catterino, b. 1775, Venice, d. April 28, 1840, Petersburg, pupil of Bianchi. He went in 1798 to Petersburg, where, after the success of his opera—*Iwan Sussanina*, composed to a Russian text—he was appointed capellmeister to the court, a post which he held until his death. C. wrote thirteen Russian operas, which were favourably received, and won for him many marks of distinction. Besides, he composed a French and several Italian operas, also six ballets (*Zephyr und Flora*).

Caylus, Anne Claude Philippe de Tubières, Comte, b. Oct. 31, 1692, Paris, d. there Sept. 5, 1765. He wrote much about the music of the ancients in his "Recueil d'Antiquités Égyptiennes, Étrusques, Grecques, Romaines, et Gauloises" (1752, etc., 17 vols.), and on the same in his "Mémoires de l'Académie des Inscriptions" (vol. 21).

C barré (Fr.), the  which indicates *alla breve* time— $\frac{2}{4}$ and $\frac{3}{4}$.

C double sharp (Ger. *Cisis*), the c doubly raised by means of a x.

Cebell, an old English term for a lively Gavotte (used by Purcell and others).

Cecilia, Saint, was a noble Roman lady, who suffered martyrdom for the Christian faith A.D. 177. A later age has adorned the history of her death with legends, and has even attributed to her the invention of the organ. She is the patron saint of music, particularly of church music; her anniversary day is Nov. 22nd, and for this festival many celebrated composers (Purcell, Clark, Handel) have written special sacred pieces (Odes to St. Cecilia). Musical societies without number bear the name of St. Cecilia: the oldest is probably the one founded in Rome by Palestrina, which was at first a kind of order with many privileges from the popes, and which in 1847 was changed into an academy by Pius IX., which maintains the reputation of its church music. The London "Cecilian Society" was founded in 1785, and until 1861 was valued for its performances of oratorios (especially those of Handel and Haydn). The "Cäcilienverein für Länder deutscher Zunge" was founded in 1867 by Franz Wilt, at Ratisbon, for the improvement of Catholic church music. (See UNIONS.)

Celere (Ital.), quick, nimble.

Celerità (Ital.), celerity, swiftness. *Con celerità*, with swiftness, quickly, nimbly.

Celestina. (See TREMULANT; cf. BIFARA.)

Celestino, Eligio, b. 1739, Rome, considered by Burney the best Roman violinist of his time. He came to London when sixty years of age,

and published some compositions for violin and 'cello in that city.

Celler, Ludovic, pseudonym of Louis Clercq, b. Feb. 8, 1828, Paris. Under the name C., he published, together with other non-musical works, "La Semaine Sainte au Vatican" (1867); "Les Origines de l'Opéra et le Ballet de la Reine" (1868), and "Molière-Lully, Le Mariage Forcé (le Ballet du Roi)" (1867).

Cellier, Alfred, English composer, of French origin, b. Dec. 1, 1844, Hackney (London), d. Dec. 28, 1891, pupil of Th. Helmore and chorister of St. James's Chapel Royal; in 1862 he received a post of organist, and in 1866 became conductor of the Ulster Hall Concerts and the Philharmonic Society at Belfast. He conducted from 1871-75 at the Prince's Theatre, Manchester; from 1877-79 at the Opéra Comique, London; and, jointly with Sullivan, the Promenade Concerts at Covent Garden. He lived for a long time in America and Australia, but returned to London in 1887. C. wrote a large number of operettas: *Charity Begins at Home* (1870); *The Sultan of Mocha*; *The Tower of London*; *Nell Gwynne*; *Bella Donna*; *The Foster Brothers*; *Dora's Dream*; *The Spectre Knight*; *After All*; *In the Sulks* (1880); *The Carp* (1886); *Mrs. Farnham's Genie* (1887), and also a grand opera, *Pandore* (Boston, 1881), a symphonic suite, etc.

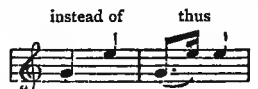
'**Cello**, abbr. of *violoncello*.

Cembal d'amour, a species of clavicembalo constructed by Gottfried Silbermann with strings of double length divided exactly in the middle by a bridge, so that both halves gave the same note. The strings were raised by means of tangents, each one, according to the strength of the blow, at a different height from the bridge. The attempt to obtain by this means the desired piano and forte was soon abandoned. (Cf. PIANOFORTE.)

Cembalo (Ital.). (See PIANOFORTE.)

Cento (Ital.), (1) the Antiphony of Gregory the Great (q.v.), which was a collection of the various chants sung in the churches of Italy.—(2) *Centone*, a patch-work opera, or a composition (*Pasticcio*) consisting of fragments taken from various works. The verb *centonizzare*, derived from it (Fr. *centoniser*), means, therefore, to join together, and is used mostly in a deprecatory sense.

Cercar la nota (Ital., "to seek for the note") is a singular term to indicate the sounding quietly beforehand of the note falling on the next syllable, as is done in the so-called *portamento*:—



Cernohorsky. (See CZERNOHORSKY.)

Cerone, Domenico Pietro, b. 1566, Bergamo; he went to Spain in 1592, and entered the chapel of Philip II.; in 1608, under Philip III., he joined the chapel at Naples, where he was still living in 1613. He wrote "Regole per il Canto Fermo" (1609), and "El Mellopeo y Maestro. Tractado de Musica Theorica y Practica" (1613), which is perhaps founded on a MS. of Zarlino's which has totally disappeared. (Cf. FÉLIS, "Biogr. Univ.")

Cerreto, Scipione, b. 1551, Naples, where he appears to have lived and died. He wrote three important theoretical works, of which two appeared in print, "Della Pratica Musica Vocale e Stromentale" (1601), and "Arbore Musicale," etc. (1608, very scarce); the third, in two different versions (1628, 1631), has remained in MS.

Certon, Pierre, choirmaster of the Sainte Chapelle, Paris, was one of the most important French contrapuntists of the first half of the 16th century. His works, consisting of masses, Magnificats, motets, psalms, and a number of *chansons*, are to be found in French and Dutch publications (Attaignant, Susato, Phalèse, etc.) of the years 1527 to 1560.

Ceru, Domenico Agostino, b. Aug. 28, 1817, Lucca, engineer and musical amateur there, published in 1864 a biography of Boccherini, and in 1870 a letter to A. Bernardini, comparing German with Italian music; and in 1871 a valuable historical inquiry respecting music and musicians at Lucca.

Cerveny (Czerveny), V. F., b. 1819, Dubeč (Bohemia), celebrated manufacturer of brass instruments at Königgrätz (from 1842), whose firm, trading since 1876 under the name "V. F. C. u. Söhne," shows great enterprise, and among other things has a bell foundry. C.'s numerous inventions have been universally recognised, and have been awarded prizes in many exhibitions (see Schafhäütl's comprehensive report of the musical instruments at the Munich Industrial Exhibition, 1854). His inventions are the "Tonwechsel-" and the "Walzenmaschine," etc., and, besides, the instruments phonikon, baroxyton, kornon, contrabass, contrabassoon, subcontrabass, and subcontrabassoon, and other brass wind-instruments, for the most part of very wide measure (Ganz-instrumente); also drums of modern construction ("Votivkirchen-Tympani," because he presented the earliest specimens to the new "Votivkirche" at Vienna). Turkish cymbals, tamtams, etc., have also been made by C.

Cervéra, Francisco, Spanish theorist of the 16th century; wrote, among other things, "Declaracion de lo Canto Ilano" (1593).

Cervetti. (See GELINEK.)

Cervetto, Giacomo (Bassevi, called C.), distinguished cellist, b. about 1682, in Italy, came, 1728, to London and entered the orchestra

at Drury Lane, of which, after a few years, he became for some time director. He died Jan. 14, 1783, over a hundred years of age, leaving £20,000 to his son. This son, likewise named Giacomo (English, James C.), d. Feb. 5, 1837, was also an excellent cellist; he performed for a time at concerts, but after his father's death gave up public life. He published solos for 'cello, and duets and trios for violin and 'cello.

Cesi, Beniamino, b. Nov. 6, 1845, Naples, pupil for composition of Mercadante and Pappalardo at the Naples Conservatorio, and private piano pupil of Thalberg; he is an excellent pianist, and, besides Italy, has played also at Paris, Alexandria, Cairo, etc. He has been professor of the pianoforte at the Conservatorio, Naples, since 1866. He has published piano pieces and songs; a pianoforte Method and an opera, *Vittor Pisani*, remain in manuscript.

Cesti, Marc Antonio, b. about 1620, Arezzo, d. 1669, Venice; pupil of Carissimi at Rome, 1646 maestro di cappella at Florence, 1660 tenor singer in the Pope's chapel, 1666-69 vice-cappellmeister at Vienna to the Emperor Leopold I. He was one of the most famous opera composers of the 17th century. C. transferred to the stage the cantata, which had been perfected by Carissimi (mixture of recitative and *arioso* singing). The following operas of his are only known by name: *Orostea* (1649); *Cesare Amante* (1651); *La Dori* (1661, new edition by Eitner in vol. xii. of the "Publ. der Ges. f. Musikforschung"); *Il Principe Generoso* (1665); *Il Pomo d'Oro* (1666); *Nettuno e Fiora festeggianti* (1666); *Semiramide* (1667); *Le Disgrazie d'Amore* (1667); *La Schiava Fortunata* (1667); *Argene* (1668); *Argia* and *Genserico* (1669). Besides these a few *Arie da Camera* have come down to us. *La Dori* had the greatest success.

Cetera (Ital.). (See ZITHER.)

C flat (Ger. *Ces*), c lowered by means of a flat; *c*♭ major chord = *c*♭, *e*♭, *g*♭; *c*♭ minor chord = *c*♭, *e*♭♭, *g*♭; *c*♭ major key with signature of seven flats. (See KEY.)

Chabrier, Alexis Emmanuel, b. Jan. 18, 1841, Ambert, (Puy de Dôme), studied law, and received an appointment at the Ministère de l'Intérieur. He studied the pianoforte with Ed. Wolff and composition with Ar. Hignard, and produced in 1877 his first operetta, *L'Étoile*; after which, in 1879, *L'Éducation Manquée*; 1885, a scene with chorus, "La Sulamite"; 1886, a grand opera, *Gwendoline* (Brussels); and 1887, at the Opéra Comique, Paris, *Le Roi malgré Lui*. C. has also published pianoforte pieces, and a Spanish rhapsody. From 1884-85 C. was choir director at the Château d'Eau, and helped Lamoureux with the rehearsals of *Tristan und Isolde*.

Chaconne (Ital. *Ciaccona*) is an instrumental piece which, like the Passacaglia (q.v.), consists of a series of variations over a *basso ostinato* of, at most, eight bars ($\frac{3}{4}$ time, slow movement).

A grand example is to be found in the noble C. attached to J. S. Bach's Sonata in \flat minor for violin alone.

Chadwick, George Whitfield, b. Nov. 13, 1854, Lowell (Mass.). He studied at the Leipzig Conservatorium; he is composer (orchestral and choral works), conductor and organist at Boston.

Challier, Ernst, b. July 9, 1843, Berlin, where he has a music business. He is noted for his monographic catalogues (catalogue of songs, 1885; also one of duets and trios, etc.).

Chalumeau. (See SCHALMEY, OBOE, CLARINET.)

Chamber Music is the name for music suitable for performance in small rooms, as distinguished from church music or theatre music, and, at the present day, especially from concert music. The term C. M. came into use at the beginning of the 17th century, *i. e.* at a time when instrumental music in the modern sense was in its infancy, and was limited to dances, *Toccatas*, *Ricercari*, etc., in 4 parts; it referred then almost exclusively to vocal music, and especially to accompanied vocal music (chamber cantata, chamber duet). When the more important forms of instrumental music came into existence (chamber concerto, suite, symphony [overture], sonata, etc.), these, and everything which was not church- or theatre-music, received the name of C. M. At the present day only works performed by a few solo instruments—such as trios, quartets, quintets, etc., up to octets and nonets, for strings, or strings and wind, with or without pianoforte, sonatas for the pianoforte and one stringed- or one wind-instrument, solo compositions for one instrument, and even songs, duets, trios for voices with accompaniment of one or a few instruments—are included in the term C. M. Concert music (orchestral and choral) is the real term opposed to C. M. As in C. M. the lack of fullness of sound and variety of instrumentation must be made up for by fine shading and detailed workmanship, it is quite correct to speak of a special *chamber style*. C. M. works in which the parts are treated orchestraly are faulty. (For *chamber-cantata*, *chamber-sonata*, *chamber-concerto*, and other compounds, see CANTATA, SONATA, CONCERTO, etc. Cf. L. Nohl's "Die geschichtliche Entwicklung der Kammermusik," 1885.)

Chamber Pitch or Tone, same as Normal Pitch. As formerly there were no means of counting vibrations, such a thing as an absolute fixed pitch did not exist; but in the course of time pitch changed repeatedly both upwards and downwards. From the 16th to the 17th century it appears to have been very high, as can be shown from old organs which are about a tone higher than our C. P. But it gradually came down, especially when independent instrumental music (*chamber music*) was developed outside the church, and soon acquired a normal

pitch of its own, which, as C. P., was distinguished from that of the organs according to which the choir sang (*Choir Pitch*). Still higher than the choir pitch was the *Cornett-ton* (a minor third above the C. P.), probably the tuning of the "Stadt Pfeifer." Choir Pitch and C. P. have existed side by side for a long time, moving up or down pretty much in parallel lines. Even after choir pitch had become antiquated, C. P. varied for a long time, until the Paris Académie in 1858 (for ever; let it be hoped) adopted the *Diapason normal*, fixed by a commission at 870 simple, or 435 double vibrations per second, for once-accented *a*. (For further details see A.)

Chamber Style. (See CHAMBER MUSIC.)

Chambonnières, Jacques (Champion de), really Jacques Champion, was, like his father and grandfather, a highly valued organist; he was principal chamber cembalist to Louis XIV., and teacher of the elder Couperins, d'Anglebert, and Le Bègue. Two books of his clavier pieces (1670) have been preserved.

Champein, Stanislaus, b. Nov. 19, 1753, Marseilles, d. Sept. 19, 1830, Paris; was, at the early age of thirteen, maître de chapelle of the monastery church at Pignon (Provence), and went in 1770 to Paris, where he first became known through some sacred works, and also two operettas, which were performed at the Théâtre Italien. After 1780 he wrote over forty operettas and operas for the Théâtre Italien, the Théâtre de Monsieur, and the Grand Opéra, of which the most admired were *Médomanie* (1781), and *Le Nouveau Don Quichotte* (1789). At least sixteen were never produced.

Champion. (See CHAMBONNIÈRES.)

Change, Enharmonic. (See ENHARMONICS.)

Changing Note is used (1) in the sense of the Ital. *Nota cambiata*, Fr. *Note d'appogiature*, Ger. *Wechselnote*; but also (2) for a note which takes the place of one belonging to a chord, and which lies a second below or above it; also for an auxiliary note from which a downward spring of a third is made.



The last kind of C. N. is old (16th century), but there is no reason why analogous formations should be forbidden, such as:



Changing Notes of this kind have been

characteristically described as "passing notes by leap;" they could also appear thus:



Another kind of free contrapuntal formation consists in the laying hold of the neighbouring note, in the opposite direction, to the sound which follows:



Channey, Jean de, music printer at Avignon in the 16th century. (Cf. BRIARD and CARPENTRAS.)

Channels (*Cancellæ*) are the separate portions of the wind-chest by which wind is conveyed to the pipes; and, in the sound-board, only pipes belonging to one and the same key stand over one and the same channel; but in the wind-chest used in Germany and called *Kogellade* (cone-box), all pipes belonging to one and the same stop. The *channel valve*, by means of which the wind gains access from the wind-chest into the channels, is therefore identical in the former with the playing-valves, *i.e.* is ruled by the keys. In the *Kogellade*, on the other hand, the wind is admitted by a register pallet, while each pipe, likewise each set of pipes, has its separate playing-valve.

Chanot, François, b. 1787, Mirecourt, son of an instrument maker. He performed military service as naval engineer; but at the time of the Restoration, in consequence of a satirical lampoon, he was dismissed from the service on half-pay, and placed under police supervision. At this time he laid before the Académie a violin which, in various ways, was a return to older and less complete forms (without side curves and without tail-piece, with straight sound-holes in the direction of the strings, and constructed lengthways of one piece). The Académie exposed itself to ridicule by its very favourable judgment, which placed the violin of Chanot on an equality with those of the Stradivari and Guarnieri. C. was again taken into favour; and his brother, an instrument-maker at Paris, worked for some time according to his model, which, however, he was soon compelled to give up.

Chanson (Fr. = song). (See CANZONA.)

Chant, a short composition to which the Psalms and Canticles are sung. There are two kinds of chants, Gregorian and Anglican: the latter are either single or double chants. A single chant consists of a strain of three and one of four bars. Double chants consist of four strains, respectively of three and four, and again three and four bars. Quadruple chants

have latterly also been introduced. Apart from tonality and rhythm, the ancient Gregorian chant differs from the modern Anglican chant by certain opening notes called the *intonation*. The several parts of the Gregorian chant are: the intonation, first reciting note, mediation, second reciting note, and termination. The Anglican chant begins at once with the reciting note. Monotone recitation (on the reciting note) followed by melodic modulations (the mediation and termination) in the middle and at the end of each verse are the characteristics of what, in the restricted sense of the word, is called "chanting," the original and wider meaning of the word being "song" or "singing." (Vide AMBROSIAN CHANT, GREGORIAN CHANT, and PLAIN CHANT.)

Chant sur le livre (Fr.), an extemporaneous counterpoint added by one or more singers to the *canto fermo* sung by others. It is identical with *contrappunto alla mente*.

Chanter à livre ouvert (Fr.), to sing at sight.

Chanterelle (Fr. "singing string"), the highest string of the instruments of the violin and the lute classes, especially the E string of the violin.

Chantry, an endowed chapel where masses are said for the souls of the donors.

Chapel boys, Chorister boys (Ger. *Kapellknaben*, Fr. *Enfants de chœur*), are the boys who form the choir in churches and cathedrals. In important churches they receive education and special musical training. Many distinguished composers commenced their career as chorister boys.

Chapel Royal, King's Chapel. (See CAPPELLA.)

Chappell & Co., celebrated London music publishing firm, founded in 1812 by Samuel C., the famous pianist and composer, Jean Baptist Cramer, and F. T. Latour. Cramer retired from the business in 1819, Latour in 1826. After the death of Samuel C. (1834), his son, William, became principal (b. Nov. 20, 1809, d. Aug. 20, 1888, London). He started the "Musical Antiquarian Society" (1840), for which he published Dowland's songs and a collection of old English airs which, from 1855-59, was enlarged to "Popular Music of the Olden Time" (2 vols.); he also left behind a "History of Music" (incomplete). A younger brother, Thomas C., founded the Monday and Saturday Popular Concerts, which, under the direction of the youngest brother, Arthur C., have become an important factor in London musical life.

Character of Keys. The variety in the character of keys is no vain fancy, but it does not, as one might feel inclined to believe, and as has been asserted by some writers—depend upon unequally tempered sounds (*viz.*, the idea of c major with perfectly just intonation); the effect is an esthetic one, and proceeds, for the most part, from the manner in which our

musical system has been built up. This is based on the musical scale of the seven fundamental sounds A-C, and the two keys of C major and A minor, in which prominent use is made of them, appear plain, simple, because they can be presented in the simplest manner. The deviations on the upper-tone side (\sharp keys) appear more intense, clearer, more brilliant; those on the under-tone side (\flat keys) relaxing, more sombre, more veiled: the former effect is of a major, the latter of a minor, kind. Then, in addition, there is the difference of the esthetic effect of major and minor keys themselves, which is based on the difference of their consonant element (see CLANG): major sounds clear, minor sombre. Major keys with sharps have therefore potential brilliancy, and minor keys with flats potential sombreness; the chiaro-oscuro of major keys with flats, and the pale light of minor keys with sharps, offer characteristic mixtures of both effects, which vary in intensity according to the number of sharps or flats. Absolute pitch, as it appears, has the least share in the character of keys.

Charakterstücke (Ger.), characteristic pieces; pieces descriptive of moods, impressions, and events.

Charpentier, Marc Antoine, b. 1634, Paris, d. March, 1702; went at fifteen years of age to Italy to train himself as a painter, but was so drawn to music by Carissimi's compositions that he devoted himself entirely to it, and studied under Carissimi at Rome. After his return, he was appointed maître de chapelle to the dauphin, but through Lully's intrigues he lost his post; hence his aversion to Lully, which went so far that, as an opera composer, he shunned the style of the former, although by so doing he spoilt his own success. He next became maître de chapelle and music teacher to Mademoiselle de Guise, then intendant of the Duke of Orleans, then maître de chapelle to the monastery church and to the religious house of the Jesuits, and finally occupied a similar position at the Sainte-Chapelle. Charpentier was Lully's superior in training and in knowledge, but lacked his genius. Besides fifteen operas, he wrote some *tragédies spirituelles* for the Jesuit monastery, as well as some pastorales, drinking songs, and sacred music (masses, motets, etc.).

Chauvet, Charles Alexis, a prominent organist, who unfortunately died young, b. June 7, 1837, Marnes (Seine-et-Oise), d. Jan. 28, 1871, Argentan (Orne); in 1850 he entered the Paris Conservatoire as organ pupil of Benoist and composition pupil of Ambroise Thomas, and in 1860 was awarded the first prize in the organ class. He then became organist of some of the smaller Paris churches, but in 1869 of the newly-built large Eglise de la Ste.-Trinité. A chest affection put an early end to his fame.

A series of excellent organ compositions of his were printed.

Chavenne, Irene von, famous stage singer (alto), b. about 1867, Gratz; 1882-85 pupil of Joh. Resz, at the Vienna Conservatorium, since 1885 at the Dresden Court Opera.

Check (Ger. *Fänger*), a cross of silk thread, in old pianofortes, which caught the hammer rebounding from the string, and prevented it from striking against the hard wood and bounding upwards again. A ledge covered with cloth now takes the place of the above C.

Chef d'attaque (Fr.), he or she who leads the singers of a chorus part—the sopranos, altos, tenors, or basses. This term is also applied to orchestral leaders.

Chef d'orchestre (Fr.), the conductor of an orchestra.

Chelard, Hippolyte André Jean Baptiste, b. Feb. 1, 1789, Paris, where his father was clarinet player at the Grand Opéra, d. Feb. 12, 1861, Weimar; pupil of Fétis, then only sixteen years of age, at the Hix Pension. In 1803 he was admitted to the Conservatoire, where Dourlen and Gossec became his teachers. In 1811 he obtained the *Prix de Rome*, studied the Palestrina style under Baini, under Zingarelli the accompanied church style, and, for a time, opera composition under Paisiello at Naples. In 1815 his first opera was performed at Naples (*La Casa a Vendere*). In 1816 he returned to Paris and entered the Opéra orchestra as violinist. Not until 1827 was he able to bring out an opera, *Macbeth* (libretto by Rouget de l'Isle), but this effort met with such small encouragement that he went to Germany, and in 1828 this opera, thoroughly revised, was performed at Munich with brilliant success, whereupon he was engaged as court capellmeister. In 1829, however, he returned to Paris, came to grief with *La Table et le Logement*, and founded a music warehouse, which the revolution of 1830 ruined. He thereupon returned to Munich, and with new operas (*Der Student*, *Mitternacht*) and a mass gained renewed success. From 1832-33 he was conductor of the German Opera in London; but the undertaking proved a failure, and he once more returned to Munich, where in 1835 he brought out his best work, *Die Hermannsschlacht*. In 1836 he was appointed court capellmeister at Weimar, and brought out there his comic operas, *Der Scheibentoni* (1842) and *Der Seekadett* (1844). He remained here, when Liszt had been drawn to Weimar in a similar capacity, up to about 1850. From 1852-54 he again lived in Paris. He left behind an opera, *L'Aquila Romana*, which was performed at Milan in 1864.

Chelleri, Fortunato, b. 1686, Parma, d. 1757, Cassel, of German descent (Keller), was trained by his uncle, Fr. Mar. Bassani, maestro di cappella of Piacenza Cathedral; he wrote with

good success from 1707 (*Griselda*) to 1722 (*Zenobia e Radamisto*) sixteen operas for the stages of North Italy, especially for Venice. In 1725 he went to Cassel as court capellmeister, but on the death of Carl I. was attracted to Stockholm by Friedrich I., who was at the same time King of Sweden; he was not, however able to stand the climate, and so returned to Cassel. He does not appear to have written any operas after leaving Italy; but in 1726 he published in London a volume of cantatas and arias, and in 1729, at Cassel, a volume of sonatas and fugues for organ and clavier. He also wrote masses, psalms, oratorios, and chamber pieces.

Cheri, Victor (Cizos, called C.), b. March 14, 1830, Auxerre, d., by his own hand, Nov 11, 1882, Paris. He was a pupil of the Paris Conservatoire, was an excellent conductor, first at the Théâtre des Variétés, then at the Châtelet, and for some years at the Gymnase; composed charming ballet-music and a comic opera, *Une Aventure sous la Liguë* (Bordeaux, 1857).

Cherubini, Maria Luigi Zenobio Carlo Salvatore, b. (according to Choron) the 8th (but according to his own statement) 14th Sept., 1760, Florence, d. March 15th, 1842, Paris. His father, who was accompanist at the Pergola theatre, was his first teacher, then Bartolomeo Felici and A. Felici, and after their deaths, Bizarri and Castrucci. In 1778 the Grand Duke, afterwards the Emperor Leopold III., sent him to Sarti, at Bologna, under whom he studied the Palestrina style for a few years; without doubt C. had to thank Sarti for his perfect mastery of the polyphonic style. Until 1779 he only wrote church music (for Florence); but in 1780 he entered the domain of opera with *Quinto Fabio* (produced at Alexandria). There soon followed *Armida* (Florence, 1782); *Adriano in Siria*, *Il Messenzio*, *Lo Sposo di tre* (Venice, 1783), *Idalide*, *Alessandro nell' Indie* (Mantua, 1784). In the last-named year he was attracted to London, where he wrote *La Finta Principessa* and *Giulio Sabino*, and received the appointment of royal court composer. His reputation was already made; and also in Paris, where he first went in 1787, his talents received full recognition. In the winter of 1787-88 he wrote, at Brescia, *Didone Abbandonata*, and at Turin *Ifigenia in Aulide*. In the year 1788 he settled down in Paris. The opposition between the Gluckists and the Piccinists was well calculated to lead a man of Cherubini's gifts to earnest thought. Up to this time he had written his operas in the light Italian style, but from the time of his removal to Paris he became a new man. It would be misleading to say that he followed Gluck; he searched deeply among the stores of his knowledge, and thus gave depth to his musical ideas. His works, therefore, appeared to the Gluckists, as well as to the Piccinists, as something new. His first Paris

creations were, *Démophon* (1788), *Lodoïska* (1791), *Éliza* (1794), *Il Perruchiere* (1796), *Médée* (1797), *L'Hôtellerie Portugaise* (1798), *La Punition* (1799), *Emma* (*La Prisonnière*, 1799), *Les Deux Journées* (1800), *Épicure* (1800), *Anacréon* (1803), and the ballet, *Achille à Scyros* (1804). All these works, with the exception of *Démophon* (which was written for the Grand Opéra, but produced no effect), were brought out at the Théâtre de la Foire St. Germain; C. himself conducted, 1789-92, at this little theatre founded by Léonard, Marie Antoinette's hairdresser. In 1795, at the organisation of the Conservatoire, he was named one of the inspectors of the institution. Other marks of recognition were denied, and the doors of the Grand Opéra remained closed to him because Bonaparte, who was rising higher and higher, disliked Cherubini. C. was no flatterer, and had found fault with the general's musical judgment; this the emperor had never forgotten. In 1805 Cherubini was commissioned to write an opera for Vienna, which was all the pleasanter to him as his income in Paris had been very meagre. He therefore went to Vienna, and after *Lodoïska* had been put on the stage, *Faniska* followed in Feb., 1806 (Kärntnerthor-Theater); Haydn and Beethoven were full of enthusiasm for this work. The events of 1806 led him to Vienna at the same time as Bonaparte, who commanded him to take the conductorship of his court concerts at Schönbrunn, but C. still remained in disfavour. On his return to Paris with *Pigmalion* he made his last attempt to win the emperor's favour, but again to no purpose. Disheartened, he then gave himself up for a length of time to inactivity. From 1806-1808 he wrote next to nothing; he drew pictures and studied botany. A chance circumstance turned him to other thoughts: at Chimay a church was to be consecrated, and C., who had been staying for some time at the castle of the Prince de Chimay for his health, was invited to write a mass for the occasion. The noble mass in F was the result; C. therein displayed his pure and perfect mastery over the severe style, and with it returned to a path which he had abandoned eighteen years previously. For the rest, he did not as yet quite give up writing for the stage; there still followed *Crescendo* (1810), *Les Abencerrages* (1813, at the Grand Opéra, but an entire failure), two occasional works in collaboration with other opera composers; *Bayard à Mezières* (1814) and *Blanche de Provence* (1821), finally his last important work, *Ali Baba* (1833), worked up from *Koukoungi*, an early opera, which had remained in manuscript. The success, however, of his mass at home and abroad, strengthened his determination to concentrate his energies more in other directions. In 1815 he spent some months in London, and wrote for the Philharmonic Society a symphony, an overture, and a four-part hymn to Spring, with orchestra. The suppression of the Conservatoire at the beginning of the Restoration deprived

him of his post of inspector; but in 1816 he became professor of composition, and was named royal superintendent of music, and from that time diligently wrote masses and motets for the royal chapel. In 1821 he was appointed director of the Conservatoire, and quickly restored that somewhat declining institution to its former splendour. A year before his death he had withdrawn from all his appointments. A catalogue of Cherubini's works, drawn up by himself, was published in 1843 by Bottée de Toulmon; in it are mentioned eleven grand masses (five printed), two requiems, many fragments of masses (a part of them printed), one credo (à 8) with organ, two Dixits; one magnificat, miserere, Te deum, each with orchestra; four litanies, two Lamentations, one oratorio, thirty-eight motets, graduals, hymns, etc., with orchestra; twenty antiphons, fifteen Italian and fourteen French operas; many arias, duets, etc., introduced into Italian and French operas; one ballet, seventeen grand cantatas and other occasional compositions with orchestra, seventy-seven romances, Italian songs, nocturnes, etc.; eight hymns and republican songs with orchestra, many canons, solfeggi, etc.; one overture and one symphony, several marches, country dances, etc.; six quartets for strings, one quintet, six pf. sonatas, one sonata for two organs, one grand fantasia for piano, etc. His life was written (anonymously, in German) 1809, by Loménie (under pseudonym "Homme de Rien"), 1841; Miel, 1842; Place, 1842; Picchianti (Italian, 1844); Rochette, 1843; Gamucci (Italian, 1869); Bellasis (English, 1876). In 1869 a memorial was erected to him at Florence. The well-known "Theory of Counterpoint and Fugue" was not written by C., but by his pupil Halévy (q.v.).

Chest of Viols, a set of viols. A good chest of viols consisted of two trebles, two tenors, and two basses.

Chest Voice. (See REGISTER (2), and FALSETTO.)

Chevalet (Fr.), bridge (of stringed instruments).

Chevé, Émile Joseph Maurice, b. 1804, Douarnenez (Finistère), d. Aug. 26, 1864; originally a physician, married Nanine Paris (d. June 28, 1868), and published, in collaboration with her, a series of articles on P. Galin's method of notation and of teaching music (Métoplast). He also founded a music school, in which he employed this method, and tried repeatedly, but in vain, to provoke the Conservatoire into a discussion of methods.

Chiara, f. (Ital.), clear, pure.

Chiaramente (Ital.), clearly, distinctly.

Chiarezza (Ital.), brightness, clearness.

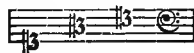
Chiarina (Ital.), a species of trumpet, a clarion.

Chiaro, m. (Ital.), clear, pure.

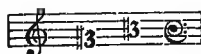
Chiaromonte, Francesco, b. July 20, 1809, Castrogiovanni (Sicily), d. Oct. 15, 1886, Brussels, choir singer at Palermo, pupil of Donizetti at Naples, composed operas and church music; he was afterwards professor of singing at the Conservatorio there, but was compromised in the disturbances of 1848 and imprisoned for two years; and in 1850, while his new opera, *Caterina di Cleves*, was being performed with success, he was banished. He first went to Genoa, where he brought out operas with diminishing success; then to Paris, as *répétiteur* at the Théâtre Italien. He came afterwards to London, as chorus director at the Italian Opera, and finally settled in Brussels as teacher of singing, receiving in 1871 an appointment at the Conservatoire. Here he brought out important sacred compositions, also a *Méthode de Chant*. At Brussels, in 1884, his Biblical opera, *Job*, was performed at the Conservatoire.

Chiave (Ital.), (1) clef; (2) key of an instrument; (3) tuning-key.

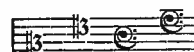
Chiavette (*Chiavi trasportate*) was the name given at a later period to the transposing clefs used in the 16th century. Instead of the usual clefs—



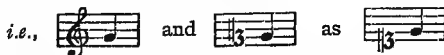
either those raising the sound-meaning of the lineal system by a third (high Ch.)—



or those lowering the same by a third (low Ch.)—



were employed. By these the composer intended the composition to be performed so much higher or so much lower. Or, expressed in modern language, the high Ch. stood for the ordinary clefs, only with three flats or four sharps (E \flat or E major, instead of c major; c minor or c \sharp minor, instead of A minor; the low Ch. (rare) stood for the ordinary clefs with three sharps or four flats (A major or A \flat major, instead of c major; or F \sharp minor or F minor instead of A minor). Thus the music was sung at about the pitch which the notation would have had if the ordinary clefs had been given in place of the Ch.,



but the Ch. governed the shifting of the relations of the tone and semitone to the key into which transposition was made, just as the key-signature does now. As, besides, *real transposition* to the lower fifth (by the signature of the \flat before *b*) was in general use, and the \flat could be employed

with both kinds of Ch., it was possible, notwithstanding appearances to the contrary, to sing in pretty well any key, and to indicate the transposition by means of clef and \flat . For the simple discant-clef, without \flat answered to our c major, with $\flat = \sharp$ major, high Ch., without $\flat = \sharp$ major (\sharp major), with $\flat = A$ major ($A\flat$ major), low Ch. without $\flat = A$ major ($A\flat$ major), with $\flat = D$ major ($D\flat$ major). The theory of the Ch. however simple it may thus appear, was in reality highly complicated, because the choice of another clef, other than the usual one, did not always indicate the Ch., but was frequently used when the compass of the vocal part would necessitate ledger lines. The g-clef



also was frequently used in the highest part to indicate a transposition to the upper fifth answering to the transposition to the lower fifth with the \flat signature. Then $f\sharp$ instead of f would be self-evident, and a \flat would have to be placed before \sharp , if the violin clef were only chosen for the sake of avoiding ledger lines.

Chica, a Spanish dance much in favour with the descendants of the Spanish settlers in South America.

Chickering & Sons, celebrated pianoforte manufacturers at Boston and New York, founded in 1823 by Jonas C. (b. 1800, d. 1853, Boston), a rival of Steinway's, of New York, in the magnificence of the tone of their instruments. In 1867 the firm added to its fame by gaining the first prize at the Paris Exhibition, the head of the firm being named *Chevalier de la légion d'honneur*; he died in 1891.

Chiesa (Ital.), church. *Concerto da chiesa*, a sacred concerto.

Chiffre (Fr.), figured. *Basse chiffree*, figured bass.

Chifonie (*Cyfonie*), a corrupt Old French form of *Symphonia*, name for the *Hurdy-Gurdy* (q.v.), to be met with even in the 15th century.

Child, William, noted organist, Mus. Doc. (Oxford), b. 1606, Bristol, d. March 23, 1697, Windsor; organist and chanter of the Chapel Royal, as well as royal private musician; he published psalms (1639; 3rd ed., 1656); and single anthems, catches, etc., of his composition are to be found in collections (Hilton, Playford, Boyce, Arnold, Smith).

Chipp, Edmund Thomas, b. Dec. 25, 1823, London, d. Dec. 17, 1886, Nice, celebrated organist; from 1866 organist at Edinburgh, and from 1867 of Ely Cathedral; he composed an oratorio, *Job*, a Biblical idyll, *Naomi*; published a book of organ pieces and other smaller compositions.

Chiroplast (Gr., "hand-former"), an apparatus first invented at London by J. Bernhard Logier, and patented in 1814; it prevented the

wrist from falling, and the fingers from striking in any but a vertical direction. The C. made much sensation, was imitated by Stöpel, and simplified by Kalkbrenner under the name of the "Bohrer Hand-guide." It has been improved and revived in recent times, but, whatever the form in which it has been presented, quickly laid aside; for a pupil, once the mechanical help withdrawn, will always fall back into the old faults. The best C. is a good teacher. An invention of more value is Seeber's finger-former, which only forces the nail-member to draw in, i.e. prevents a bending backwards of the end joint at the moment of striking; for the rest the whole hand has complete freedom, as only a separate and small pressure is put upon each finger. The advantage of this apparatus consists in this, that the faulty bending backwards of the separate fingers can be removed by employing separate restraints. As the joint is not thereby rendered completely inactive, a strengthening of the same, by practising with the restraining apparatus, is the wholesome result.

Chitarra. (See GUITAR and ZITHER.)

Chitarrone (Ital., "Great Chitarra," "Bass Chitarra"), one of the large bass instruments of the lute kind of the 17th and 18th centuries. It was used for the general bass. It was a kind of large guitar with steel strings struck with a plectrum. (Cf. THEORBO.)

Chiuso (Ital.), close. *Canone chiuso* (q.v.).

Chladni, Ernst Florens Friedrich, b. Nov. 30, 1756, Wittenberg, d. April 3, 1827, Breslau; studied jurisprudence in his native town and at Leipzig. He graduated in 1780, and taught at Wittenberg; and after the death of his father (professor of law), turned to the study of physical science, to which, as an amateur, he had already diligently applied himself. To his unwearied investigations science owes great and important discoveries, above all, in acoustics. He turned his attention specially to the vibrations of glass plates; the *sound-figures*, i.e. the peculiar, regular, star-shaped forms into which sand scattered on a plate shapes itself when a bow is drawn along the edge of the plate, still bear his name. Amongst his discoveries are also the *Euphon* (glass-rod harmonica) and the *Clavicylinder* (glass-rod keyboard). C. travelled a great deal, introducing his inventions and giving scientific lectures. His most important writings on acoustics are "Die Akustik" (1802; French ed. 1809); "Neue Beiträge zur Akustik" (1817); "Beiträge zur praktischen Akustik" (1821); "Kurze Übersicht der Schall- und Klanglehre" (1827), besides the smaller works which appeared earlier: "Entdeckungen über die Theorie des Klanges" (1787), and "Ueber die Longitudinalschwingungen der Saiten und Stäbe" (1796); also articles in periodicals; in Reichardt's *Musikalische Monatsschrift* (1792), in the *Neue Schriften der*

Berliner Naturforscher (1797), Voigt's *Magasin*, etc.; Guilbert's *Annalen* (1800), and in the Leipzig *Allgemeine Musikalische Zeitung* (1800 to 1801).

Chœur (Fr.), choir, chorus.

Choir, that part of the church in which the singers are placed, generally in front of the organ, opposite the altar.

Choir Organ was originally the name given to the small organ with stops of small tone, used to accompany the vocal choir. In modern three-manual organs, the so-called third manual.

Chopin, Frédéric François, highly celebrated, epoch-making pianist, and a delicate and original composer, especially for the pianoforte; b. March 1, 1809, Zelazowa Wola, near Warsaw, d. Oct. 17, 1849, Paris. He was the son of an emigrant Frenchman (Nicolas C., from Nancy, at first private tutor, afterwards teacher at the Warsaw Lyceum); his mother was a Pole, Justine Kryzanowska. Already at the age of nine C. played in public, and excited wonder. His teachers were a Bohemian, Zwiny by name, and Joseph Elsner, director of the Warsaw music school. In 1828 he left his native town as a perfect piano virtuoso, and went to Paris, giving concerts on the way at Vienna and Munich. He appeared like a meteor in the heavens, sending out luminous splendour, but only for a brief time. He came fully equipped to Paris, and had already a great number of compositions in his portfolio, and amongst them his two pianoforte concertos. His first publication, variations on a theme from *Don Juan* (Op. 2), inspired Schumann with great enthusiasm, and it was a true *fête* day when C. arrived in Leipzig. In Paris he soon found a most delightful circle of friends—Liszt, Berlioz, Heine, Balzac, Ernst, Meyerbeer—men who understood him, and in whom he himself found something more than insipid admirers. After having introduced himself both as pianist and composer, Chopin soon became much sought after as a teacher, and in the best circles. Unfortunately, dark shadows soon began to steal over his sensitive, though not naturally melancholy soul. Symptoms of a dangerous chest affection set in, and in 1838 he went by way of cure to Majorca. George Sand, the novelist, whom he enthusiastically honoured, accompanied and nursed him, but during the last years of his life left him in the lurch. The malady was not to be removed, but made startling progress. Early in 1849 there appeared to be a slight improvement, and he carried out a long-cherished wish when he visited England and gave several concerts; careless of the state of his health, he went into society, also visited Scotland, and returned quite worn-out to Paris. He died in the autumn of the same year. At his funeral, in accordance with his expressed desire, Mozart's Requiem was performed; his grave lies between those of

Cherubini and Bellini. C. was of a rare, poetic nature; as Heine in words, so did he compose, in full, free tones, untrammelled by tradition and recognised forms. But not only in the main, but also in detail was he entirely new and original; he was the founder of something unknown up to that time, a perfectly new *genre*, a new pianoforte style, which Liszt took up and propagated, but without really developing it further; of that it is not capable, however little C. may have done in that direction after his twentieth or twenty-second year. Schumann copied him once or twice in small pieces; the anecdote is also known how Liszt imitated his mode of improvisation so as completely to deceive even his friends—also in imitations, Chopin can be recognised; but, for all that, they remain imitations. Chopin's music is not of a stereotype kind; he is not limited to a few original turns and graces; on the contrary, it is just in the very wealth of such that the key to this mystery of his nature is to be sought. His works, exclusively pianoforte works, or works with pianoforte, are: two concertos (E minor, Op. 11; F minor, Op. 21); Krakoviak, Op. 14 (with orchestra); "Don Juan" Fantasia, Op. 2 (with orchestra); E♭ Polonaise, Op. 22 (with orchestra); Fantasia on Polish Airs (with orchestra); Duo Concertante, for pf. and 'cello (themes from *Robert le Diable*); Introduction et Polonaise, for pf. and 'cello, Op. 3; a pf. and 'cello sonata, Op. 65; a trio (G minor, Op. 8); a rondo (C, Op. 73) for two pianofortes. Further, for pf. solo, three sonatas (G minor, B♭ minor, B minor), four ballades, one fantasia, twelve polonaises, a polonaise-fantasia (Op. 61), fifty-six mazurkas, twenty-five preludes, nineteen nocturnes, fifteen waltzes, four impromptus, three *écossaises*, bolero, tarantella, barcarolle, berceuse, three rondos, four scherzi, three sets of variations, one funeral march, concert allegro, twenty-seven concert études, and seventeen Polish songs; in all seventy-four works with Op. number and twelve works without Op. number. His life has been described in an imaginative way by Liszt (2nd ed. of the original French, 1879; in German by La Mara, 1880), and with critical conscientiousness by Karasowski (2nd ed. 1878). Two volumes also, by Frederick Niecks, entitled "Frederick Chopin as a Man and Musician," were published in 1888 (Ger. ed. 1889). In 1880 a tablet to his memory was erected in the Church of the Holy Trinity at Warsaw.

Choragus (Lat.), the leader of the ancient dramatic chorus.

Choralbearbeitung (Ger., "working up of chorales"), the contrapuntal treatment of the chorale, either as a simple composition in four or more parts, *note against note*, or with rhythmic ornamentation in several, or in all parts, with the chorale as *Cantus firmus* ("figurierter Choral"); or with canonic developments, whether of the chorale melody itself, or of the

free parts (Chorale Canon), or lastly in the form of a fugue (chorale fugue, fugued chorale), which likewise can appear in two different forms, viz., as fugue over a chorale as chorale fugue, or as a fugal working of the chorale theme itself. All forms of the C. are found both for voices and instruments. The fugued C. with *Cantus firmus* is suitable as an organ accompaniment for congregational singing, but was more frequently employed as a chorale prelude. The greatest master in C. was John Sebastian Bach.

Choralbuch (Ger.), chorale book; a collection of chorales arranged, for the most part, in plain four-part harmony, or only melody with figured bass, for the use of organists in accompanying the singing of the congregation in the Protestant Church. The name C. first appears before 1692, but J. Walther's "Geistlich Gesangk-Buchleyn" (1524) must be regarded as a C. Until after the middle of the 18th century the hymn-book served as a C., for it contained the melodies with figured bass. The most comprehensive C. of the 18th century was the "Harmonische Liederschatz" of Joh. Balthazar König (1st ed. 1738; 2nd ed. 1776: 2,000 chorales for 9,000 hymns). Of importance are also the chorale books of Doles (1785), J. Chr. Kühnau (1786), J. Ad. Hiller (1793), G. Umbreit (1811), Schicht (1819), F. Chr. H. Rinck (1829), F. Becker (1844), Eck (1863), Kade (1869), Jakob and Richter (1873), and I. Faist (1876).


Chorale (Ger. *Choral*), (1) the plain song (*Cantus choralis*, *Cantus planus*) of the Catholic Church which sprang from the so-called *Gregorian song* (q.v.) of the early Christian centuries. Gregory the Great certainly only flourished about 600, but the songs which bear his name were of earlier date, and not essentially different from *Ambrosian song* (q.v.). There was the chorale song (*Concentus*), which differed from the reciting *Accentus* of an officiating priest. The chorale song has no rhythm. As used to-day, in spite of renewed attempts at reform, it consists of a series of sounds of equal length of a wearisome monotony, which only dogmatic credulity can deny. This, however, came about in the course of time, especially from the period when counterpoint flourished. Formerly it was full of life, and most like to the shouting, jubilant exclamations of the Hallelujah- and Psalm-singing. The never-ending extensions of syllables consisted formerly of ornaments and *colorature* beyond the powers of German and French singers. Unfortunately, the key to the rhythmic system of the old notation (neumes) has been lost, and there appears no hope of a complete restoration of chorale song in its original form. When music in several parts came into existence, together with the chorale song, called *Cantus firmus* or *Tenor*, which remained unchanged, was associated a part (*Organum*), moving in parallel octaves or fifths (fourths), which later on proceeded, according to

rule, by contrary motion (*Discantus*); this soon, however, acquired greater freedom, and formed an ornamental melody above the C. So gradually it became the custom to treat the C. as a rigid skeleton, which the contrapuntist clothed with parts alive with flesh and blood. The greatest portion of the rich musical literature of the 12th to the 16th century is built on *Cantus planus*; and still to-day church composers frequently base their works on chorale motives. (Cf. CHURCH MUSIC.)

(2) The Protestant C. has a history quite similar to that of the *Catholic*. When it was a question of obtaining fresh songs for the young reformed church, and not such as recalled the stiffness of the Roman creed, Luther laid hold of the Volkslied and the popular songs in several parts—compositions which at that time enjoyed great prosperity ("Frische Liedlein," etc.), and boldly adopted them by setting to them sacred words. Many chorales—for example, "Ein feste Burg"—were certainly composed expressly for the church, but in the same form, and, so far as the hymns were concerned, similar to the simple Strophenlied of two short stanzas (Stollen), and after-song (Abgesang). Also Catholic hymns of similar character were employed. All these chorales were pregnant with rhythm, but, like the Gregorian song, were stiffened into notes of equal length. All attempts to revive the rhythmical chorale have, as yet, failed. It appears that again here the contrapuntists are guilty of the destruction of the rhythm, and this time the German organists who, as formerly the chapel singers, were the chief representatives of musical composition. The circumstance also—that already in the course of the 16th century the congregation began to take part in the C., especially in churches which had no trained choir—may have had much to do with the shaping of the melody, so that it might be suitable for a congregation. In proportion as the melody grew slower and the rhythm disappeared, a more lively accompaniment became a matter of necessity, and the figuration of chorales (see CHORALBEARBEITUNG), already in the 17th century, was developed with great show of art. Concerning the origin of the Protestant C. and its development, cf. v. Winterfeld, "Der evangelische Kirchengesang" (1843-47, 3 vols.). Of Protestant Church composers who enriched the treasury of church songs (chorales) may be mentioned Johann Walther, Georg Rhau, Martin Agricola, Nikolaus Selnecker, Johann Eccard, Ehrhardt Bodenschatz, Melchior Franck, Heinrich Albert, Thomas Selle, Johann Rosenmüller, Johann Crüger, Georg Neumark, Andreas Hamerschmidt, Joh. Rud. Ahle, Joh. Herm. Schein, and Johann Sebastian Bach. (Cf. Tucher, "Schatz des evangelischen Kirchengesangs im ersten Jahrhundert der Reformation" (1848, 2 vols). The reformed church received chorale song much later than the Lutheran, and, first

of all, indeed, in Switzerland, where fifty psalms translated by Marot were provided with melodies by Wilhelm Franck (1545), which were arranged for four voices by Claude Goudimel (q.v.) in 1562; Bourgeois and Claudin Lejeune followed his example. In the course of the 16th century the English Church introduced chorale singing (psalms sung in unison).

Choraliter (Lat.), **Choralmässig** (Ger.), in the style of Plain-Song.

Choralnote (Ger.) is a term applied to the notation of Gregorian song (by which, not rhythm but only changes of pitch were expressed). All the notes of *Musica plana* (*Cantus planus*)—as, on account of the absence of rhythm, Gregorian song was afterwards named—are black, and are square shaped (■), and have hence been named *nota quadrata* or *quadriquarta*. The only exception is a note-shape which occurs in certain figures, such as ■ ♦ or ♦ ■. These signs have nothing in common with the values of Long, Breve, and Semibreve in mensurable music, notwithstanding the similarity of shape. The measured music which came into vogue in the 12th century, merely used the note signs of the C., and gave to them fixed rhythmical meaning; this is the reason why occasionally for the C. use was not made of the signs ■ and ♦, but merely of ■. The C. is really nothing more than *Neuma* (q.v.) placed on lines, with the required pitch more sharply determined by the body of the note: ■ is the old *Virga* (■), and ♦ the Point. The direct descent from neume notation is especially seen in the so-called *Figura obliqua* in compound figures—oblique strokes which indicate a note both in their beginning and end, for ex., . Such figures were termed *Ligatures* (q.v.), and they were introduced into measured music.

Chord (Lat. *chorda*), the combination of several sounds of different pitch; and a special distinction is made between consonant and dissonant chords. (Cf. MAJOR CHORD, MINOR CHORD, and DISSONANCE.)

Chordæ essentielles (Lat.), the tonic, third, and fifth of any key.

Chordometer (Gr. "chord measurer"), a simple instrument for gauging the strength of strings. (See SET.)

Chord Passage, arpeggio, a chord in figuration, i.e. a quick passing through the sounds of a chord, as distinguished from scale passages proceeding by degrees.

Chords proper to the scale are such as consist only of notes which belong to the scale of the ruling key. (Cf. KEY.)

Choreographie (Gr. literally "dance writing"). The notation of dances by means of conventional signs for steps and evolutions. The

system was first employed by Arbeau (q.v.), who named it "Orchésographie." The term C. was introduced by Lefeuille and Beauchamp.

Choriambus, a metrical foot consisting of two short syllables between two long ones: — — — — —.

Chorley, Henry Fothergill, b. Dec. 15, 1808, Blackley Hurst (Lancashire), d. Feb. 16, 1872; was from 1830 to 1868 musical critic of the *Athenæum*, also dramatic poet, novelist, and author of libretti for English composers (Wallace, Bennett, Benedict, Sullivan, etc.). He was highly esteemed as a man of impartial, though somewhat one-sided judgment (he could not endure Schumann). His works which specially belong to musical literature are: "Music and Manners in France and North Germany" (1841, 3 vols.), "Modern German Music" (1854, 2 vols.), "Thirty Years' Musical Recollections" (1862, 2 vols.). After his death there appeared his interesting "Autobiography and Letters" (published by Hewlett, 1873, 2 vols.) and "National Music of the World" (1879).

Choron, Alexandre Étienne, b. Oct. 21, 1772, Caen, d. June 29, 1834, Paris; learned theorist: he studied languages, and afterwards mathematics. He was stirred up by Rameau's theory of music based on acoustic phenomena, and, though against his father's wish, diligently pursued his theoretical musical studies. Only at the age of twenty-five did he devote himself entirely to music; he studied the Italian and German theorists, and became "the most thoroughly trained theorist France ever possessed" (Fétis). A great number of publications of old practical and theoretical works, besides numerous works of his own, show the untiring industry of this man. In 1811 he became corresponding member of the *Académie des Arts*, and was entrusted by the ministry with the reorganisation and regulation of church choirs (*maîtrises*). He was also appointed conductor of religious and other festivals: it is true that his practical knowledge as such was not great, but he managed to get on. In 1816 he was appointed director of the Grand Opéra, and then brought about the reopening of the *Conservatoire* (closed in 1815) as "École Royale de chant et de déclamation." In 1817, dismissed without pension because he experimented too much with novelties, he founded the "Institution royale," also named the "Conservatoire de musique classique et religieuse," which acquired great fame, and existed until the Revolution of July. (See NIEDERMEYER.) Its fall was his deathblow. From among the great number of C.'s writings may be noted: "Dictionnaire historique" (with Fayolle, 1810-11, 2 vols.), "Principes d'accompagnement des écoles d'Italie," 1804; "Principes de composition des écoles d'Italie" (1808, 3 vols; 2nd ed., 1816, 6 vols.), "Méthode élémentaire de musique et de plain-chant" (1811), *Francœur's* "Traité général des voix et des instruments d'orchestre"

(revised and augmented, 1813), French translations from Albrechtsberger's "Gründliche Anweisung zur Komposition" and "Generalbassschule" (1814, 1815; new complete edition, 1830), and Azopardi's "Musico Pratico" (1816), "Méthode concertante de musique à plusieurs parties" (1817; on this method his Conservatoire was founded), "Méthode de plain-chant" (1818), "Liber choralis tribus vocibus ad usum collegii Sancti Ludovici" (1824), and finally, in collaboration with Le Fage, "Manuel complet de musique vocale et instrumentale, ou Encyclopédie musicale" (1836-38, 8 vols.).

Chor-Ton, also **Kapellton** (Ger.; choir-pitch). C. was formerly the normal absolute pitch for church choirs in opposition to that of instrumental music (chamber-tone). Both changed repeatedly, and M. Praetorius is quite wrong in naming the high pitch *chamber tone*, and the low *choir tone*. Praetorius puts the latter at 424, and the *chamber tone* (which, however, was the tuning of the church organs at that time) at 567 (double vibrations). (Cf. Ellis's "History of Musical Pitch" (1880-81).

Chorus, Choir (Gr. *Choros*). (1) This was the name given to the body of singers (12-15) in the Greek tragedy of the classical period, and to the body of 24 in comedy, which performed dances in measured movement around the Thymele (altar) on the portion of the stage (orchestra) set apart for that purpose, and which was led by the *choragos*, who struck his shoes against the ground; the rhythmical song accompanying the dance, likewise called C., was throughout in unison, and without instrumental accompaniment. The principal kinds of choruses were the *entrance chorus* (Parodos), the *singing while standing on the orchestra* (Stasima), and the *departure chorus* (Aphodos). The C. took no part in the action, but moved around it generally, only passing reflections on the resolutions of the actors.—(2) In quite a general sense, a union of singers for artistic purposes. The oldest choirs of the Christian Church sang, like those of ancient times, in unison, or, if boys' voices were used together with men's voices, in the octave. From the 10th to the 12th century the various kinds of voices (high and low voices both of men and boys) were distinguished by the various parts of the *Organum* (q.v.). Composers of measured music at the close of the 12th century already wrote Tripla and Quadrupla, i.e. pieces in three and four independent parts. The introduction of female voices into choirs appears to have come into vogue only in the 17th century; for a long period the Catholic Church forbade the singing of women in church (*mulier taceat in ecclesia*). Concerning the different kinds of voices, cf. SOPRANO, ALTO, TENOR, BASS. According to the combination, one speaks of a male C., female C. (C. of boys' voices), or a mixed C. A double choir (q.v.) consists, for the most part, of two four-part choirs.

Chouquet, Adolphe Gustave, b. April 16, 1819, Havre, d. Jan. 30, 1886, Paris; lived from 1840 to 1860 as a teacher of music in America, after that in Paris engaged in historical work. In 1864 he received the *Prix Bordin* for a history of music from the 14th to the 18th century, and in 1868 the same prize for a work on dramatic music in France, which he published in 1873, "Histoire de la musique dramatique en France depuis ses origines jusqu'à nos jours." From 1871 C. was keeper of the collection of instruments at the Conservatoire, and in 1875 published a catalogue of the same. C. also wrote the words of several cantatas, which became well known (amongst others "Hymne de la Paix," the prize cantata for the Exhibition of 1867).

Christiani, (1) Lise B., b. 1827, Paris, d. 1853, Tobolsk, was in the forties a highly esteemed 'cellist; Mendelssohn wrote for her the well-known *Lied ohne Worte* for 'cello.—(2) Adolf Friedrich, pianist and teacher, b. March 8, 1836, Cassel, d. Feb. 10, 1885, Elizabeth, near New York; went already in 1855 to London as a teacher of music, afterwards to America, and, after stays of longer or shorter duration at Poughkeepsie, Pittsburg, and Cincinnati, settled down in New York in 1877. During the last five years of his life he was director of a music school at Elizabeth. C. was the author of an interesting work ("The Principles of Musical Expression in Pianoforte Playing," New York, 1886; German ed., Leipzig, 1886, "Das Verständniss im Klavierspiel"), but died before the book came out.

Christmann, (1) Franz Xavier, excellent Austrian organ-builder, d. May 20, 1795, during the construction of an organ at Rottenmann (Styria).—(2) Joh. Friedrich, b. 1752, Ludwigsburg, d. 1817, Heutingsheim; an evangelical minister; composer of church songs and chamber-music; he published "Elementarbuch der Tonkunst" (1782; 2nd part, 1790).

Chroma (Gr., "colour"), (1) same as *chromatic semitons*. i.e. the interval which a note of the fundamental scale (note without an accidental) forms with that same degree raised by a ♯ or lowered by a ♭; likewise the interval which a sharpened note forms with that same degree doubly sharpened (by means of a ×), or a flattened note with that same note doubly flattened (by means of a ♭♭):



In the mathematical determination of intervals (cf. TONE, DETERMINATION OF) a distinction is made between a major and a minor C.; the major C. (128 : 135) occurs between notes which stand to each other in the relationship of the triple step of a fifth and the step of a third, as $f : f\#$ ($f-c-g-a-f\#$); the small one (24 : 25)

between those which stand to each other in the relationship of the double step of a third and the step of a fifth in the opposite direction, as $g : g\sharp$ ($g-c-e-g\sharp$), for example :



By the enharmonic identification of d with \bar{d} (by the mediation of the a), the distinction has, in fact, no practical meaning; but the acoustical formulæ remain as the equivalents of different harmonic conceptions, which determine not the absolute sound but the connection. *Chromatic notes* in a chord are only such as can be conceived as raisings or lowerings of a note belonging to a clang (fundamental note, third, fifth of the major or minor chord), for example, $g\sharp$ as raised fifth of $c.e.g'$, $a\flat$ as lowered fundamental note of $a.c.e$, likewise also g in the chord of c sharp major, and a in the chord of d flat major, etc. (See ALTERED CHORDS.) For the chromatic mode of the Greeks see GREEK MUSIC; for the chromatics of the 16th century cf. VICENTINO and GESUALDO.—(2) A society lately established, the aim of which is to reform our system of music, *i.e.* to set aside the fundamental scale (q.v.), and establish a division of the octave into twelve equal parts (*Zwölftaltonsystem*), so that, for example, on the keyboard, each black key should have its independent name, and not be derived from the lower key. (Cf. VINCENT (2), HAHN (2), SACHS (2), and JANKÓ.)

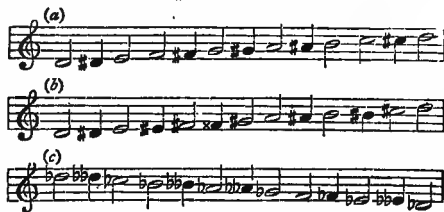
Chroma duplex (Lat.), a double sharp ($\sharp\sharp$).

Chroma simplex (Lat.), a single sharp (\sharp).

Chromatic Instruments are such as have at command all the notes of the chromatic scale, *i.e.* which can produce all the twelve semitones within the octave of the tempered system. The term is used specially in connection with brass wind-instruments with valves (likewise, formerly, keys), and in contradistinction to *natural instruments*, which have only the series of overtones of the lowest note of the tube. (Cf. HORN, TRUMPET, CORNET.)

Chromatic Scales are those which run through the twelve semitones of equal temperament. The notation of a chromatic scale differs according to the key in which it occurs, and according to the harmony with which it is connected. If the diatonic scale is to be regarded as a major or minor chord with passing-notes (cf. SCALES), and if the choice of passing-notes—especially from the third to the fifth, and from the fifth to the octave—differs according to the key in which a chord occurs (cf. Riemann: "Neue Schule der Melodik," 1883), so must the C. S.—which, after all, is only a filling out of the diatonic scale by chromatic intermediate notes—be regarded from a similar point

of view. The rising C. S. has sharpened, the falling, flattened notes. So, for example, in c major, the d minor chord generally gives the diatonic scale:— $\bar{d}, e, f, g, a, b, c, \bar{d}$; the d major chord in $A-\bar{d}, e, \sharp f, \sharp g, a, b, \sharp c, \bar{d}$; and the d flat major chord falling in G flat— $\bar{b}\bar{d}, b, c, \flat b, \flat a, \flat g, f, \flat e, \flat d$. The chromatic scales in these three cases will appear thus:—



It is to be noticed that some old composers (Mozart), in the ascending chromatic scales, are fond of replacing the augmented second, fifth, and sixth by the enharmonic intervals of the minor third, sixth, and seventh, whereby the harmonic meaning is often deeply concealed.

Chronometer (Gr., "time-measurer"). (See METRONOME.)

Chronos protos (Gr., "the first time"), *i.e.* the smallest time-unit; in ancient metre, the duration of the simple Short; which served as measurement for the long-syllable values. Thus, for example, the simple Long = two *chronoi protoi*. R. Westphal ("Allgem. Theorie der musikal. Rhythmik") made an unfortunate attempt to show the existence of an indivisible $C. \frac{p}{2}$ in modern music.

Chrotta, one of the oldest, if not the oldest, of European stringed instruments, already mentioned by Venantius Fortunatus (609) in the verse "Romanusque Lyra plaudat tibi, Barbarus harpa, Græcus achilliaca, chrotta Britanna canit." It seems that the *C. (crotta, crowth, crowth)* was originally a British instrument, and that for a long period it preserved its peculiar shape only in Great Britain and in Brittany, whereas it was quickly transformed in France and Germany. From the instruments in use since the 9th century (Lyra, Rebeca, Rubeba, Viella) it is distinguished by the absence of a neck. The four-cornered sound-box is really prolonged in hoop-form, and at the top, in the centre, the string-pegs are fixed; the strings (five) pass, partly over, partly near to a narrow finger-board (without frets), which extends from the hoop-end to the middle of the sound-box. It has also sound-holes and a bridge. The most ancient kind of *C.* had only three strings (no *Bowdons*). As soon as the hoop was done away with, and replaced by a solid continuation in the middle (under the finger-board), the instrument became a Vielle. This transformation appears to have taken place at an early date. The *C.* must not be confused with the

Rotta (q.v.). The C. in its ancient form existed among the natives of Ireland, Wales, and Bretagne still at the end of the former and the beginning of the present century. J. F. Wewerten wrote a comprehensive and learned treatise on the Chrotta and Rotta, "Zwei veraltete Musikinstrumente" (*Monatsh. für Mus. Geschichte*, 1881, Nos. 7-12).

Chrysander, Friedrich, b. July 8, 1826, Lüththeen (Mecklenburg), studied philosophy at Rostock and graduated there. After he had several times changed his place of residence, and lived for a long time in England, he settled permanently at Bergedorf, near Hamburg. C. is one of our most meritorious writers on music. His still unfinished biography of Handel (1858-67, extending to the first half of the third volume) is a work showing great industry, historical knowledge, and a warm admiration for the master; but the most important period of Handel's life, that of his great oratorios, has still to be written. C. is one of the founders of the Handel Society, and superintends the monumental Handel edition. In 1863 and 1867 appeared, under C.'s name, two "Jahrbücher für musikalische Wissenschaft," with valuable contributions from different writers (among other things the "Locheimer Liederbuch" and Pausmann's "Ars organiscandi," edited by F. W. Arnold). From 1868-71, and again from 1875 until it ceased to exist (end of 1882), he edited the *Allgemeine Musikalische Zeitung*, in which have appeared numerous interesting articles from his pen, among others a sketch of the history of music-printing (1879), investigations with regard to the Hamburg opera under Keiser, Kusser, etc. (1878-79). Since the beginning of 1885, in conjunction with Spitta and C. Adler, he has edited a "Viertelsjahr-schrift für Musikwissenschaft." Two little pamphlets, "Über die Molltonart in Volksgesängen" and "Über das Oratorium," appeared in 1853. Finally, he has also published Bach's "Klavierwerke" (1856) and "Denkmäler der Tonkunst," oratorios by Carissimi, sonatas by Corelli (Joachim), pièces de clavecin by Couperin (Brahms).

Chrysanthos, von Madyton, Archbishop of Durazzo (Dyrrhachium), in Albania, formerly teacher of church singing at Constantinople; one of those who of late years have simplified the liturgical notation of the Byzantine Church by the removal of many superfluous signs. His two works are, "Introduction to the Theory and Practice of Church Music" ("Isagoge," etc.), 1821, edited by Anastasios Thamyris, and "Great Theory of Music" ("Theoretikon mega," 1832).

Church Cantata (*Cantata da chiesa*) is the name given to the grand sacred cantata with soli, chorus, and orchestra, in contradistinction to the *chamber cantata*, with simple accompani-

ment and for few solo voices; and also to the secular *festive cantata*, of similar plan, but different contents (for marriage and coronation festivals, birthdays, etc.). The form of the C. C. reached its highest point of development in J. S. Bach. (Cf. CANTATA.)

Church Modes are the various possible species of octaves of the musical alphabet (q.v.), which during the period of one-part (homophonic) music, and also during that in which counterpoint (polyphonic music) flourished, were regarded as special keys or modes, somewhat similar to our major and minor. The development of harmony, the recognition of the importance of consonant chords (triads), and their position in the key (tonic, dominant) caused the C. M. to be set aside, and led finally to the two modes, major and minor. The different species of octaves received the name of C. M. because the chants of the Gregorian Antiphony (q.v.) were written so as to be within the compass (*ambitus*) of one of the same, without using any other chromatic notes except the semitone $b\sharp$, in addition to the whole tone, b , above the A of the middle position (small a). By that means a strict diatonic style was, so to speak, sanctioned by the church, when the Greek system of music, from which, after all, the C. M. were derived, had degenerated into chromatics and enharmonics. The oldest Western writers who make mention of C. M. (Flaccus Alcuin in the 8th century, Aurelianus Reomensis in the 9th) knew nothing of their connection with Greek music, and simply numbered them as modes 1-8, or as authentic 1-4, and plagal 1-4 (see below). On the other hand, in the old Byzantine writers on music (especially Bryennius, q.v.), traces are found of the transformation of the ancient system into that of the Middle Ages. The old Byzantine Church also distinguished four C. M. ($\eta\chi\omega\iota$), but arranged them from top to bottom, thus:—

- | | | |
|-----------------------|----------|----------------------------|
| 1st mode (α) | = $g-g'$ | (without chromatic signs). |
| 2nd mode (β) | = $f-f'$ | " " |
| 3rd mode (γ) | = $e-e'$ | " " |
| 4th mode (δ) | = $d-d'$ | " " |

The plagals of these principal C. M. lay, however, like the ancient hypo-keys, a fifth (not a fourth) lower than the authentic:—

- | | |
|------------|----------|
| 1st plagal | = $c-c'$ |
| 2nd plagal | = $B-b$ |
| 3rd plagal | = $A-a$ |
| 4th plagal | = $G-g$ |

The fourth plagal mode of that old Byzantine system was then based on the note, which the West from the time of Odo of Clugny designated by Gamma (Γ), and looked upon as an indispensable lowest note, notwithstanding the fact that the lowest Western plagal mode (see below), only reached to A (in ancient *Coëces* before the Γ was used, the note was called *Quintus primo* [!]). The compiler of this dictionary, in his treatise "Die *Ματρύρια* der Byzantischen

Liturgischen Notation" (report of a sitting of the Munich Akademie d. Wiss., 1882, ii. 1), has shown that probably the old Byzantine system of C. M. was evolved from the mode system of the ancient Greeks, and, first of all, in entirely setting aside chromatic and enharmonic notes, and forming from the fundamental notes of the most essential transposition scales (the Dorian, Phrygian, Lydian, Mixolydian, Hypodorian, Hypophrygian, and Hypolydian) a fixed diatonic fundamental scale. The initial letters of the old names were probably used at first as memoranda (*Mapρvπια*) for the new designation of modes by means of the first letters of the Greek alphabet (said to have been introduced by St. Ambrosius), and still retained with the new Byzantine notation. In the West there appeared a new notation, first in the 10th century, so far as we know (and thus a long time after Ambrosius), which used the first letters of the Latin alphabet in a similar manner (cf. LETTER-NOTATION), viz. :—

A B C ♯ D E F G ♯ A, in the sense of our *c d e f g a b' c'*. (♯ shows the semitone steps.) The older Byzantine notation was—

α β γ δ ε ζ η,

likewise with *soffeggio* syllables, *πα βου γε δε κε ζω ηη*. In the West the pitch-meaning of the letters was afterwards lowered a third; but in Byzantium the pitch rose one degree, so that the *a* was equal to our *d*, i.e. the key-note of the first church mode of the later order formed from the Western mode. Bryennius has also handed down a nomenclature of the Byzantine church modes of the older order, together with the names of the ancient Greek modes; in it the church mode answers, as the intervals show, to the ancient transposition scale on which it is based (*c-c'* Dorian, *d-d'* Phrygian, *e-e'* Lydian, *f-f'* Mixolydian, etc.). A similar, but less reasonable, shifting of the meaning of names took place also in the West (by [pseudo-] Notker and [pseudo-] Hucbald) through a misunderstanding of a passage in Ptolemy, and what he wrote about different positions of pitch was erroneously made to refer to the different species of octaves. The C. M. of the West are:—(1) The first church or authentic mode (*Authentus protus*) D E F G a ♯ c d (our *d e f g a b c' d'*), named the *Dorian mode* (*Dorius*) since the time of Hucbald.—(2) The second, or first plagal (*Plagijs protii, plagis protii, plaga protii; lateralis, subjugalis protii*), A B C D E F G a (= A B c d e f g a), the *Hypodorian* (*Hypodorius*).—(3) The third, or second authentic (*Authentus deuterus*), E F G a ♯ c d e (= e f g a b c' d' e'), the *Phrygian* (*Phrygius*).—(4) The fourth, or second plagal (*Plagijs, etc., deuteri*), B C D E F G a ♯ (= B c d e f g a b), the *Hypophrygian* (*Hypophrygius*).—(5) The fifth, or third authentic (*Authentus tertius*), F' G a ♯ c d e f (= f g a b c' d' e' f'), the *Lydian* (*Lydus*).—(6) The sixth, or third plagal (*Plagijs tertii*), C D E F G a ♯ c (= c d e f g a b c'), the *Hypo-*

lydian (*Hypolydus*).—(7) The seventh, or fourth authentic (*Authentus tetartus*), G a ♯ c' d' e' f' g' (= g a b c' d' e' f' g'), the *Mixolydian* (*Mixolydus*).—(8) The eighth, or fourth plagal (*Plagijs tetarti*), D E F G a ♯ c d (= d e f g a b c' d'), the *Hypomixolydian* (*Hypomixolydus* since the 11th century). The plagal modes (2, 4, 6, 8) were merely shiftings of the authentic; the principal note (*Finalis*) was not the limiting note of the octave, but occurred in the middle as fourth note. The *Final* of the first and second modes was therefore D, of the third and fourth E, of the fifth and sixth F, of the seventh and eighth G. The eighth and first are therefore by no means identical. Not one of the four authentic modes has C or A as *Final*; hence the two modes (C) major and (A) minor, the only ones used in modern music, were wanting. In the 16th century, which first perceived the principles of harmony (cf. ZARLINO), and opened up the way to modern tonality, two new authentic modes with their plagals were added: the fifth authentic, *Ionian*, c d e f g a b c', and the sixth authentic, *Æolian*, a b c' d' e' f' g' a' (also named *modus peregrinus*), and the plagal fifth, or *Hypoionian*, G A B c d e f g, and the plagal sixth, or *Hypoæolian*, e f g a b c' d' e', so that then there existed twelve church modes (cf. GLAREAN, "Dodekachordon"). The seventh authentic mode, the *Locrian* (q.v.) was never of much importance. Cf. the following synopsis:—

Dorian mode.	Hypodorian mode.
Phrygian mode.	Hypophrygian mode.
Lydian mode.	Hypolydian mode.
Mixolydian mode.	Hypomixolydian mode.
Ionian mode.	Hypoionian mode.
Æolian mode.	Hypoæolian mode.

Church Music, Cathedral Music (*Musica ecclesiastica, sacra, divina*; Ital. *Musica da chiesa*; Fr. *Musique d'église*). C. M. is nearly as old as the

church itself. The oldest C. M. was only vocal music, yet already in the early middle ages instruments appear to have been introduced to reinforce the voices; but, according to the statement of the Abbot Engelbert of Admont (13th century), these, the organ excepted, were banished. In the course of the 16th century it again became general to strengthen, likewise partly to replace, the vocal parts; and, with the introduction of the continuo about 1600, the first step was taken towards regularly accompanied C. M. Instrumental music also, in the first place as solo organ-playing, was introduced into the church about the end of the 16th century, and probably for the first time at Venice, by Merulo and the two Gabriellis. The *Ritual music* of the Catholic Church is old—probably handed down in part from the Jews; possibly also certain pagan melodies may have been adapted to Christian words. *Antiphonal singing* also was developed in the Byzantine Church, and was transplanted into Italy by St. Ambrosius (d. 397); *Gradual singing* arose in Italy; *singing of hymns*, specially cultivated by Ambrosius, probably had its origin in pagan worship. Pope Gregory the Great (d. 604) established uniform Ritual music for the whole Western Church; this, under the name of *Gregorian song*, has remained up to the present day, and unchanged, so far as was possible with the imperfect neume notation—almost the only one used in the 12th century. Yet the melodies seem to have been preserved fairly intact, while the whole ancient art of rhythm has completely disappeared. From the jubilant exclamations of the time of Ambrosius and Augustine was gradually evolved up to the 12th century the psalmody void of rhythm in use at the present day. Gregorian song was entirely in one part; only from the 9th to the 10th century does singing in several parts (*Organum*)—though scarcely differing from that in one part—make its appearance. The principle of real polyphony only came to light in the 12th century, *i.e.* contrary movement (*Discantus*), and from that time was gradually developed complicated polyphonic writing, but always based on the Gregorian chant (*Cantus Firmus*).

The names of the oldest forms of church compositions (in the 13th century) in several parts are: *Organum*, *Discantus*, *Conductus*, *Copula*, *Ochetus*, *Motetus*, *Triplum* (three-part), *Quadruplum* (four-part). The following were distinguished masters at that early period: Leoninus, Perotinus, Robert of Sabilon, Petrus de Cruce, Johannes de Garlandia, the two Francos, Philipp of Vitry (14th century), Johannes de Muris, Marchettus of Padua, etc. This, already about the middle of the 15th century, we find *counterpoint* brought to a high state of perfection. Forms of importance, more or less independent of the Gregorian chant, were developed (*Motet*, *Mass*, *Magnificat*), and a

long list of names of great importance indicates a long period in which an art, now fast passing away, flourished, but which finally degenerated into subtleties (Busnois, Dufay, Okeghem, Hobrecht, Josquin, de la Rue, Brumel, Clemens *non Papa*, Mouton, Fevin Pipelare, de Orto, Willaert, de Rore, Goudimel, Orlando Lasso, Paul Hofhaimer, Heinrich Isaac, Senfl, Hasler, Gallus, Morales). All these masters wove their parts together with art, and in obedience to the laws of strict imitation. In sharp contrast to this music laden with artifices, stood out the popular (four-part) *Lied*, from which was evolved the Protestant *Chorale*, and it was probably on this account that the Council of Trent resolved to banish polyphonic music from the church, unless a plainer, more suitable style of C. M. could be provided. Thus, by an impulse from without, arose the noble and simple Palestrina style, whose representatives, in addition to Palestrina, were the Naninis, Vittoria, and the two Anerios. (Cf. ROMAN SCHOOL.) In so far as the forms of accompanied C. M. (Church concerto, Cantata), directly evolved from the musical drama and oratorio which arose about the year 1600, were transplanted into their native country by Germans trained in Italy (Schütz), the Italians can be looked upon as participating in the grand development of Protestant C. M., which reached its zenith in the Cantatas and Passions of Bach. C. M., since his time, breathes a modern spirit: the display of instrumental means is more brilliant, the melodies are weaker, sentimental (operatic), the harmonies are more piquant; but in grandeur of the total effect and earnestness of conception they only rarely approach Bach. The most distinguished representatives of modern C. M. are Mozart (*Requiem*), Beethoven (*Missa Solemnis*), Fr. Liszt, and Fr. Kiel.

Chute (Fr.), obsolete ornament (q.v.), from which was evolved the long appoggiatura expressed by small notes. When the old French clavier masters wanted the C., they placed a little hook before the note, ♯^{h} (d'Anglebert, 1689), or an oblique stroke, ♯^{h} , likewise ♯^{h} . The upper- and under-second took from the real note half its value.

Chwatal, (1) Franz Xaver, b. June 19, 1808, Rumburg (Bohemia), d. June 24, 1879, Soolbad Elmen; went in 1822 as teacher of music to Merseburg, whence in 1835 he removed to Magdeburg; wrote much pianoforte music, especially *pièces de salon* and some instructive works, amongst others two Methods of the pianoforte, as well as quartets for male voices, etc. (2) Joseph, brother of the above, b. Jan. 12, 1811, Rumburg. He (with his son) is organ-builder at Merseburg, and has made many valuable small improvements in the mechanism of the organ.

Ciaccona (Ital.). (See CHACONNE.)

Cifra, Antonio, b. 1575, Papal States, d. 1638, Loreto; pupil of Palestrina and Nanini; at first maestro at the German College at Rome, then at Loreto; in 1620 at the Lateran, 1622 in the service of the Archduke Carl of Austria, from 1629 again at Loreto. C. was one of the best composers of the Roman school, to which a goodly series of printed volumes which have been handed down bear witness (five books of masses, seven books of motets [à 2 et à 4] with organ accompaniment, motets and psalms [à 12], scherzi and Arie with cembalo or chitarrone, madrigals, ricercari, canzone, *concerti ecclesiastici*, etc., in publications from 1600-1638).

Cimarösa, Domenico, b. Dec. 17, 1749, Aversa, Naples, d. Jan. 11, 1801, Venice; was the son of a mason, and an orphan at an early age. He attended the school for poor children of the Minorites at Naples, and, when his musical talent showed itself, was taught by Pater Polcano, organist of the Minorite monastery. In 1761 he was placed in the Conservatorio Santa Maria di Loreto, where Manna, Sacchini, Fenaroli, and Piccini successively became his teachers. In 1772 he began his career as a dramatic composer with *Le Stravaganze del Conte* for the Teatro de' Fiorentini at Naples, and, although Paisiello was then at the height of his fame, C. was soon able to take rank beside him. With unexampled rapidity his works followed one another. In 1779 he wrote for Rome *L'Italiana in Londra*, and lived alternately in Naples or Rome according to the custom of the time of always writing an opera in the very place in which it was to be performed. In 1781 he wrote for each of the cities of Rome, Venice, Turin, and Vicenza a new opera, and thus he continued. In 1789 he was offered brilliant terms to go to Petersburg, where from 1776-85 Paisiello had supplied the Italian Opera with novelties. He travelled by way of Florence and Vienna, and was everywhere received with the greatest honour. But he was not able to bear for any length of time the Russian climate, and left in 1792 for Vienna, where they would willingly have kept him. He there wrote his most famous work, *Il Matrimonio Segreto*, the success of which not only surpassed that of all his previous operas, but was unexampled. C. had then already written seventy operas in less than twenty years. *Il Matrimonio Segreto* was also played at Naples in 1793, and repeated sixty-seven times. Other operas followed, of which the most noteworthy was *Astuzie Femminili* (1794). He took part in the Neapolitan insurrection, was arrested and sentenced to death, but was pardoned by King Ferdinand and set at liberty, and, with the intention of going to Russia, went to Venice; but was taken ill and died there, it was said, of poison. Public opinion blamed the Government, and it needed an official proclamation of the physician of Pius VII., who resided in Venice, to dissipate the

rumour and to certify a natural death (abscess in the abdomen). Besides over eighty operas, C. composed several masses (two requiems), oratorios (*Judith* and *Triumph of Religion*), cantatas, and 105 detached vocal pieces for the court at Petersburg. C.'s *Il Matrimonio Segreto* still appears from time to time on the best stages. According to our present ideas, his music is simple, but fresh and full of humour. A splendid bust of C. by Canova, who was commissioned by Cardinal Consalvi, is to be seen on the Capitol at Rome.

Cimbal, Cimbalon, Cinelli. (See CYMBAL and CYMBALUM.)

Circle. (See FIFTHS, CIRCLE OF.)

Circular Canon (Lat. *Canon perpetuus*), a canon without end, which, as it returns to its commencement, is frequently set out in circular form; it can be repeated at pleasure. If it is to have a coda it cannot be presented in circular form, but has a repetition sign with coda added. Canons set out in circular form have a pause marked over the end note.

Cistole, Cistre, Citole, Cither. (See ZITHER.)

Cizos. (See CHERI.)

Cl., abbreviation for *Clarinetto*.

Clairon, French name for the Buglehorn.

Clang, **Sound** is the name given to audible vibrations of elastic bodies, i.e. C. or S. is the scientific word for the lay term *tone*. In acoustics a distinction is made between sound and noise; by the latter is understood the impression produced on the ear by irregular, and by the former that produced by regular vibrations. Regular vibrations are those which follow one another at equal intervals of time, like those of the pendulum of a clock; and, as the rapidity of succession (period) of the separate vibrations determines the height of the sound heard, it follows that vibrations of like period produce sounds or clangs of constant pitch. Since it has been known that the sounds of our musical instruments are not simple tones, but compounded of a series of simple tones which can be distinguished by a most attentive listener (but commonly are not thus distinguished), the term S., in scientific works, has been replaced by the more general, comprehensive one, C., whilst sound is applied to the simple sounds as part of the C. The height of the C. is determined by the pitch of the lowest, and, as a rule, the strongest of its compound tones, which are also called *Partial tones*, *Aliquot tones*, *Scale of nature*. As all the other partial tones lie higher than the *ground tone*, *fundamental tone*, *principal tone*, which gives to the C. its name, they are usually called *overtones*, but, let it be understood, the second overtone is not the third tone of the series, but the second. In so far as the remaining tones above the ground tone usually escape notice, they are also called *secondary tones*, and so far as they stand in close (harmonic)

relationship to the former, also *harmonic tones* (*sons harmoniques*). For example, for the tone *c* the series of the first sixteen partial tones is as follows:—





The tones written in minims are all component elements of the major chord of the ground tone (*c* major chord), and it cannot be doubted that the *consonance of the major chord* (major consonance) must be referred to the series of overtones, *i.e.* a major chord, whatever the arrangement of notes, must be regarded as a C., in which certain overtones (those answering to the notes of the chord independently produced) are reinforced. The following examples may make this clearer; the low note placed after the chord is the ground tone of the C., of which the chord must be regarded as the representative:—



The ground tone of the C. here indicated is indeed always present as a combination tone. The series of partial tones, however, is not only completed by the combination tones down to the ground tone of the C., but continues upwards through the series of upper tones of the chord tones. For this reason it is quite natural that far higher overtones than those which can be distinguished in any particular C. (note of an instrument) play an important rôle in musical hearing; for in modern harmony very high overtones are produced with unusual strength, to which still higher ones, the immediate overtones of the same, are added. The monophonic music of ancient times and of the early middle ages was necessarily forced to move within very narrow harmonic limits, since it was concerned only with the nearest overtones. The overtones indicated above by means of a * do not quite agree in pitch with the notes by which they are represented; if they are produced as independent notes in the chord they will no longer have the meaning of the series of overtones, but must be regarded rather as approximations, tones related in a minor sense (see further, below); this is the case with the overtones from the seventh, whose cardinal numbers are prime numbers. But those whose cardinal numbers are the result of multiplication ($9 = 3 \times 3$, $15 = 3 \times 5$, $25 = 5 \times 5$, etc.) are

understood as overtones of overtones, in fact secondary overtones, *i.e.* as integral elements of the primary ones (the 9th as 3rd of the 3rd, the 15th as 5th of the 3rd, etc.). If these are

represented in the chord, *i.e.* produced in equal strength with the primary ones, they give the effect of dissonance; the primary overtone of which they are the overtones itself appears as a C. ground tone, so that *two clangs are represented at the same time*. The simplest ratio ($2 : 1$), that of the octave, forms an exception; no power to which it may be raised ever yields a dissonance; and indeed all other intervals can be extended or contracted one or several octaves without changing their harmonic meaning. If we then strike out all octave tones from the series of overtones there remain as dissimilar elements of the major consonance of the *upper clang* only the ground tone (1), the twelfth (3), and seventeenth (5); the original form of the major chord is therefore not actually the triad in a narrow position.

ton.  but widened out thus: 

The cardinal numbers of the partial tones represent at the same time the *relative number of vibrations* of the intervals formed by them. For example, the vibration ratio of the fifteenth to the sixteenth overtone (leading-note ratio $b : c$) = $15 : 16$. (Cf. INTERVAL.) It should not be forgotten that the pleasing effect of certain dissonances which of late have come much into vogue (Wagner) must be explained by their approximative agreement with higher overtones (for example, *c, e, b*, $f\sharp = 4 : 5 : 7 : 11$).

The *consonance of the minor chord* cannot be explained by the series of overtones, and all attempts, nevertheless, to do this (Helmholtz) must lead to results unsatisfactory to musicians. On the other hand, if looked at from a reverse point of view, the result desired will be obtained. Long before the discovery of overtones the major consonance was referred to the string division, $1 - \frac{1}{2}$, *i.e.* 1 is the string length of the ground tone, $\frac{1}{2}$ that of the octave, $\frac{1}{3}$ that of the 12th, and so on up to the 6th partial tone. The minor consonance, on the other hand, was referred to the inversion of the series, *i.e.* to the string lengths $1 - 6$; 1 was the principal tone, 2 the under octave, 3 the under twelfth, etc. This conception of the minor consonance as the *opposite pole* of the major consonance is first to be found, so far as is known, in the thirtieth chapter of Zarlino's "Istitutioni armoniche" (1558). It has also been maintained with more or less consistency by Tartini, one

of the most learned and intelligent theorists; and within recent years since M. Hauptmann (1853) by a number of young theorists (O. Kraushaar, O. Tiersch, O. Hofinsky), and with great acuteness and consistency by A. v. Öttingen, and by the compiler of this dictionary. The minor consonance is related to a series of undertones in precisely the same way as the major consonance to the series of overtones: the phenomena in acoustics which justify the acceptance of this undertone series are those of *sympathetic* and *combination tones*. A sounding tone sets bodies capable of producing sound into sympathetic vibration, whose own tone answers to one of its undertones, or, which is the same thing, of whose ground tone it is an upper tone. In any case, bodies sounding by sympathetic vibration make, first of all, strong partial vibrations (with so many nodes that the causal tone is produced), but they also make total vibrations (weaker, and therefore more difficult to detect). The lowest combination tone of an interval is always the first undertone common to both intervals; for example, for $e' g', c$; for d', a' , likewise c , and even for $e' a'', c$, and so on. The series of the first sixteen undertones, taking c'' as starting tone (principal tone), is as follows:—



The ordinal figures of the undertones represent the relative string-lengths for the same; the ratios of vibration are expressed by the series of simple fractions, $1, \frac{1}{2}, \frac{1}{3}$, etc., just as, with reversed meaning, the ratios of string-lengths for the tones of the overtone series are represented by the series of simple fractions. For instance, if $c = 1$, then the octave $c : c'$ in an overtone series sense is expressed by $1 : 2$ with regard to the relative number of vibrations; but by $1 : \frac{1}{2}$, with regard to length of string. On the other hand, however, in an undertone series sense (taking $c' = 1$), the vibration ratio is expressed by $1 : \frac{1}{2}$, but that of the string length by $1 : 2$. The 1st, 2nd, 3rd, 4th, 5th, 6th, 8th, 10th, 12th, 16th, etc., in fact all tones of the undertone series, which answer to the lower octaves of the 1st, 3rd, and 5th undertones, are component parts of the *minor chord under c*, i.e. of the *c under-clang*, just as the same numbers of the overtone series give the major chord above the ground tone, i.e. the upper clang (in above example the chord of *c major*). The 7th, 11th, 13th undertones, in fact all answering to prime numbers from the 7th, are of as little use for chord formation as the primary overtones from the 7th. But the figures obtained by multiplication ($9 = 3 \times 3$, $15 = 3 \times 5$, etc.) are, as secondary undertones, as much dissonant against the principal tone of the under clang as the secondary overtones against the principal tone

of the upper clang. They cannot, any more than the latter, be directly referred to the principal tone, but only through the mediation of primary partial tones, of which they, in their turn, are primary partial tones, i.e. represent the clangs of the same; and thus their introduction, together with primary undertones, into a chord, forms a dissonance resulting from the simultaneous presentation of two clangs. (Cf. CLANG SUCCESSION and DISSONANCE.)

Clang Colour (*Timbre*). The difference of C. C. in the tones of our musical instruments, according to the investigations of Helmholtz ("Lehre von den Tonempfindungen"), is mainly caused by the varied composition of the sounds or clangs. Many (such as those of bells, rods) have secondary tones other than those of stringed and wind instruments, which are employed for real musical purposes; but in these latter, the different kinds of intensity, likewise the absence of certain tones of the overtone series, bring about a similar change. The varied clang colours of the human voice depend partly on the formation of the vocal chords, partly on the resonant qualities of mouth and nasal cavities. The numerous vowel gradations also produce varieties of C. C. Professor v.

Schafhäutl (*Allgem. Musik. Zeitung*, 1879) is right in insisting on the fact that the material of which a musical instrument is constructed has great influence on the C. C.; that, for example, a trumpet made of wood or pasteboard sounds quite differently from one made of metal. The difference of C. C. is called *timbre*. Here the molecular vibrations of the body of the instrument play an important rôle, as is sufficiently evident from the sound-board of stringed instruments. Organ-builders have long known that it is something more than a matter of price or outward beauty whether the diapason pipes are made of tin or lead, or whether the tubes of reed-pipes are made of zinc or metal.

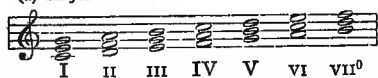
Clang Figures. (See CHLADNI.)

Clang-relationship (*Chord-relationship*). (See KEY-RELATIONSHIP.)

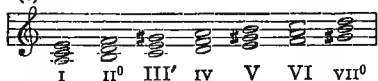
Clang Succession is the succession of two chords with regard to their clang-meaning. In order to be able to speak about C. S., all chords, even the dissonant, must be conceived and classed according to a clang-meaning; and—to look at the matter from a general point of view—a terminology is necessary: one which will be suitable, not to a special case, but to a large number of cases. The beginnings of such a terminology are common property. Within recent times the triads of the various degrees of a scale have been provided with cardinal

numbers—large ones for the major chords, small ones for the minor—with a small nought added for diminished, and a stroke for augmented triads (Richter):

(a) Major



(b) Minor



V-I indicates, then, a succession of two major chords, of which the first is upper-dominant of the second; V-I, on the other hand, the transition from a major to a minor chord, of which the former is upper-dominant, etc. But, in a free system of harmony, this mode of indicating the chords is insufficient. The series of chords—c major, A♭ major, D major, G major, C major—which forms a perfectly intelligible little period—could not be made clear according to above system of figuring; for, although it in no way implies modulation, one would have to look upon the A♭ major chord as connected with F minor or c minor, and the D major chord, with G major.



C: I
f: V
c: III
c: VI
G: V7
I

For such a C. S., figuring in the sense of one scale is not possible: it belongs to the free tonality (q.v.) which has only recently been recognised, and whose limits extend far beyond those of a scale-established system of harmony. This tonality recognises neither chords true nor foreign to the scale, but only a principal clang and related clangs. In the above example, the c major chord is, and remains, principal clang to which the others are referred: the chord of A♭ major is its under-third clang, the D major chord the clang of its second upper-fifth, the G major chord that of its first upper-fifth. The first step (c major—A♭ major) inclines towards the undertone side, the second proceeds by leap to the overtone side (A♭ major—D major), while the third and fourth steps lead back to the principal clang. The succession A♭ major—D major does not appear incomprehensible, because, from the relation which it bears to the principal clang (A♭—c—[g]—D), it consists of the step of a third and a double fifth step (or step of a whole tone). The terminology demanded by

considerations of this sort must proceed from the degree of relationship to the principal note; this therefore causes a distinction to be made between steps of a fifth, of a third, whole tone steps, steps of a minor third, leading tone, and tritone steps. Further, it must be seen whether both clangs belong to the same mode (major or minor), or whether there is a change. If successions of chords of like kind be simply called steps, and those of unlike kind, changes, then there are four kinds of chord succession in which the principal notes stand in fifth relationship. In the matter of tonality it makes a great difference whether a step from the tonic takes place on the upper-, or on the under-tone side. (Cf. CLANG.) From a major chord, the latter would prove a contradiction to the clang principle; and, in the former case, there would be a similar objection to a minor chord. Hence, the steps and changes to clangs in an opposite direction are appropriately distinguished by the prefix "Contra." The succession c major—G major, and likewise A minor—D minor (E-under-clang—A-under-clang), is therefore a (plain) fifth-step; and c major—F major, likewise A minor—E minor (E-under-clang—B-under-clang, or briefly, under-E—under-B, indicated according to explanations given in article "Klangschlüssel" as 0_E-0_B), a contra-fifth-step (Gegenquintschritte). Again, c major—c minor (0_G), likewise A minor (0_C)—A major, is a (plain) fifth change; but c major—B♭ minor (0_F), likewise A minor (0_E)—B major, a contra-fifth change. In all kinds of clang succession the plain changes, as here, are easily understood, but the contra-changes cause very great difficulty. The third successions are, for example: (plain) third-step (c major—E major, likewise A minor—F minor (0_E-0_C); contra-third-step c major—A♭ major, likewise A minor—c♯ minor ($0_C-0_{G\sharp}$); (plain) third-change c major—A minor (0_C), likewise A minor (0_C)—c major; lastly the contra-third-change, c major—D♭ minor ($0_A\flat$). Every step towards a clang which lies at a distance creates a desire to spring to a middle one, which has been omitted, and to such a one it is easy to modulate, i.e. to assign to it the meaning of a principal clang. (Cf. MODULATION.) In his "Skizze einer neuen Methode der Harmonielehre" (1880), "Neue Schule der Melodik" (1883), and "Systematische Modulationslehre" (1887), Herr Riemann has systematically developed this terminology; and also in his "Musikalische Syntaxis" (1877), but in too complicated a manner, so that it was replaced in the above-mentioned works by a more suitable one. (Cf. CLANG, KLANGVERTRETUNG, and KLANGSCHLÜSSEL.)

Clapissou, Antoine Louis, b. Sept. 15, 1808, Naples, d. March 19, 1866, Paris, as member of the Académie, and keeper of the collection of musical instruments of the Conservatoire, the greater number of which he had gathered together and sold to the state; he was

also a composer (twenty-one operas, many romances, etc.).

Clarabella, a soft, sweet-toned organ-stop invented by Bishop, usually of 8-feet pitch.

Clari, Giovanni Carlo Maria, b. 1669, Pisa, d. about 1745, pupil of Colonna at Bologna, maestro at Pistoja; he composed an opera for Bologna (*Il Savio Delirante*). He is also of importance as a composer of sacred music (masses, psalms, a requiem, etc.), but became famous by his various chamber duets and trios with continuo (1720), which may worthily be set side by side with those of Steffani.

Claribel flute, an organ-stop similar to the Clarabella, but generally of 4-feet pitch.

Clarichord. (*Vide* CLAVICHORD.)

Clarinet or **Clarinot** (*Clarinetto*, diminutive form of *Clarino* [q.v.], Ger. *Klarinette*), (1) the well-known wood-wind-instrument used in the symphonic orchestra and in wind bands; it has a cylindrical tube, and is blown by means of a single reed, which closes the under-side of the beak-shaped mouth-piece, and acts as a beating reed. (*See* WIND-INSTRUMENTS.) The C. in over-blowing, gives out first, not the octave, but the twelfth (fifth of the octave); all the partial tones represented by even numbers in the overtone series are, in fact, missing (*see* CLANG); the sound-hole and key mechanism is therefore much more complicated than in the flute and oboe, which only need the intermediate space of an octave to be filled up by shortenings of the tube. Over-blowing in the twelfth is facilitated by the help of a small hole covered with a key (at the spot where lies the nodal point for the division of the column of air into three equal parts). This was the invention of Gustav Denner of Nuremberg (about 1690), who, by that means, transformed the old French *Chalumeau*, which was limited to the low register, into the present clarinet. The *Chalumeau* had nine sound-holes, was in F, and extended (diatonic notes) from *f* to *d'*. The clarinet of to-day has eighteen sound-holes (since there are eighteen semitone steps between the fundamental note and the twelfth), of which thirteen are covered by keys. The art of playing on this complicated instrument is indeed a difficult one. The compass of the C. extends (with chromatic notes) from *e* to *e'''*, but the highest notes (above *e'''*) are dangerous, and of shrill tone, whereas the lowest ones are always good. To avoid blowing in keys which lie at a remote distance from the natural key of the instrument, clarinets are constructed of various pitch, viz., in c, B \flat , and A, formerly also in B—great clarinets used only in the symphonic orchestra. But for all kinds the natural key is noted as c, i.e. e (the lowest note of the C.) sounds on a c clarinet as e, on a B \flat C. as d, on an A C. as c \sharp , on an B \flat C. as g, and on a D C. as f. The small

clarinets higher than c—i.e. in D, E \flat , F (obsolete), and A \flat , of shrill sound—are only used in military music, especially wind-bands, in which they take the place of violins. It almost seems, however, as if the B \flat C. would supplant the others in the symphonic orchestra. The extraordinary state of perfection which this instrument has reached through the efforts of Stadler, Iwan Müller, and Klosé, by means of partial application of the Böhm flute-mechanism, has made pure playing possible in all keys; and the best clarinet orchestral players have not only mastered the difficulties of fingering, but can transpose at sight, and play what has been written for the A or c clarinet on the one in B \flat . It would be a matter for regret were the A clarinet, with its mild tone, to disappear from the orchestra; conductors may therefore be advised to insist that the B \flat C. should not be used when the one in A is prescribed. To the family of the C. belong also the a) *Alto-Clarinet*s (*Barytone* C.) in F and E \flat , sounding a fifth lower than those in c and B \flat . The Alto C. was never popular, as was the *Basset-horn* (q.v.), from which it differed but little; b) *Bass Clarinet*, sounding an octave lower than the C., generally in B \flat , seldom in c; in Wagner also in A. The Bass Clarinet has the full soft tone of the C., and therefore is distinguished, much to its advantage, from the bassoon. The following are the names of distinguished clarinetists:—Beer, Tausch, Yost, Lefèvre, Blasius, Blatt, Bärmann (father and son), Berr, Val. Bender, Iwan Müller, Klosé, Blaes; Blatt, Bärmann (junior), Berr, Iwan Müller, and Klosé wrote Methods for the C. which have become famous. (2) *Organ stop*; the C. is a reed-pipe of eight feet, and of somewhat soft intonation; *Clarinet-flute*, on the other hand, a kind of reed flute (covered flue-work with holes in stopper).

Clarinetto (Ital.). (*See* CLARINET.)

Clarino, (1) Ital., same as Trumpet, a name used formerly in Germany for the high solo trumpet, which only differed from the lower (Prinzipal Trompete) in having a narrower mouthpiece. To blow the clarino ("Clarín blasen"), in the trumpeter's art of the last century, meant to blow the high solo trumpet; to blow the "Principal" ("Prinzipal blasen"), the low trumpet. The bass part (which really belonged to the drum) of a choir of trumpets was called Toccato. The compass of the trumpet was formerly considerably higher than at present (up to *d* \sharp); we should now take little pleasure in its thin, pointed highest notes. (Cf. EICHBORN, "Die Trompete alter und neuer Zeit" (1881).—(2) Name of the middle register of the clarinet (*b* \flat —*c* \sharp), produced by overblowing the notes of the shawm register in the twelfth. When the *Clarín* passed away, the new reed instrument took its name and rôle.—(3) A 4-ft. trumpet stop in the organ, octave trumpet (Fr. *Clawon*, *Clarín*; Eng. *Clarion*); in the

London Panopticon organ there was a 4-ft. *Clarion*, and also a 2-ft. *Octave Clarion*; at the Marien-Kirche, at Lübeck, there is a 4-ft. C., a flute-stop (a half-stop from *f'*).

Clarion, a shrill-toned trumpet. (*Vide CLARINO.*)

Clark, (1) Jeremiah, old English composer, in 1704 joint organist with Croft at the Chapel Royal; he shot himself October, 1707, owing to an unfortunate attachment to a lady in high position. C. was the first composer of music for Dryden's *Ode to St. Cecilia* ("Alexander's Feast"), 1697; he also wrote anthems, cantatas, and, in conjunction with Purcell (Daniel) and Leveridge, music for operas and plays.—(2) Richard, b. April 5, 1780, Datchet (Bucks), d. Oct. 5, 1856; lay clerk at St. George's and Eton College, afterwards lay vicar of Westminster Abbey and vicar choral at St. Paul's; he made himself known by his glees, anthems, etc., also by some pamphlets on Handel's *Messiah* and "Harmonious Blacksmith," on "God Save the King," and on the etymology of the word "Madrigal," and by a collection of the words of favourite glees, madrigals, rounds, and catches (1814).—(3) Rev. Scotson, organist and composer, b. Nov. 1840, d. July, 1883. He was a pupil of the Royal Academy, studied under Bennett, Goss, and Lucas, the organ under Hopkins, and harmonium under Léfébure-Wély. He afterwards devoted himself to the church, and studied both at Cambridge and Oxford, in the latter city filling the post of organist at Exeter College. In 1873 he returned to London, and established the London Organ School. Clark was a talented performer, more especially on the organ and harmonium. His most successful compositions were his marches, and a number of voluntaries. His organ works contain fifteen marches, forty-eight voluntaries, communions, improvisations, etc., and are published in three vols. For harmonium he wrote five vols. of original pieces and arrangements, while of pianoforte pieces he left more than one hundred, mostly of a brilliant character (London, Augener).

Clarke, John (C. Whitfield), b. Dec. 13, 1770, Gloucester, d. Feb. 22, 1836, Holmer, near Hereford; pupil of Hayes, at Oxford, organist in succession at Ludlow, Armagh, and Dublin (St. Patrick's Cathedral and Christ Church); he left Ireland in consequence of the disturbances in 1798, and became organist and choir-master of Trinity and St. John's Colleges, Cambridge, but changed his appointment (1820) for a similar one at Hereford. He retired from active life in 1833. In 1799 the degree of Mus. Doc. was conferred on him by the University of Cambridge, and in 1810 by Oxford; and in 1821 he was appointed professor of music at Cambridge. In 1805 he published four volumes of "Cathedral Services," and anthems, and a collection of church compositions by various masters; besides which he wrote an oratorio,

The Crucifixion and the Resurrection, as well as glees, songs, etc., and arranged Handel's oratorios and other works for voice with piano accompaniment.

Clasing, Johann Heinrich, b. 1799, Hamburg, d. there Feb. 22, 1836, composed operas (*Micheli und sein Sohn*; *Welcher ist der Rechte*), oratorios (*Belsazar*; *Jephtha*), choral works ("Vater unser"), etc.

Classical, a term applied to a work of art against which the destroying hand of time has proved powerless. Since only in the course of time a work can be shown to possess this power of resistance, there are no living classics; also every classic writer is considered romantic by his contemporaries, *i.e.* a mind striving to escape from ordinary routine.

Claudin. (*See* SERMISY.)

Claudin le Jeune. (*See* LEJEUNE.)

Claudius, Otto, b. Dec. 6, 1793, Camenz, d. Aug. 3, 1877, Naumburg, as cantor of the cathedral; he composed much church music, and several operas (*Der Gang nach dem Eisenhammer*), songs, etc.

Clausser, Wilhelm, a celebrated composer, who died young (the first recipient of the Meyerbeer scholarship, *q.v.*), b. 1844, d. Dec. 22, 1869, Schwerin; he was a pupil of A. Schäffer.

Clausula (Lat.), cadence (*q.v.*), or close. *Clausula bassizans* is the name given to the usual progression of the bass in a full close (Dominant-Tonic). The terms *Clausula cantizans*, *altizans*, *tenorizans*, are also met with, but, being interchangeable, are of no value.

Clausz-Szarvady, Wilhelmine, b. Dec. 13, 1834, Prague, distinguished pianist, pupil of the Procksch Institute; she has lived in Paris since 1852, married in 1857 Fr. Szarvady (d. March 1, 1882, Paris). She is one of the classical interpreters who think more of the intention of the composer than of effect.

Clavæoline, same as ÆOLINE.

Clavecín, **Clavicembalo**, **Clavichord**. (*See* PIANOFORTE.)

Claviatur (Ger.), the keyboard of a pianoforte, organ, harmonium, etc.

Clavicylinder, a keyboard instrument constructed by Chladni in 1799, consisting of a cylinder made to rotate by means of a treadle; steel rods pressed down by keys produced the notes of a scale. (*Cf.* EUPHONIUM.)

Clavicytherium. (*See* PIANOFORTE.)

Clavis (Lat., pl. *Claves*; Ger. *Schlüssel*). This was the name first given to the keys of the organ, which, in fact, exercise the function of a key in that they open a way for the wind to the pipes. It was customary (already, as can be shown, in the 10th century) to write the names of the sounds on the keys of the organ, and, hence, the name C. passed over to the

letters which stood for the sounds. When, in the 11th century, letter notation was abbreviated by means of the staff system, by using only some of the letters as signs before the lines (*Clavis signata*), these specially retained the name of C. (the "clef" of to-day). At the same time the name C. remained for the keys of the organ, and from thence passed to the harpsichord and all similar instruments. The keys of wind-instruments are also called *claves*. The bellows-handle in an organ is called in Germany *Balgclavis*.

Clay, Frédéric, b. Aug. 3, 1840, Paris, of English parents, d. Nov. 24, 1889, Oxford House, Great Marlow, near London, received his musical training under Moliq̄ue, at Paris, and also studied for a short time at Leipzig, under Hauptmann. Between 1859–60 he came out privately as an opera composer in London with two little pieces, but afterwards brought out a whole series of operas and operettas at Covent Garden: *Court and Cottage* (1862), *Constance* (1865), *Ages Ago* (1869), *The Gentleman in Black* (1870), *Happy Arcadia* (1872), *The Black Crook* (1872), *Babil and Bijou* (1872, of the last two C. only wrote a part), *Catarina* (1874), *Princess Toto* and *Don Quichote* (both 1875), *The Merry Duchess* (1883), *The Golden Ring* (1883). Besides these operas he wrote incidental music to dramas, and the cantatas *The Knights of the Cross* and *Lalla Rookh*.

Cleemann (Kleemann), Fr. Joseph Christoph, b. Sept. 16, 1771, Kriwitz, Mecklenburg, d. Dec. 25, 1827, Parchim; he wrote a "Handbuch der Tonkunst" (1797), as well as a book of songs.

Clef (Lat. *Clavis*, Ger. *Schlüssel*) is a note-letter at the beginning of a staff, so called, because only by means of it do the notes receive a definite pitch-meaning:—

F, or bass-clef;	Soprano-clef;	Alto-clef;	Tenor-clef;	G-clef, or Violin-clef.
f	c'	c'	c'	g'



With regard to the separate clefs, compare the respective articles. Those letters were first (10th to 11th century) selected as clefs (*Claves signata*) which marked the place of the semitone degrees in the fundamental scale, i.e. $f (e : f)$ and $c (b : c)$; and in order to impress this step of a semitone more forcibly upon the memory, the clef lines were coloured (f red, c yellow). The C , Γ (Gamma, for our capital G), g and dd (g' and d') also used as *Claves signata* (already in the 13th century) did not really assume practical importance. Only from the 15th to the 16th century did the g clef become more frequent, and, indeed, in connection with the old meaning of the C. as sign of the transposition

of the Church Modes into the upper fifth, with raising of f to $f\sharp$, so that even the C marked the semitone (though in another sense, cf. CHIAVETTE). In the Tablature (q.v.) notation of the *Cantus*, the g clef, on the other hand, had, already in the 16th century, become quite common without transposition meaning. (With regard to the transformation of the clef letters to their present shape, cf. the articles C, F, and G, C.)

Cleemann (Kleemann), Balthasar, writer on music about 1680; he wrote a work on counterpoint, and "Ex musica didactica temperiertes Monochordum."

Clemens non Papa ("C., not the Pope"), really Jacob Clemens, Netherland contrapuntist of the 16th century. He was, at first, capellmeister to the Emperor Charles V., and ranks as one of the most famous composers of the epoch between Josquin and Palestrina. Eleven masses, and a great number of motets, chansons, etc., were published in special editions by Peter Phalèse at Louvain (1555–80), as well as four books, "Souter Liedekens" (psalm-songs), i.e. psalms based on popular Netherland melodies, printed 1556–57 by Tylmann Susato at Antwerp, besides many separate pieces in collections by different printers and publishers since 1543. According to the ingenious, but risky conclusions of Fétis, C. was born about 1475 and died 1558; but it is probably more accurate to place him altogether in the 16th century.

Clement, Franz, violin virtuoso, b. Nov. 19, 1784, Vienna, d. there Nov. 3, 1842; he came out as a boy, with great success, at London and Amsterdam; was from 1802–11 conductor at the Theater an der Wien, afterwards leader under C. M. v. Weber at Prague; from 1818 to 1821 again at the Theater an der Wien, and then travelled for many years with Catalani. C. wrote six concertos, and twenty-five concertinos for violin, pf. concertos, overtures, quartets, and some small pieces for the stage.

Clément, (1), Charles François, b. 1720 in Provence, afterwards lived in Paris as teacher of the pianoforte. He published "Essai sur l'Accompagnement du Clavecin" (1758), "Essai sur la Basse Fondamentale" (1762); both these works were united under the former title. He also brought out at Paris two small operas, a book of harpsichord pieces with violin, and a "Journal de clavecin" (1762–65). (2) Félix, b. Jan. 13, 1822, Paris, d. there Jan. 23, 1885. With the fixed determination to become a teacher, unknown to his parents he devoted himself at an early age to musical studies; was then for some years private tutor in Normandy and at Paris, until in 1843 he resolved to devote himself entirely to music, and at that time busied himself especially with the study of the history of music. In that same year he became music

teacher and organist at Stanislas College, and then, in succession, maître de chapelle of the churches St. Augustine and St. André d'Antin, and finally organist and choir-master of the church of the Sorbonne. In 1849 he conducted the church festivals in the Sainte-Chapelle, on which occasions he performed, and also published in score, a series of compositions of the 13th century under the title "Chants de la Sainte-Chapelle" (1849). It was principally at his suggestion that the Institute for Church Music was founded, the direction of which was given over to Niedermeyer. Of his numerous writings the most celebrated are: "Méthode Complète de Plain-chant" (2nd ed., 1872); "Méthode de Musique Vocale et Concertante," "Histoire Générale de la Musique religieuse" (1861), "Les Musiciens Célèbres depuis le XVI Siècle, etc." (1868; 3rd ed., 1879), "Dictionnaire lyrique, ou Histoire des Opéras" (1869, with four supplements up to 1881), the last-named enumerating "all" (?) dramatic musical works produced since the birth of opera; and "Méthode d'Orgue, d'Harmonie et d'Accompagnement" (1874).

Clementi, Muzio, b. 1752, Rome, d. March 10, 1832, at his country estate, Evesham, Warwickshire. The son of a goldsmith, he received, as soon as his musical talent showed itself, regular instruction in music, first in piano-playing and thorough-bass from a relative, the organist Buroni, afterwards from Carpani and Santarelli in counterpoint and singing. In addition, he had already filled a post as organist since 1761. When fourteen years of age, he caused excitement at Rome by his musical knowledge and skill, and attracted attention by his compositions. An Englishman, Bedford (Beckford) by name, obtained from his father permission to take the boy to England, and undertook to provide for his further training. C. lived in the house of his patron until 1770, and distinguished himself as a performer on the pianoforte. Introduced by Bedford, he quickly succeeded in gaining great renown as master and teacher of his instrument. He officiated (1777-80) as gambalst (conductor) at the Italian Opera, and in 1781 made his first tour on the continent, travelling through Strassburg and Munich to Vienna, where he gained honour in a musical contest with Mozart. In 1785 followed a concert tour to Paris. Between these two tours, and afterwards, until 1802, he worked in London with ever-increasing repute, taking a share in the music-publishing department, and in the pianoforte factory of Longman and Broderip; and, after their failure, founding a similar business on his own account, in company with Collard, under whose name it still exists. In addition to his mechanico-technical studies for the construction of pianos, he found time to write a series of high-class pianoforte works, and to train celebrated pupils (J. B. Cramer and John Field).

In 1802 he went with Field, by way of Paris and Vienna, to Petersburg, and was everywhere received with enthusiasm. Field remained behind, obtaining a lucrative post, but he was replaced by Zeuner. In Berlin and Dresden Ludwig Berger and Alexander Klengel—men who afterwards acquired high fame—associated with them. Moscheles and Kalkbrenner studied for a time under C. in Berlin. C. married in that city, but lost his young wife before a year had expired, and, deeply distressed, travelled with his pupils, Berger and Klengel, to Petersburg; but he returned in 1810, and went to Vienna, Italy, and afterwards England. With the exception of a winter (1820-21) spent in Leipzig, he remained, for the future, in London, and married for the second time in 1811. He left a large fortune. His principal works are: 106 pf. sonatas (of which forty-six with violin, cello, flute), also the "Gradus ad Parnassum," considered, still at the present day, an educational work of the highest importance: it is everywhere used, and has appeared in many editions. Also symphonies, overtures, a duet for two pianofortes, caprices, characteristic pieces, etc., as well as an anthology of the clavier works of old masters.

Clement y Cavedo, b. Jan. 1, 1810, Gandia, near Valencia. He was, at first, organist at Algemesi, afterwards at Valencia, and lived from 1840-52 as teacher of music at Guéret (France), and afterwards Madrid, where he published an elementary musical instruction book, "Grammatica musical." By order of Espartero (1855), he elaborated a plan for the reorganisation of the School of Music, and contributed articles to the papers *El Rubi* and *El Artista*. He also gave instruction in the French language, and in music. He became known as a composer by a magic opera and a farce (*Zarzuéla*), as well as by romances and ballads.

Cliequot, François Henri, b. 1728, Paris, d. there 1791. He was one of the most important French organ-builders of the last century, and worked in partnership with Pierre Dallery from 1765. From this establishment many excellent organs were turned out for Paris and the provinces.

Clifford, James, b. 1622, Oxford, d. Sept., 1698, as senior cardinal of St. Paul's Cathedral. He published in 1663 the words of anthems usually sung in cathedrals (2nd ed. 1664).

Clifton, John Charles, b. 1781, London, d. Nov. 18, 1841, Hammersmith. He was first conductor at Bath, then produced a musical piece at Dublin, and, from 1816, taught music in London on Logier's system. He composed glees, songs, also an opera (*Edwin*), and invented a kind of melograph (q.v.), named "Eidomusicon," of which, however, owing to the expense, he was not able to make practical use. He wrote a simplified system of

harmony, which, however, was not printed, and published a collection of British melodies.

Cloche (Fr.), a bell.

Clochette (Fr.), a little bell.

Close. The feeling of a close in music depends upon two things—rhythmical symmetry and harmonic consequence. The nature of the former is explained under **METRE, THE ART OF**; the latter depends upon the necessity for clear tonality, *i.e.* the uniform relation of an harmonic series to one principal clang, the tonic. Every deviation from the tonic is, in the strictest sense, a conflict which can only be settled by a return to the same; within the key this conflict is most sharply expressed by the under-dominant which appears in real opposition to the tonic, whereas the upper-dominant leads back to the tonic. (For more on this matter see Riemann's "Musikalische Syntaxis," 1875, and his "Systematische Modulationslehre," 1887.) The basis of logical tonal progression is to be found in tonic—under-dominant—upper-dominant—tonic. The effect of a perfect close depends, harmonically, on the succession, upper-dominant to tonic (at least in a major key), the so-called *authentic C.*; the return from the under-dominant to the tonic is not a real solution of the conflict, but only, as it were, a retraction, a renunciation of further formation—the so-called *plagal C.* Apart from this distinction, which, as already said, does not exactly apply to the minor key, the effect of a close, generally speaking, depends, harmonically, on the *return from some related clang to the principal clang* (that related clang may even be, for example, a *third clang*. Cf. **CLANG SUCCESSION**.) A real effect of close is felt, however, only when the concluding tonic enters on a beat which has rhythmical cadential power, *i.e.* one on which the symmetry can come to a proper conclusion. (Cf. **METRE, THE ART OF**.) A *cadence-like* effect arises also when the upper-dominant enters on a beat capable, in a marked manner, of close; this is called a *half C.* The half close produces decided articulation; it forms a strong *cæsura*, but in no way disturbs the symmetry, *i.e.* the construction proceeds undisturbed, and in symmetrical fashion. The reason of this is that the upper-dominant, as cadence member before the final tonic, leads one to expect the latter; but, though it may afterwards reappear, it is not as an end, but as a new commencement. The under-dominant at a moment of such rhythmical cadential power produces quite a different effect; as a real conflicting chord it presses forward to a near termination, and disturbs the symmetry in proportion to the closing power of the beat on which it enters. The under-dominant at the fourth or eighth bar leads almost invariably to a disturbance of the symmetrical construction, since, as a rule, a close follows it two bars later. It entirely takes away the effect of a close, and always produces a double

relationship (double phrasing). The so-called *deceptive C.* produces a specially important modification of cadence-effect; for in it all the parts carry out the cadence according to rule, but the bass moves one degree upwards, instead of proceeding from the fundamental tone of the dominant to that of the tonic. The deceptive cadence is then a *real C.*, but one *disturbed* by a *foreign note*. This foreign sound naturally gives impulse to further formation, but does not obliterate the feeling of a principal section; it demands, as it were, a rectification, a fresh cadence, without the unwelcome disturbance. To the pure forms here explained many mixed ones can be added, above all the borrowing of the deceptive C. from the tonic minor, *i.e.* for c major the one belonging to c minor, and *vice versa*; and again the change of the under-dominant occurring on a cadence-beat, into the second upper-dominant by the raising of its fundamental note, whereby, for the rest, its effect of pressing to a close is not altered. Purely rhythmical changes of the C. are obtained by delaying the entry of the concluding tonic by means of suspensions; the effect of these is enhanced if directly before the close-beat the under-dominant enters, so that the upper-dominant only enters on the close-beat, producing altogether the effect of a suspension of the tonic, for example:—



All cadences which, owing to suspensions, have to be brought to an end on the following unaccented beat (no matter the order) are called *feminine (weibliche)*, to distinguish them from the perfect, or *masculine*. The syncopated anticipation of the closing chord is itself only a rhythmical modification.

In the polyphonic style of the 15th and 16th centuries, especially in the old music built on the church modes, a knowledge of cadences was of great importance, because the indefinite system of harmony in the closes of the several sections and subsections must have required particular management if a real cadence effect was to be obtained. Only now, when we are beginning to understand the principles of the harmonic formation of movements, do we become aware of the difficulties which polyphonic writing in the church modes must have cost. To-day we know that the effect of a close is only possible by means of the return from a few directly-related sounds to the tonic, and that to bear the stamp of definite tonality there must be relationships, not only from the overtone, but also from the undertone series. Now in the Phrygian mode (*e-d*, natural notes), taking the *e* minor as tonic chord (which is not, indeed, correct, but was for a long period taken

thus), the upper relationships are entirely wanting:—

Phrygian: $\overset{\frown}{d} \overset{\frown}{f} \overset{\frown}{a} \overset{\frown}{c} \overset{\frown}{e} \overset{\frown}{g} \overset{\frown}{b}$
Tonic

and, on the other hand, in the Dorian mode ($d-d'$) those below:—

Dorian: $\overset{\frown}{d} \overset{\frown}{f} \overset{\frown}{a} \overset{\frown}{c} \overset{\frown}{e} \overset{\frown}{g} \overset{\frown}{b}$
Tonic

so in the Lydian the relationships below, and in the Mixolydian, those above are wanting—

Lydian: $\overset{\frown}{f} \overset{\frown}{a} \overset{\frown}{c} \overset{\frown}{e} \overset{\frown}{g} \overset{\frown}{b} \overset{\frown}{d}$
Tonic

Mixolydian: $\overset{\frown}{f} \overset{\frown}{a} \overset{\frown}{c} \overset{\frown}{e} \overset{\frown}{g} \overset{\frown}{b} \overset{\frown}{d}$
Tonic

Nevertheless, with an imperfect comprehension of the original meaning of the church modes (q.v.), for centuries there was a struggle to harmonise these four systems. This, of course, led to all sorts of concessions, *i.e.* departures from the kind of harmony actually belonging to these scales, especially in the closes; whereas, with the exception of the closes, pieces keeping strictly to the modes were of necessity indefinite in tonality. The concessions were: introduction of the sub-semitone (of the major seventh), $c\sharp$ for the Dorian and $f\sharp$ for the Mixolydian, and introduction of the minor sixth for the Dorian (b flat), and of the perfect-fourth for the Lydian (b flat). Hence arose quite different systems, viz.:—

Dorian: $\overset{\frown}{g} \overset{\frown}{b} \overset{\frown}{d} \overset{\frown}{f} \overset{\frown}{a} \overset{\frown}{c\sharp} \overset{\frown}{e}$ (Min.)
Tonic

Lydian: $\overset{\frown}{b} \overset{\frown}{d} \overset{\frown}{f} \overset{\frown}{a} \overset{\frown}{c} \overset{\frown}{e} \overset{\frown}{g}$ (Maj.)
Tonic

Mixolydian: $\overset{\frown}{c} \overset{\frown}{e} \overset{\frown}{g} \overset{\frown}{b} \overset{\frown}{d} \overset{\frown}{f\sharp} \overset{\frown}{a}$ (Maj.)
Tonic

i.e. in the cadences the church modes changed into our modern keys. Nothing, however, could be done with the Phrygian, as the change of d into $d\sharp$ lay beyond the sphere of that period, and without a simultaneous change of f into $f\sharp$ would not even have produced a satisfactory result. Hence the great difficulty with regard to the *Phrygian Cadence* (q.v.).

Close Position of chords, in contradistinction to "wide position" or "scattered harmony," *e.g.*:—



Clotz. (See KLOTZ.)

Cluer, John, English music printer during the first half of the 18th century, probably the inventor of engraving on tin plates. (*Cf.* Chrysander's treatise in the *Allgemeine Musikalische Zeitung*, 1879, No. 16). C. published several works of Handel, and after his death the copy-right was bought by Walsh.

C Major Chord = c, e, g ; c major key, without signature (major fundamental scale). (*Cf.* KEY.)

C Minor Chord = $c, e\flat, g$; c minor key with signature of three flats. (*See* KEY.)

Cocchi, Gioacchino, b. 1720, Padua, d. 1804, Venice; a prolific composer of operas, who, from 1743 to 1752, wrote a series of operas for Rome and Naples, and afterwards for Venice, where he became maestro at the Conservatorio degli Incurabili. In 1757 he went to London, where, up to 1763, he produced more works, and returned in 1773 to Venice. Although C. cultivated the serious as well as the buffo style, it was in the latter that he met with most success.

Coccia, Carlo, b. April 14, 1782, Naples, d. April 13, 1873, as maestro of the cathedral at Novara. He was an exceedingly prolific composer, and wrote forty operas, *Maria Stuarda*, *Eduardo Stuard in Iscozia*, *L'Orfana della Selva*, *Caterina di Guisa*, *La Solitaria della Asturia*, 1831; *La Clotilde*, etc., a series of cantatas, twenty-five masses, and other sacred music.

Coccon, Nicolò, b. Aug. 10, 1826, Venice, pupil of E. Fabio, published his first compositions (motets) at the age of fifteen, became in 1856 principal organist and in 1873 maestro of St. Mark's Church. C. is one of the most esteemed musicians of Italy, and a very prolific composer, especially of sacred music (over 400 works, among which eight requiems, thirty masses, etc.); he also wrote an oratorio (*Saul*), two operas, and various *pièces d'occasion*.

Cochläus, Johannes, b. 1479, Wendelstein, near Nuremberg (hence he also published some works under the name Wendelstein), d. Jan. 10, 1552, as canon at Breslau. He published: "Tractatus de Musicæ Definitione et Inventione, etc." (1507, under the name Joh. Wendelstein); "Tetrachordum musices Joannis Cocläi Norici, etc." (1511; republished 1513 and 1526).

Cocks & Co., Robert, celebrated London music publishing firm, founded in 1827 by Robert C.; in 1868 he took his sons, Arthur Lincoln and Stroud Lincoln C., into partnership. The present proprietor (1892) is Robert Macfarlane Cocks.

Coelicus, or Coelico, Adrian Petit, b. about 1500, Hennegau. He studied with Josquin Depres, lived an unsteady life, and was for a time singer in the Pope's Chapel, and confessor to his Holiness. He was imprisoned on account of his sinful course of life, and, on recovering his liberty, went, in 1545, to Wittenberg, and

embraced the new teaching. He went to Frankfort-on-the-Oder in 1546, then to Königsberg, and, finally, to Nuremberg, where he probably died; there are two letters of his in the *Monatsh. f. M.-G.*, vii., 168. He published "Compendium Musices" (1552); a book of psalms à 4 ("Consolaciones," etc., 1552).

Coda (Ital., from Lat. *cauda*, "tail"), a closing section in movements with repeats. The term C. is employed, especially, when on taking the repeat a skip has to be made; as, for example, in scherzi, where after the trio the scherzo has to be repeated, and then the C. played (*Scherzo da capo epoi la c.*). The free ending in canons is also called C.

Codetta (Ital.), A short coda. (*Vide FUGUE.*)

Cohen, (1) Johannes Meinardus, b. Jan. 28, 1824, the Hague, was trained at the Conservatoire there under Ch. H. Lübeck. He was a performer on the bassoon, was chef d'orchestre, in 1864, of the grand Dutch Theatre at Amsterdam, then capellmeister of the Palais d'Industrie, and town musical director. He composed cantatas (a festival cantata for the 600th anniversary of the foundation of Amsterdam, 1875), music to Dutch dramas, ballet music, overtures, two symphonies, a clarinet concerto, flute concerto, quintet for pf. and wind, sonata for bassoon or cello, clarinet and pf., fantasias for orchestra, etc.—(2) Franz, b. Dec. 26, 1826, Rotterdam, son of an organist of that city. He studied first with his father, then with Molique and Vieuxtemps, made concert tours as violinist with H. Herz, and afterwards with E. Lübeck in America, and then settled in Amsterdam. C. is director and professor of the violin and of composition at the Amsterdam Conservatoire, one of the branches of the *Maatschappij tot bevordering van toonkunst*, also chamber musician (solo violinist) to the King of the Netherlands, etc. The string quartet-party which he has organised enjoys great fame. C. is also highly esteemed as composer (32nd Psalm, symphony, cantatas, quartets, etc.).—(3) Cornelius, b. 1838, the Hague, a violin soloist who travelled much, composed overtures, songs for chorus and orchestra, etc., became in 1859 conductor of the theatre orchestra at Amsterdam, and in 1860 bandmaster of the Garde Nationale at Utrecht.

Cohen, (1) Henri, b. 1808, Amsterdam, d. May 17, 1880, Brie-sur-Marne. He went, as a child, with his parents to Paris, where he studied theory with Reicha, and singing with Lays and Pellegrini. After somewhat fruitless attempts to make a name in Naples as dramatic composer (1832-34, 1838, and 1839), C. settled in Paris as teacher of music, and was also, for a time, principal of the branch of the Paris Conservatoire at Lille. As his numismatic knowledge was great, he was appointed Conservator of the cabinet of medals of the National Library. Besides some operas and small pieces, C. wrote

various elementary works on theory, and contributed criticisms to various musical papers.—(2) Léonce, b. Feb. 12, 1829, Paris, pupil of Leborne at the Conservatoire, received the *Prix de Rome* in 1851, became violinist at the Théâtre Italien, composed some operettas, and published the exceedingly comprehensive "École du Musicien."—(3) Jules, b. Nov. 2, 1830, Marseilles, a pupil of Zimmermann, Marmontel, Benoist, and Halévy at the Paris Conservatoire. As his parents were well off, he withdrew from the competition for the *Prix de Rome*, and received first a post as assistant-teacher, and, in 1870, one as regular teacher of the ensemble singing-class at the Conservatoire. In spite of repeated attempts, C., as a dramatic composer, has met with no success; his numerous sacred compositions (masses, etc.), instrumental works (symphonies, overtures, etc.), and cantatas, appear to be of greater value.

Coli (Ital.) = *con il*, "with the."

Colasse, Pascal, contemporary and pupil of Lully, b. about 1640, Rheims, d. Dec., 1709, Paris, became chorister at the church of St. Paul, Paris, and was trained by Lully, who entrusted to him the writing out of the accompaniment parts of his operas from the figured bass. In 1683 C. received one of the four posts of master of the music, and in 1696 the appointment of royal chamber musician. Louis XIV. granted to him the privilege of performing operas at Lille; but he was unfortunate, for the opera-house was burned down with all its contents. The king granted him compensation, and restored to him his post of master of the music; but C. set his mind on discovering the philosopher's stone, completely ruined himself, and died an imbecile. Of his operas only *Les Noces de Thétys et de Pelée* (1689) had real success. He also wrote many sacred and secular songs.

Colin (Colinus, Colinäus, also with the sobriquet Chamault), Pierre Gilbert, 1532-36, chapel-singer at Paris under François I., afterwards chorus-master at Autun Cathedral, was one of the best French contrapuntists. Numerous masses and chansons, also some motets in original publications up to 1567, have been preserved.

Coll' (Ital.), before vowels, for *colla* (for *con la*) or *collo* (for *con lo*), "with the"; *coll' arco*. (*See ARCO.*)

Colla (Ital.), same as *con la*, "with the"; *c. parte*, "with the principal part," a term used in connection with accompanying parts to show that in the matters of time and expression, they must follow the principal part.

Collard, celebrated London piano manufacturer, originally Longman & Broderip (1767), transferred in 1798 to Muzio Clementi (q.v.), who had F. W. C. as a partner, to whom, before his death, he handed over the sole management

of the business. The present head of the firm is Charles Lukey C.

Collins, Isaak, celebrated English violinist, b. 1797, d. 1871, London. His sons are Viotti C. (violinist) and George (cellist).

Collo (Ital.), same as *con lo*. (See **COLL'**.)

Colonna, Giovanni Paolo, b. 1640, Brescia, d. Dec. 4, 1695, as maestro of San Petronio, at Bologna, one of the founders, and several times president of the Accademia Filarmonica; he was one of the most celebrated Italian church composers of the 17th century. A great number of his works have been preserved: three books of psalms à 8 with organ (1681, 1686, 1694); "Motetti a Voce Sola con 2 Violini e Bassetto de Viola" (1691); motets à 2-3 (1698); litanies and antiphons to the Virgin à 8 (1682); masses à 8 (1684); eight masses, psalms, etc. (1685); complines and sequences à 8 (1687); Lamentations à 8 (1689); "Messe e Salmi Concertati" à 3-5 (1691); vesper psalms with instrumental accompaniments à 3-5 (1694); and an oratorio, *La Profesia d'Eliseo* (1688); also many other works in manuscript (Vienna, Bologna).

Colonne, Édouard (his real Christian name was Judas), b. July 23, 1838, Bordeaux, pupil at the Paris Conservatoire, especially of Girard and Sauzay (violin), Elwart and A. Thomas (composition); founder and conductor of the Concerts du Châtelet (from 1874). He is famous as a conductor, and has won merit by the performances of the works of Berlioz (*Requiem*, *Roméo et Juliette*, *La Damnation de Faust*, *L'Enfance du Christ*, *La Prise de Troie*). In 1878 he conducted the official concerts at the Exhibition.

Colophonium (resin), a very hard gum (named after the city Colophon, in Asia Minor), with which the bows, stretched with horsehair, of stringed instruments are rubbed. Resin is what is left after turpentine oil has been extracted from turpentine.

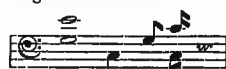
Color (Lat.), was the general designation in measured music for notes of different colour; hence both for the red note (*notula rubra*) which was used in the 14th century, and for the white note (*notula alba, dealbata, cavata*), also in the 14th century, in contradistinction to the black, which was then general. When the white note became common (15th century) the term C. was employed for the black (*notula nigra, denigrata*) in opposition to the former. Originally C. (red colour) employed instead of a time signature, indicated a change of measure (q.v.): thus, in perfect time, the introduction of red indicated imperfect time, and in the latter, with reversed meaning, a change to perfect. This last method was, however, soon given up, and this much was settled, viz., that the C. should indicate imperfect time. The white note of the 14th century was therefore always imperfect, and so with the black note of the 15th and 16th centuries. C. was given up

at the commencement of the 17th century. (Cf. **HEMIOLIA**.)

Coloratura (Ital.), ornamental passage. *C. aria*. (See **ARIA**.)

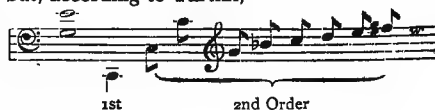
Combinaison de Pédales, a clever invention of Cavallé-Col's (q.v.); by means of a treadle it is possible to set into action the stops of an organ in groups, instead of drawing them out singly.

Combination Tone is the name given to a note produced by two notes sounding simultaneously. The cause of the origin of combination tones is probably the same as that of beats. It is well known that two strings not tuned in perfect unison give out reinforcements of sound at regularly recurring intervals, and this phenomenon is known under the name of shocks or beats. Each beat must be looked upon as the occurrence of a maximum of condensation of the sound-waves of both tones. If the number of beats reaches somewhere about thirty in the second, the single beats are no longer separated, but there arises the sensation of a low humming, i.e. a low note is heard, the C. T. The recurring beats account for the origin of this note. Combination tones are of considerable strength, and with some practice can be heard without the assistance of resonators. Tartini, the discoverer of combination tones, first of all (in the *Tvattato*) fixed their pitch generally as corresponding to the second tone of the overtone series in which the given interval occurs with the smallest possible ordinal figures; but later on he corrected himself (in the pamphlet "Dei Principi, etc."), stating that the C. T. is always the fundamental tone of the series in question. This definition has been changed by most physicists, who assert that the vibration number of the combination tone always answers to the difference of the vibration numbers of the generators (*differential tone*); but it cannot be disputed that, under all circumstances, the note answering to the fundamental tone of the harmonic series is audible (unless of a pitch imperceptible to the ear), whether it be defined as a C. T. of the first or of the second order. On closer investigation, it becomes apparent that the whole harmonic series to which the given interval belongs is audible; not only lower, but also higher tones. According to Helmholtz, the combination tones of the interval $g : e'$ are as follows:



1st 2nd 3rd Order.

but, according to Tartini,



1st 2nd Order

i.e. every interval produces the note of which both tones of the interval are the nearest overtones (here third and fifth); and in the second place the full overtone series of this note. Helmholtz makes mention of another kind of combination tones, which he names *Summation Tones*, *i.e.* those which answer to the sum of the vibration numbers of the tones of the interval, *i.e.* for *g*: *e'* ($3 + 5 = 8$) = *c*". It is not, however, right to say that this tone would be the more prominent one of the series; for the first overtone common to both intervals, *i.e.* ($3 \times 5 = 15$), the fifteenth overtone *b'*, is very prominent (the *phonic* overtone of v. Oettingen, named *multiplication tone* by the compiler of this dictionary; *e'*: the result of his investigations respecting combination tones in the pamphlet "Die objektive Existenz der Untertöne in der Schallwelle," 1875).

Come (Ital. "as"); *C. sopra* ("as above"), an abbreviation of notation when a passage is repeated.

Comes (Lat.). (See *FUGUE*.)

Come stā (Ital.), as it stands, as it is written.

Comettant, Oscar, b. April 18, 1819, pupil of Elwart and Carafa at the Paris Conservatoire, lived from 1852-55 in America, after that in Paris, and made a name, not so much by his compositions (choruses for male voices, pf. fantasias, études, some sacred songs), as by his activity as a writer. C. is musical *feuilletoniste* of the *Siècle*, and contributor to many other papers (especially musical papers). He has also published: "Histoire d'un inventeur au XIX. siècle, Adolphe Sax" (1860); "Porte-feuille d'un Musicien," "Musique et Musiciens" (1862); "La Musique, les Musiciens et les Instruments de Musique chez les Différents Peuples du Monde" (1869, in connection with the Paris Exhibition, 1867), etc.

Comma is the name given to the differences which result from the comparison of mathematical determinations of notes of nearly the same pitch; these differences are (1) the C. of *Pythagoras*, 531441 : 524288, by which six whole tones, with the ratio 9 : 8, exceed the octave ($\frac{9}{8}$: $\frac{3}{2}$); (2) the C. of *Didymus*, or C. *syntonum*, 81 : 80, the difference between a major and a minor tone ($\frac{9}{8}$: $\frac{10}{9}$). (For further information respecting the C. and also the schisma, see the table given under *TONE, DETERMINATION OF*.)

Commer, Franz, b. Jan. 23, 1813, Cologne, d. Aug. 17, 1887, Berlin. He was first a pupil of Leibl and Jos. Klein at Cologne, and, already in 1828, organist of the Carmelite church, and cathedral chorister there. In 1832 he went for further training to Berlin, and studied under Rungenhagen, A. B. Marx, and A. W. Bach. He was commissioned to set in order the library of the Royal Institute for Church Music, and this led him into the path of history, and the result, the following collections of old works:—

"Collectio operum musicorum Batavorum sæculi XVI." (12 vols.), "Musica sacra XVI., XVII. sæculorum" (26 vols.), "Collection de Compositions pour l'Orgue des XVI., XVII., XVIII. Siècles" (6 parts), and "Cantica Sacra" (16-18th centuries, 2 vols.). In addition to the work of editing and revising these publications, he occupied the posts of *regens chori* at the Catholic Church of St. Hedwig, of teacher of singing at the "Elisabeth" School, at the theatre school of singing, and at the French College, etc. In 1844, in conjunction with H. Küster and Th. Kullak, he founded the Berlin "Tonkünstlerverein," and, in the same year, became Royal Musical Director, also member of the Akademie, Royal Professor, and, finally, was named member of the senate of the Akademie. C. wrote masses, cantatas, choral works, music to the "Frogs" of Aristophanes and the "Electra" of Sophocles. He was also president of the "Gesellschaft für Musikforschung."

Commodo (Ital.), in a comfortable manner; *a sMO c.*, at pleasure.

Compenius, Heinrich, b. 1540, Nordhausen, organ-builder, also composer, perhaps a brother of Esajas C., who, about 1600, was a celebrated organ-builder in Brunswick, and, according to Prætorius ("Syntagma," II.), is said to have written on the construction of organ-pipes. Esajas C. invented the double flute (Duißöte).

Compère, Loyset, celebrated Netherland contrapuntist, d. Aug. 16, 1518, as canon of St. Quentin Cathedral. Unfortunately, only few of his motets have been preserved (21), and in very scarce books, viz., in Petrucci's "Odhecaton." (Cf. *PETRUCCI*.) To the works mentioned by Fétis must be added a Magnificat, which is in the Munich Library.

Compiacevole (Ital.), in an agreeable, pleasant manner.

Compline (Lat. *Completorium*), the last (before going to bed) of the *hora canonica*; likewise the songs prescribed by the Romish Church (psalms, hymns, etc.).

Composition, generally speaking, is the mode of constructing musical works of art—musical gift, "talent for composition," being assumed. The art of composition can regulate, forward talent, but not act as a substitute for it. The study of composition begins with learning the elements of our system of music (general instruction-book), and then exercises in several parts, with prescribed harmonies, must be written out (see *PART-WRITING, GENERAL-BASS*), and with this is carried on, as a rule, the study of the relationship of notes. (*HARMONY, METHOD OF*.) Real musical productivity receives richer nourishment from exercises in *counterpoint* (q.v.), and, by submitting to the fetters of the imitative style (see *CANON* and *FUGUE*), becomes worthy

of full freedom. At length the fledged bird can venture to fly: it reaches the last rung of the usual educational ladder, free C. (Cf. FORM.) That, at least, is the general plan and order of study, and in it, the *creation of melody* and the study of the nature of *rhythm* are left out of consideration. These two (inseparable) modes of discipline should never be lugged in, but rather proceed apart, together with the study of harmony. Youthful and impulsive talent has little respect for study planned according to certain divisions, and with certain gradations, and often attempts composition of the freest kind before working at harmony and counterpoint; many a one, indeed, never studies the elements on which music is based, but, on that very account, remains, all through life, an unruly talent. The great masters studied earnestly, though perhaps not strictly according to the present system in force. By instruction in composition is generally understood all branches of musical writing, *i.e.* the arts of harmony, melody, rhythm, counterpoint, and form. But, in a narrower sense, the art of composition—as opposed to the various branches of theory belonging to the earlier stages of musical development—is the highest and last course of study, and concerns the creation of works of art, with the study of musical form as a starting-point. The rules for composition are not so much of a technical, as of a general esthetic nature. A distinction is properly made between the grammar of composition and musical esthetics. To the former belong harmony and counterpoint, whilst the art of composition consists, in a narrower sense, of applied esthetics. (Cf. FORM, ESTHETICS, HARMONY, COUNTERPOINT, RHYTHM, etc.) The great treatises of C. by Reicha, Fétis, Marx, Lobe, and others, discuss all the branches named in separate sections.

Compound times are those in which several simple times are grouped together: $\frac{3}{2}$ time, for instance, is simple time; $\frac{6}{8}$ time, compound time.

Con (Ital.), with.

Con alcuna licenza (Ital.), with a certain degree of licence.

Concentus. (See ACCENTUS.)

Concert (Ger. *Konzert*), a public musical performance (Symphony concert, Sacred concert, Military concert, Garden concert, etc.).

Concertante (*Duo* [*Trio*] *concertant*), a composition for two (three) principal instruments with accompaniment. (See CONCERTO—3.)

Concertina. (See ACCORDION.)

Concertino. (See CONCERTO.)

Concerto (Ger. *Konzert*), (1) an important instrumental piece for a solo instrument, as a rule, with orchestral accompaniment, which offers great difficulties to the executant, and enables him to display his virtuosity (piano concerto, violin concerto, etc.). The form of

the concerto is that of the sonata and symphony, with modifications resulting from the aim of the composition.—(2) A form of composition, no longer in vogue at the present day, in which several voices or instruments vie with one another (hence the name C., "contest"). The oldest form of the concerto in this sense is to be found in the *sacred concertos* (*Concerti ecclesiastici* or *da chiesa*), first introduced by Viadana (1602), motets for one (1), two, three, and four voices, with organ bass. These reached their highest stage of development in the cantatas of J. S. Bach, who himself always named them *concerti*; and taking into consideration their concertante style (apart from the chorales introduced into them), they can lay full claim to that title. The *chamber concerto* (*concerto da camera*) arose considerably later; Giuseppe Torelli was the first to introduce the name, and he also wrote double concertos: the first (1686) as *concerto da camera*, others (1709) as *concerti grossi*—the former for two violins with bass, the latter for two concertante, and two *ripieni* violins, viola, and continuo. The *concerto grosso* was extended by Corelli, already in 1712, to three concertante instruments (*di concertino*), and this number remained the usual one. On the other hand, the orchestra (*concerto grosso*) became more and more strengthened. The chamber concerto passed into our present C. (see above). Corelli, Vivaldi, J. S. Bach brought these forms to perfection.

Concert piece (Ger. *Konzertstück*), a concerto in one movement of somewhat free form, for the most part with change of *tempo* and measure. The term is also applied to small solo pieces intended for concert performance.

Concerts du Conservatoire (Fr.), one of the most esteemed concert institutions of Paris, and one of the best in the world, founded in 1828 under the direction of Habeneck, whose successors up to the present have been: Girard (1849), Tilmant (1860), Hainl (1864), Deldevez (1872). The number of concerts during the year was at first six, and is now nine; but since 1866 each concert is given twice for two sets of subscribers. The orchestra consists of seventy-four ordinary, and ten extra members; while thirty-six members form the ordinary standing choir.

Concerts spirituels (Fr., "spiritual concerts"), the name given in the last century in Paris to concerts given on church festival days when the theatres were closed. They were established by Philidor (1725), and were held on twenty-four days in the year in the Salle des Suisses at the Tuileries. They were continued by Mouret, Thuret, Royer, Mondonville, d'Auvergne, Gaviñés, Le Gros, up to 1791. The Revolution put an end to them. The C.s. were the fashion then, as are now the *Concerts du Conservatoire* (q.v.). The Paris C.s. of to-day are only held in Holy Week, and are limited to religious music; they were revived in this form in 1805.

From 1770 there was great rivalry between the C.s. and the *Concerts des Amateurs* under the direction of Gossec, which from 1780 took the name of *Concerts de la Loge Olympique*, for which Haydn wrote six symphonies. The *Concerts de la Rue de Cléry* (from 1789) and the *Concerts Feydeau* (1794) also gained repute for a time.

Concitato (Ital.), in an agitated manner.

Concòne, Giuseppe, b. 1810, Turin, d. there June 1, 1861, as organist of the royal chapel; before that he lived for ten years in Paris as teacher of singing (up to 1848). Of his compositions—among which are to be found two operas, aria, scenas, etc.—*vocalizzi* (five books) came into high repute, and are prized by teachers of singing.

Concussion-bellows is a small bellows in the organ, placed near the wind-chest, over an opening in the wind-trunk, the top plate of which is kept half raised by means of a spring. When the air is suddenly condensed, or rarefied (through inattention on the part of the bellows-blower, or through excessive use of the wind by the playing of full chords), by the taking in of superfluous air, or drawing it out, the concussion bellows regulates and steadies the wind in the wind-chest.

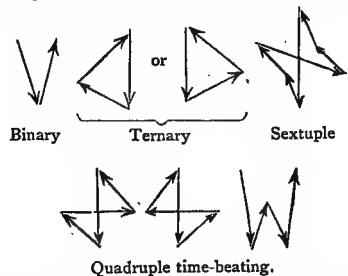
Con desiderio (Ital.), with an expression of longing.

Con disperazione (Ital.), in a despairing manner.

Con dolce maniera (Ital.), in a sweet manner.

Conducting, Art of. A musical work, even within the limits prescribed by the composer, can be presented in various ways, according to the particular conception of the interpreter. In the performance of an opera, symphony, etc., not one, but many take part, and their individual conception has to give place to one of a more general character; for then the conductor is really the performing artist. The means by which he can give effect to his conception are very limited, at any rate, during the actual performance. At rehearsal he can explain by word of mouth, can sing over passages to the executants, or play them over on their instruments, or hammer out the rhythms with his stick, etc.; but nothing of the sort can be done at performance; and only noiseless movements of the marshal's *bâton* in his hand can be the interpreters of his intentions. A glance cast at a singer or player may occasionally prove of priceless service, and an occasional movement of the left hand may be found useful; but still, the conducting-stick remains the most important factor, and its movements have therefore a fixed conventional meaning. As its German name—*Taktstock* ("time-stick")—shows, its chief province is to mark the time clearly, *i.e.* to give the tempo, and mark the primary accents. The principal movements are as follows:—the first part of a bar is, as a rule, indicated by a down

beat; the middle beats are neither high nor low, and the last goes upwards. It is of no importance whether the second beat be taken from right to left, or *vice versa*; it can be indicated in various ways. The usual and most important kinds of time-beating are:—binary time ($\frac{2}{2}$, $\frac{3}{2}$, $\frac{4}{2}$, but also $\frac{6}{8}$, $\frac{9}{8}$, $\frac{12}{8}$ in fast time [when only two is counted]); ternary time ($\frac{3}{4}$, $\frac{3}{8}$, but also $\frac{6}{8}$, $\frac{9}{8}$, $\frac{12}{8}$ [when only three is counted]); quadruple time ($\frac{4}{4}$, $\frac{6}{8}$, also $\frac{12}{8}$, $\frac{16}{8}$, etc.), and sextuple time ($\frac{6}{8}$, $\frac{9}{8}$). They are beaten in the following manner:—



Compound triple time is taken as three times three, compound quadruple as four times three; but, always, so that the beginning of the bar is made clear by a beat from a greater height. A crescendo is generally indicated by beats of greater sweep, and a diminuendo in the reverse way; sharp accents (*sforzati*, etc.) are marked by short, jerky movements, changes of tempo (*stringendo*, *ritardando*) with the assistance of the left hand; but already here, individual characteristics come into play. The length of a pause is shown by a raised and motionless stick, and the end of the same, by a short curved movement. For further information consult the appendix to Berlioz's "Treatise on Instrumentation" ("The Orchestral Conductor"), also Karl Schröder, "Katechismus des Dirigierens und Taktierens" (1889). A good conductor is only formed by practice; only the elements can be learned from books. (Cf. Richard Wagner, "Ueber das Dirigieren," 1869.)

Conductor, in German *Capellmeister* (q.v.).

Conductus (Lat.), one of the oldest forms of composition in several parts (12th century); it differed from Organum and Discantus in that counterpoint was not added to a Cantus Gregorianus in the tenor part, but this part was also invented by the composer. A distinction was made between C. *simplex* (in two parts) and *duplex* (in three parts, hence also *tripulum*), etc.

Con facilità (Ital.), with facility.

Con fermezza (Ital.), with firmness, with decision.

Con festività (Ital.), in a festive manner.

Con fiducia (Ital.), with confidence.

Con fierezza (Ital.), fiercely.

Confinal. (*See* FINAL.)

Con fichezza (Ital.), hoarsely.

Con forza (Ital.), with force.

Confrèrie (Fr.), "brotherhood." (*See* GUILDS.)

Con fretta (Ital.), hurriedly.

Con fuoco (Ital.), with fire.

Con furore (Ital.), with fury, with vehemence.

Con garbo (Ital.), with elegance, gracefully.

Con giustezza (Ital.), with precision.

Con grandezza (Ital.), with dignity, with majesty.

Con grazia (Ital.), with grace.

Con gusto (Ital.), with taste.

Con impeto (Ital.), impetuously.

Coninck, (1) Jacques Félix de, b. May 18, 1791, Antwerp, d. April 25, 1866, pupil of the Paris Conservatoire, excellent pianist; he lived for many years in America, where he travelled, among others, with Malibran, was then for some years in Paris, and finally in Antwerp as conductor of the *Société d'Harmonie* which he founded. His compositions are: concertos, sonatas, sets of variations for pianoforte.—(2) François, b. Feb. 20, 1810, Lebbeke (East Flanders); he first studied at Ghent, afterwards at Paris under Pixis and Kalkbrenner, and then settled in Brussels as teacher of music in 1832. He published a Method of the Pianoforte, and various pf. pieces.—(3) Joseph Bernard, b. March 10, 1827, Ostend; he went when young with his parents to Antwerp, where he received a thorough musical training under the guidance of Leun, maître de chapelle of St. Andrew's Church. His "Essai sur l'Histoire des Arts et Sciences en Belgique" gained a prize in 1845 from the "Verein zur Beförderung der Tonkunst." In 1851 he went to Paris, studied at the Conservatoire under Leborne, and settled in Paris as teacher of music, and as musical critic to various papers. C. has written several operas, besides small vocal and pf. pieces.

Con ira (Ital.), with an expression of anger.

Con leggerezza (Ital.), with lightness, airily.

Con lenezza (Ital.), in a gentle, quiet manner.

Con lentezza (Ital.), slowly.

Con mano destra (Ital.), with the right hand.

Conradi, August, b. June 27, 1821, Berlin, d. there May 26, 1873; pupil of Rungenhagen at the Academie, 1843 organist of the "Invalidenhaus" at Berlin, 1849 theatre capellmeister at Stettin, 1851 at the old "Königsstadt" theatre, Berlin, then at Disseldorf and Cologne; and, from 1856, again in Berlin, where he worked alternately as capellmeister at the Kroll, new Königsstadt, Wallner, and Victoria theatres. He left his property to musical institutions. C. is at present chiefly known by his potpourris, arrangements, etc., for garden concerts. He

had formerly some success with his operas, farces, and likewise with a symphony.

Con sdegno (Ital.), scornfully, angrily.

Conseguente (Ital.), the "following after" (*i.e.* imitating) part in a canon.

Conseguenza, same as CANON.

Conservatorium (Ital. *Conservatorio*, Fr. *Conservatoire*), the name of the great schools of music at which scholars receive a great number of lessons in music free of charge, or at a moderate cost; and where they are trained to become composers, teachers, virtuosi, or merely orchestral players. The name C. comes from the Italian, but is by no means chosen because these institutions are considered to "conserve" true art; in Italian, indeed, *conservatorio* means "hospital," "orphan-asylum." The first were, in fact, nothing else but orphan-asylums, in which talented children received a musical training; as in the *Conservatorio Santa Maria di Loreto*, founded at Naples in 1537, and also in the three *Della pietà de' Turchini*, *Dei poveri di Gesù Christo*, and *Di San' Onofrio*, founded at Naples, likewise in the 16th century. By command of King Murat these four were amalgamated into the *Collegio reale di musica*. The pupils of this institution are divided into interns and externs: the interns are pensioners (private scholars), *i.e.* receive board and lodging. The institution is wealthy enough to give away seventy scholarships. The age limits for scholars are from twelve to twenty-three; exceptions are, however, permitted. In 1885 the number of teachers was thirty-five; of scholars, about two thousand. The oldest music schools of Venice were not named *Conservatorio* but *Ospedale* ("hospital"), and further, *Della pietà, Dei mendicanti, Degli incurabili*, and *San Giovanni e Paolo (Ospedaletto*, only for girls). At present the principal C. of Venice is the *Licco Benedetto Marcello*, with (since 1877) subsidies from city and state. Its organisation is similar to that of German schools (no board, and few scholarships). The number of teachers is 13; of pupils 135 (1885). An old C. is also that of the *Regio conservatorio di musica* at Palermo, opened in 1615 as *Conservatorio buon pastore*; by a change of statute, rechristened (1737) *Collegio di musica*; and in 1863, by confiscation of its property, changed into a state institution (twenty-six teachers, fifty-six pupils). Many other Conservatoria have arisen in Italy within recent years, of which the most important are: the *Licco musicale* at Bologna (founded 1864, town institution; only scholarships, but without board), twenty-two teachers, 313 pupils (1885), and a library of great importance (works bequeathed by Padre Martini and Gaet. Gaspari); the *Regio conservatorio di musica* at Milan, founded by Eugène Beauharnais (1807), with twenty-four scholarships (maintenance scholars); reorganised in 1830 (maintenance withdrawn), thirty-six teachers, about two hundred pupils, and directors up to the present:

Lauro Rossi, Mazzucato, Ronchetti-Monteviti; the *Civico istituto di musica* at Genoa, founded 1829, subsidised by the city since 1838 (nineteen teachers); the *Regio istituto musicale* at Florence, founded 1860, state institution, richly endowed (twenty-six teachers, 216 pupils); the *Liceo musicale* at Turin, developed from a humble beginning in 1865, city institution, free instruction (eighteen teachers, 155 pupils [1884]); and the *Liceo musicale Rossini*, founded by a legacy of 2,300,000 lire from Rossini, established 1883; twenty-six teachers, seventy-four pupils (only scholarships).

Older than these, and, indeed, the oldest C. out of Italy, is the *Paris Conservatoire de Musique*, founded 1784 under the name *École royale de chant et de déclamation* for the purpose of training opera-singers, enlarged 1793 to the *Institut national de musique*; it has existed since 1795 under its present name, only resuming that of *École royale de chant et de déclamation* during the period of the Restoration. This C. is one of the greatest of all existing institutions of the kind, and enjoys a distinguished reputation. The most renowned musicians of France esteem it an honour to act as professors at the C. The directors since the foundation have been as follows: Sarette, Cherubini, Auber, Ambrose Thomas. Besides A. Thomas, the most prominent professors for theory and composition are: J. Massenet, Bourgauff-Ducaudray, Dubois, Pessard, Lenepveu, Barthe; for singing: Masset, Saint Yves Bax, Boulanger, R. Bussine, Barbot, Crosti, Bonne-*hée*; for elementary instruction: Danhauser, Heyberger, Mouzin, Hommey, N. Alkan, Lavignac (dictation), and the ladies: Mercié-Porte, Doumie-Saint-Ange, Devrainne, Donne; choral singing: J. Cohen; declamation: Obin, Mocker, Ponchard, Got, Delaunay, Worms, Maubant; history of dramatic literature: de Lapommeraye; mimic art: Petipa, Mlle. Marquet; conducting: Deldevez; ensemble-playing: R. Baillot; pianoforte: Marmontel, Mathias, Le Couppey, Delaborde; harp: Hasselmanns; violin: Dancla, Sauzay, Maurin, Garcin, Chaîne; violoncello: Delsart; for other instruments, nine more teachers. A committee of tuition (*Comité des Études*), composed of the most important professors and special members (among others, also Gounod, Saint-Saëns, Legouvé, Alex. Dumas), regulates the course of study, and for each department has issued a carefully-prepared method. For pupils who distinguish themselves there are prizes in the several classes. The highest prize for composition offered by the state, the *Grand Prix de Rome*, a three years' stipend (two in Rome and one in Germany), the stipendiary having, during that period, to send in compositions, from time to time, to the Académie, as proofs of diligent study. In the chief provincial towns of France so-called Succursales (branches, affiliated institutions) of the C. are established (at Marseilles, Toulouse, Nantes, Dijon, Lyons, Rouen).

Another important musical institution at Paris is the *École Niedermeyer*, which sprang from Choron's Church-music-Institution (1817); present director Gust. Lefèvre (School of Organists).

The C. at Prague is another excellent establishment, and of old date; it was opened May 1, 1811, under the direction of Dionys Weber, whose successors were Kittl, Joseph Krejci, and Bennewitz, the present director (instrumental and vocal music; practical and theoretical); also religion (Catholic), German grammar, geography, history, arithmetic, and calligraphy; and, besides, in the higher section, style and literature, mythology, art of metre, esthetics, history of music, and the French and Italian languages are taught. The instruction in instrumental music includes all orchestral instruments. (Cf. Ambros, "Das K. in Prag," 1858.) The Vienna C. (*K. der Gesellschaft der Musikfreunde*) was opened Aug. 1, 1817, under Salieri, as a vocal school; instruction on the violin was added in 1819; and in 1821 the institution was so far developed as to become a real C. G. Preyer (1844-48) was the first actual director (up to that time the institution had been under the management of a committee); his successor was J. Hellmesberger, who is still at the head; and from among many distinguished teachers may be named: J. Böhm, J. Merk, S. Sechter, Frau Marchesi, Herbeck, A. Bruckner. The institution is in high repute and well attended (52 teachers and 758 pupils [1883]; 104 scholarships; cf. K. F. Pohl, "Die Gesellschaft der Musikfreunde, etc.," 1871). From among all German Conservatoria, the one founded by Mendelssohn at Leipzig (opened April 2, 1843) occupied, for several decades, the foremost place; since 1876 it has been called "Kgl. Konservatorium." The first teachers there were men of eminence:—Mendelssohn, Schumann, Ferd. David, M. Hauptmann, L. Plaidy, E. F. Wenzel, E. F. Richter, K. F. Becker, and K. A. Pohlenz; and, afterwards, F. Hiller, Niels Gade, I. Moscheles, J. Rietz, C. Reinecke, Fr. Brendel, K. Fr. Götzke, etc.; but of these only Reinecke remains. The institution counts at present over 450 pupils; among the teaching-staff are to be found the names of C. Reinecke, S. Jadassohn, R. Papperitz, Jul. Klengel, O. Paul, Coccius. From the long list of pupils who have made a name may be mentioned Th. Kirchner (the first whose name was entered), W. Bargiel, L. Meinardus, L. Brassin, S. Jadassohn, Rob. Radecke, F. v. Holstein, E. Grieg, A. Sullivan, A. Wilhelmj, J. S. Svendsen. (Cf. the "Jubiläumsschrift" of E. Kneschke, 1868.)

The oldest C. in Berlin is the one founded Nov. 1, 1850, by A. B. Marx, Th. Kullak, and J. Stern; Kullak withdrew (1855) and Marx (1857), and the institution, which was carried on by Stern alone, still flourishes; in addition to the founders, the following were teachers there:—Hans von Bülow, G. Brassin, Barth, A. Kullak,

A. Krug, O. Tiersch, B. Scholz, R. Wüerst, etc. After twenty-five years the school list showed over three thousand names, among which J. Huber, H. G. Götz, and M. Moszkowski. The *Neue Akademie der Tonkunst*, opened by Th. Kullak, April 1, 1855, assumed still larger dimensions; at one time there were over one thousand pupils, and over a hundred teachers. Training in pianoforte-playing was the speciality of the institution, which was closed by Dr. F. Kullak in 1890. The *Königliche Hochschule für Musik* is undoubtedly the most important, though, at the present moment, not the best attended, musical training institution in Berlin; it forms a branch of the Royal Academy of Arts, and consists of three sections. Of these the oldest is the *Königliches Institut für Kirchenmusik*, opened in 1822; principals, A. Haupt (1869-91), Rob. Radecke; admissible number of pupils, twenty (gratuitous instruction). The section for *musical composition (akademische Meisterschulen)* was opened in 1833; and the teachers at present are Bargiel, Blummer and Max Bruch; the instruction is also gratuitous. Finally, the section for *executive art* was opened on Oct. 1, 1869, under the direction of J. Joachim. It included, at first, only classes for violin, cello, and pianoforte; on Oct. 1, 1871, an organ class was added; on April 1, 1872, classes for singing, wind-instruments, and double-bass were established; and, further, in April, 1873, a "Chor schule," and in 1874, a choir. This section is now divided into four branches, each of which has its own director: strings (Joachim), theory (Bargiel), pianoforte (Rudorff), singing (Schulze). Ph. Spitta is, at present, administrative director of the "Hochschule." In addition to Joachim, there are the following teachers: Ph. Spitta, Bargiel, Wirth, Rudorff, Ad. Schulze, G. Engel, Hausmann, A. Dorn, Barth, Raif, Wieprecht, Succo, and others. The *Cologne C.*, of good fame (*Rheinische Musikschule*), was founded by the city of Cologne in 1850, and the organisation and management were entrusted to F. Hiller. Among the present teachers, besides Hiller's successor, Fr. Wüllner, are: I. Seiss, M. Pauer, Klauwell, G. Jensen, E. Mertke, G. Holländer. The *Royal C. at Dresden* was established Feb. 1, 1856, by the chamber musician Tröstler, and taken up by F. Pudor in 1859; it was formerly under the artistic direction of F. Wüllner, and is now under a directorship composed of the principal teachers: Eugen Krantz (the present proprietor of the institute), F. Dräseke, Rapoldi, and F. Grützmacher; and of pupils may be named—Stägemann, Frau Otto-Alvsleben, Fides Keller, Anna Lankow, etc. The institution consists of schools for instrumental music, opera, drama, and a college for music teachers; in 1883 there were over seven hundred pupils. The *C. at Stuttgart*, founded (1856-57) by Stark, Faiszt, Lebert, Laiblin, Brachmann, and Speidel (directors: Faiszt and Scholl), is also an excellent school of music, and specially famous for

its pianoforte teaching. It consists of two distinct schools—the one for artists, the other for amateurs (forty-three teachers, and over six hundred pupils). The *Royal Music School at Munich*, founded in 1867, reorganised in 1874, is a public institution; at the head stood, until 1893, the court musical intendant, K. v. Perfall, while J. Rheinberger superintends the instrumental and theory classes. The organisation is excellent, and worthy of the municipality; and, as at the Prague C., general culture is not neglected for the sake of musical culture. By means of the performances of the "Kgl. Hofkapelle" (*a cappella*-choir), accessible to the students, the history of music is illustrated in a vivid manner; (there are thirty-three teachers, and about two hundred pupils). There is also a *Royal School of Music at Würzburg*, founded in 1801, town- (1820), state-institution (1875), which is well attended (Kliebert is the director; there are seventeen teachers, and over five hundred and fifty pupils). The "Hoch" C. at *Frankfurt* is still young, but well endowed, and provided with a good teaching staff; it was founded in 1878, under the direction of J. Raff, with the help of a legacy left by the late Dr. Hoch. The institution is well attended, and has a future before it; of this there is proof in the fact that the Mozart-foundation (q.v.), taking into consideration the prosperity of the "Hoch" C., definitely abandoned its intention of establishing a C. of its own. (The administration of the Mozart fund was recently amalgamated with that of the "Hoch" C.) The principal teachers are: Bernhard Scholz (director), J. Kwast, B. Cossmann, Dr. Krückl, H. Heermann, Hugo Becker (attendance about two hundred pupils; only those showing talent are received). Of other German schools of music, of which nearly every town has several, may be still mentioned the *Königliche Institut für Kirchenmusik* (J. Schäffer, M. Brosig), at *Breslau*; the C., under the direction of v. Bernuth (teachers: J. v. Bernuth, K. Bargheer, K. v. Holten, Arn. Krug, K. Armbrust, A. Gowa, W. Marstrand, Max Fiedler, E. Krause, and others), at *Hamburg*; the "Kirchliche Musikschule" (Haberl) at *Ratisbon*; the municipal C. at *Syassburg-I.-E.*, (director, Franz Stockhausen, founded 1855, reorganised 1873; eighteen teachers and about three hundred pupils); the "Grossherzogliche Orchester und Musikschule" (director, Müller-Hartung, opened 1872) at *Weimar*; the "Frankfurter Musikschule," founded in 1860 by H. Henkel, Hilliger, Hauff, Oppel, at *Frankfurt* (the original founders are, in turn, directors [Hilliger died 1865]); and the "Raff Conservatorium" founded by teachers who left the "Hoch" C. when Bernh. Scholz assumed the management of the latter (1883; founders: Roth, Schwarz, and Fleisch); the "Grossherzogliche Conservatorium" (founded 1884 by Heinr. Ordenstein) at *Carlsruhe*; the C. (founded in 1872 by V. Freudenberg), present director, Albert Fuchs,

teachers—Dr. Hugo Riemann, Ed. Uhl, Oskar Brückner, Max Reger, and others, at *Wiesbaden*; the Scharwenka, Schwanzer, Luiseinstadt Conservatoria, the music schools of Klindworth, W. Freudenberg and others at *Berlin*. At Vienna the brothers Eduard and Adolf Horak have a flourishing pianoforte institute in three branches (the Wieden, Mariahilf, and Leopoldstadt); at *Ofen-Pest* there are the “Landes Musikakademie,” of which Fr. Liszt was honorary director, the National Conservatorium (director, E. Bartay), and the “Ofener Musikakademie” (Szantzer); at *Gratz* the music training-school of J. Buwa; at *Innsbruck* the “Musikschule des Musikvereins” (founded in 1818; director, J. Pembaur); at *Lemberg* the “Musikschule des Galizischen Musikvereins” (Mikuli); at *Salzburg* the “Musikschule des Mozarteums” (since 1880; already over three hundred pupils). The most important Swiss schools of music are those at *Geneva*, *Basle* (director, Bagge), *Berne* (Reichel), and *Zürich* (Fr. Hegar). One of the largest institutions in existence is at *Brussels*, founded (1813) as a municipal school of music, reorganised (1832) and changed into a government institution. The first director was Fr. J. Fétis, and, since his death, Fr. A. Gevaert (forty-eight teachers, 539 pupils; instruction gratuitous, but foreigners are only received by consent of the minister and the director). The school at *Liège* (founded 1827 as “Kgl. Musikschule,” reorganised in 1832) is a worthy rival of the former, and is still better attended (one thousand pupils; director, Th. Radoux). Both institutions are supported by the state; and, likewise, the *C. at Ghent* (founded 1833, state institution since 1879; first director, Mengal; since 1871 Ad. Samuel); the *C. at Antwerp*, “Antwerpens Vlaamsche Muzikschool,” is an institution subsidised by the state, and it was founded in 1867 by its present head, the far-famed Peter Benoit (thirty-eight teachers). This last-named institution, thanks to its director, Benoit, cultivates specially German music, and, besides, nourishes, and in a manner not to be despised, the political sympathy of Antwerp for the German Empire. Of Dutch conservatoria must be named the one at *Amsterdam*, *C.* of the “Maatschappij tot bevordering van toonkunst,” opened in 1862, reorganised in 1884; in 1883, sixteen teachers and 560 pupils; and the one at *Rotterdam*, founded in 1845 (present director, R. v. Perger; fifteen teachers, over six hundred pupils). At *The Hague* there exists since 1826 a flourishing Royal School of Music (first director, J. H. Lübeck, and since his death, F. W. G. Nikolai; instruction gratuitous, three hundred pupils). Also the *C.* founded at *Luxemburg* in 1864 is not without importance. *Russia* has a *C.* at *Warsaw* (1821), one at *Petersburg* (1865), and one at *Moscow* (1864; there are at present forty-eight teachers and over 340 pupils). In *London* there are five:—the Royal Academy of Music,

founded in 1822: principal, Dr. A. C. Mackenzie, about eighty teachers and about four hundred pupils; the London Academy of Music, founded in 1861; Trinity College, 1872, which grants diplomas; the Guildhall School of Music, 1880, over one hundred teachers and over two thousand pupils: principal, Sir J. Barnby; and the Royal College of Music, 1883 (which sprang from the National Training School of Music founded in 1876, under Sullivan’s direction): principal, Sir George Grove (over sixty teachers; a richly endowed institution, and one full of promise for the future); also one in Edinburgh, and one in Dublin. *Scandinavian* schools have been established at Copenhagen (1867, but, in accordance with the intentions of the founder [P. W. Moldenhauer], receives only fifty pupils), at Christiania (1865) and at Stockholm (1771); the last-named is a state institution, with instruction gratis, twenty teachers and about 150 pupils. *Spain* has a *C.* at Madrid (1830, twenty-eight teachers, thirty-four assistant teachers, and over two thousand pupils), at Saragossa and Valencia; and *Portugal*, one at Lisbon (since 1836; fifteen teachers, over 350 pupils); *Græce* one at Athens; and lastly *America*, which, thanks to the industrial feeling of the nation, possesses many in the more important cities (New York, Boston, Baltimore, Cincinnati (1880; 283 pupils).

Opinions are divided respecting the value of a Conservatorium; the collegiate intercourse of young musicians with one another is, without doubt, uncommonly stimulating; but to many a fresh talent, full of danger. The greater number of unprejudiced thinkers are, nevertheless, agreed that most of the Conservatoria produce unsatisfactory results, inasmuch as their aim is a purely musical one. What is exceptional at Prague and Munich should be the rule in all institutions, viz., compulsory teaching of the most necessary branches of general culture.

Consolante (Ital.), consoling.

Consonance (Lat. *Consonantia*, “sounding together”). The coalescence of two or more tones forming clang-unity. Tones are consonant which belong to the same clang, whether it be as fundamental note, fifth, or third. (See CLANG.) It is, however, necessary for tones which can be regarded as elements of one and the same clang to be made really intelligible in this sense by their context, otherwise they are not consonant but dissonant. A striking illustration of this is offered by the chord of six-four, for although it contains only tones ($g : c : e ; g : c : e \flat$) which can be understood in the sense of one and the same clang (*c*-major chord or *c*-minor chord), yet for the most part it is a dissonance, and treated as such, i.e. it is resolved by progression of a second. When it appears in its characteristic form as a preparation for a cadence, it is regarded as a *g*-major chord with double appoggiatura, with the fourth in place of the third, and the sixth (major or

minor) in place of the fifth. For this reason neither the fourth nor the sixth of the chord of six-four is doubled in four-part writing (*as a rule dissonant tones are not doubled*), but the bass-note; for this is really the fundamental tone, and the only one representing the clang. The old dispute about the C. or dissonance of the fourth is, from this, easy to understand, and to settle. *g : c*, taken in the sense of the c-major or c-minor chord, is consonant; but in the sense of the chord of g-major, or g-minor, or also F-minor, F-major, or A♭, is dissonant. The sense of the clang presentation—which depends on the tonality of the previous harmonies, and often indeed on rhythmical position—decides the question of C. or dissonance. (For consonant intervals *cf.* INTERVAL.) Of consonant chords there are only two kinds—*major chords* and *minor chords* (q.v.). The major consonance is the sounding together of a fundamental tone with its upper fifth and upper third, and the minor consonance the sounding together of a fundamental tone with its under fifth and under third. This is established with further detail under CLANG.

Con sonorità (Ital.), sonorously.

Con sordino (Ital.), with the mute. This indicates: (1) in pianoforte-playing that soft pedal is to be used; (2) in violin-, viola-, etc., playing, that a mute is to be placed on the bridge; (3) in horn-, trumpet-, etc., playing, that a mute is to be inserted into the bell. *Sordini* is the plural of *sordino*. (See SORDINO.)

Constantin, Titus Charles, famous conductor, b. Jan. 7, 1835, Marseilles, pupil of Ambroise Thomas at the Paris Conservatoire; in 1866, conductor at the *Fantaisies Parisiennes*, also after their removal to the Athenæum, 1871 conductor of the *Concerts du Casino*, 1872 at the "Renaissance" Theatre, 1875 at the *Opéra Comique*. C. has written some operas, overtures, etc.

Con strepito (Ital.), noisily.

Contano (Ital., abbr. *cont.*, "they count," *i.e.* pause). An indication in scores at the beginning of a movement, not that the instruments against which the C. is marked are to be silent (otherwise *tacet* or *tacent* would be marked), but that they enter later on; to save room, however, and for convenience of reading, no staves are marked for those instruments until they enter. This term is also used in the middle of a movement when certain instruments are silent for a long time; it is intended, of course, for the copyist writing out the parts from the score.

Conti (1), Francesco Bartolommeo, b. Jan. 20, 1681, Florence; he was court theorbist at Vienna in 1701, court composer in 1713, d. there July 20, 1732. He was highly esteemed as an opera composer, and as a performer on the theorbo. His most important work was *Don Chisciotte in Sierra Morena* (1719). He wrote

in all sixteen operas, thirteen serenades, nine oratorios, and many (more than fifty) cantatas. —(2) Ignazio (Contini), son of the former, b. 1699, d. March 28, 1759, Vienna. He wrote there a number of serenades and oratorios, but was less talented than his father, light-minded, and died in great poverty.—(3) Gioacchino, named Gizziello (after his teacher Gizzi), one of the most famous *evirati* of the last century, b. Feb. 28, 1714, Arpino (Naples), d. Oct. 25, 1761, Rome. He made his *début* in this city in 1729 with very great success, sang there up to 1731, then at Naples, and from 1736 to 1737 in London, afterwards in Lisbon, Madrid, and again Lisbon. In 1753 he retired from public life, and went to Arpino.—(4) Carlo, opera composer, b. Oct. 14, 1797, Arpino, d. July 10, 1868, Naples. He was a member of the Academy of Arts of that city, and in 1846 professor of counterpoint at the Conservatorio, and in 1862 director in place of Mercadante, who had become blind. Of his eleven operas *Olimpia* (1829), obtained the greatest success. C. wrote also six masses, two requiems, and other sacred compositions. Florimo, Marchetti, etc., were his pupils.

Continuo, Giovanni, Italian contrapuntist, teacher of Luca Marenzio; he became maestro to the Gonzaga family in Mantua, and d. in 1565 (his successor was Giaches de Wert).

Continuo (Ital.), really *Basso c.* or *Continuato*, a "continuous bass." This was the name given to the figured instrumental bass part which came into vogue in Italy about 1600, and from which was gradually evolved the modern style of accompaniment. (See ACCOMPANYING PARTS and ACCOMPANIMENT.) Caccini, Cavalieri, Viadana, and others began about the same time to use the C., so that it is difficult to say who was actually the first—probably Cavalieri. It is worthy of note that an Englishman, Richard Deering, coming from Rome, published already in 1597 at Antwerp, "*Cantiones à 5 cum basso c.*"

Contra (Lat. and Ital.), over, against, facing, opposite to.

Contrabasso (Ital.). (See DOUBLE-BASS.)

Contrainte (Fr.). (See OSTINATO.)

Contr'alto (Ital.; Fr. *Haute-contre*). Alto voice. (See ALTO.)

Contra octave, the notes C to B :—



(C: "Synopsis of notes," p. 1 of this Dictionary.)

Contrapunctus (Lat.), counterpoint (q.v.); *C. æqualis*, equal counterpoint, *C. inæqualis*, unequal counterpoint; *C. floridus*, *diminutus*, ornamental, florid (*i.e.* unequal) counterpoint (two

or more notes against one, in equal values or rhythmical motives).

Contrapunto (Ital.), counterpoint (q.v.), *C. alla zoppa*, "limping," syncopated counterpoint (*C. sincopato*); *C. sopra (sotto) il soggetto*, counterpoint above (below) the *Cantus firmus*; *C. alla mente*, improvised counterpoint (Fr. *Chant sur le livre*), the oldest kind of counterpoint; for discant (see **DISCANTUS**), i.e. placing a different part over against the tenor of the Gregorian chant, was at first (12th century) entirely an improvisation. The rules for discant, which have been preserved, were not intended for compositions to be written out, but as instructions for the singers (who, in fact, were at that time the chief composers). The inevitable bad effects of discant in more than two parts naturally led to rules and regulations for counterpoint, which had to be worked out in writing. *C. alla mente (al improvviso)* was, however, kept up until the 16th century.

Contr'arco (Ital.), bowing (on the violin, etc.) in a manner contrary to rule.

Contrary Motion is the opposite of Parallel Motion (cf. **MOVEMENT, KINDS OF**, 3). Concerning the prohibition of many parallel progressions, and the way in which they can be avoided by Contrary Motion, see **PARALLELS** and **PART-WRITING**. Concerning C. M. in another sense, viz., as inversion of a theme (theme in C. M.), which plays an important rôle in the imitative style, cf. **INVERSION**.

Contratempo (Ital.), Fr. *Contretemps*, accenting of a note on an unaccented part of a bar; syncopation (q.v.).

Contratenor (Lat.), countertenor. (See **ALTO**.)

Contredanse (Fr.), a dance of English origin (*Anglaise*), which was introduced into France at the beginning of the last century, and quickly became popular. The name C. refers to a characteristic feature of the dance—viz., that the couples are opposite to each other, and do not follow one another as in round dances. The derivation of the word from "country dance" is a false one, although Türk gives it in his "Klavierschule" (1789).

Contre-sujet (Fr.), countersubject.

Converse, Charles Crozat, American composer, b. 1832, Massachusetts, pupil of the Leipzig Conservatorium; he lives, as a lawyer, at Erie (Pennsylvania).

Conversio (Lat.), inversion.

Conveyances are tubes in the organ which carry the wind from the wind-chest to special rows of very great pipes which are not placed over the chest. C. are generally tin tubes of narrow measure.

Cooke, (1) Benjamin, b. 1734, London, d. Sept. 14, 1793. In 1752 he became the successor of Pepusch as conductor at the Academy of Ancient Music; in 1757, after the retirement of

Gates, choir-master, in 1758 lay vicar, and in 1762 organist of Westminster Abbey. He handed over the conductorship of the Academy, in 1789, to Arnold. In 1775 he took his degree of Mus.Doc. at Cambridge, and in 1782 likewise at Oxford. C. is specially famed in England as a composer of glees, canons, and catches, for which he frequently received prizes from the Catch Club. He wrote, besides, anthems and other sacred pieces, also odes for the Academy of Ancient Music, and various instrumental works; and he was, at the same time, highly esteemed as a theorist.—(2) Thomas Simpson (Tom C.), b. 1782, Dublin, d. Feb. 26, 1848, London; he was at first leader of the band at Dublin, then, for many years, opera singer (tenor) at London (Drury Lane), and, finally, conductor again at Drury Lane, Covent Garden, also assistant-conductor of the Philharmonic Society, and from 1846 leader of the *Concerts of Ancient Music*. C., like the above, was a composer who received many prizes for glees, catches, etc.; but above all he was a very prolific opera composer (for Drury Lane), and a celebrated teacher of singing; he also published a vocal Method.

Cooper, George, b. July 7, 1820, London, d. Oct. 2, 1876; from a boy he occupied various posts as organist, and was afterwards singing-master and organist of Christ's Hospital, and in 1856, organist of the Chapel Royal. C. rendered meritorious service by the cultivation of Bach's organ works; he also edited a number of instructive organ pieces.

Coperario (really Cooper), John, English lutenist and lute composer, and music teacher to the children of James I.; Henry and William Lawes were his pupils. Some *pièces d'occasion* (funeral odes and masques) appeared from 1606-14. He died in 1627.

Coppola, Pier Antonio, b. Dec. 11, 1793, Castrogiovanni (Sicily), d. Nov. 13, 1877, Catania; a talented opera composer, who had the misfortune to be a contemporary of Rossini. After repeated attempts, crowned with only moderate success, he made a fortunate venture with *Nina Pazza per Amore* (1835), frequently performed not only on all Italian stages, but also at Vienna, Berlin, Madrid, Lisbon, and Mexico. It was given at Paris in 1839, in revised form, under the title *Eva*. About the same time C. undertook an engagement as maestro at the Royal Opera, Lisbon, and, later on, brought out new operas in Italy. Besides *Nina*, he had most success with *Enrichetta di Baienfeld* (Vienna, 1836) and *Gli Illinesi* (Turin).

Copula (Lat.), coupler; also a term applied to flue stops; (a) for 8-ft. Open Diapason, probably because this stop is suitable for coupling with any others; (b) for the 8-ft. Hohlflöte (Koppelflöte), which, on the other hand, needs coupling with other stops.

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Cor (Fr.), horn; *C. anglais*, English horn (Altohoë, see OBOE).

Coranto (Ital.), a courante (q.v.).

Corbett, William, an English violin virtuoso, member of the Queen's band; he lived from 1711 to 1740 in Italy (Rome). He occasionally gave concerts in most of the large towns, and collected musical books and instruments. After his return to London, he resumed his position in the band, and died in 1748. He bequeathed his collection of instruments to Gresham College, with a stipend for someone to look after them. C. published various instrumental works, especially for violin.

Corda (Ital.) string; *una c.* ("on one string") indicates in pianoforte music that the left-hand (shifting) pedal is to be used; *due corde* ("with two strings"), with half shifting; *tutte le corde* ("all strings"), i.e. without soft pedal.

Cordans, Bartolomeo, b. 1700, Venice, d. May 14, 1757, Udine; an extremely prolific composer; he entered, when young, the Franciscan order, but obtained a dispensation from the Pope, and withdrew from it. C. afterwards brought out a number of operas at Venice with moderate success. In 1735 he accepted the post of maestro at Udine Cathedral, and then wrote an immense amount of sacred music; for—although he handed over a large number of manuscript volumes to a firework manufacturer for the purpose of making rockets—over sixty masses, over a hundred psalms, including some for double choir, and motets, have been preserved.

Cor de chasse (Fr.), a hunting-horn.

Cordella, Giacomo, prolific Italian opera composer, b. July 25, 1786, Naples, d. there Aug. 8, 1846, pupil of Fenaroli and Paesiello, theatre maestro, sub-conductor of the royal band, and teacher at Naples Conservatorio; he wrote seventeen operas for Naples, also some cantatas, and sacred music.

Corder, Frederick, gifted English composer, b. Jan. 26, 1852, London; he first went into business, but afterwards became a pupil of the Royal Academy of Music, won the Mendelssohn Scholarship, and studied under Ferd. Hiller at Cologne. On his return he became conductor at the Brighton Aquarium, and brought the concerts there into high repute. Of his works the following deserve mention: Overture *Prospero* (1885), *The Bridal of Triermain* (cantata, 1886), the opera *Novdisa* (1887), "*Roumanian Suite*" (1887), *The Minstrel's Curse*, ballad for declamation with orchestra (1888), "*Roumanian Dances*" for pf. and violin (1883), etc.

Corelli, Arcangelo, one of the first real virtuosi on the violin, and a classical composer for this instrument. He was b. Feb., 1653,

Fusignano, near Imola, d. Jan. 18, 1713, Rome; he studied counterpoint with Matteo Simonelli, and the violin with Giov. B. Bassani. Little is known of his early life, but he seems to have held an appointment about 1680 at the court of Munich. In 1681 he settled in Rome, where he found in Cardinal Ottoboni a friend and patron. C. lived in the cardinal's palace until his death. Attempts were made to draw him away to Naples, and, after repeated invitations, C. was induced to go there and play before the king. During the performance, however, he made several slips, and imagined that he had failed, and, in great excitement, travelled back to Rome. Here, thrown for a time into the shade by the performances of Valentini, a violinist of ordinary ability, he fell a prey to melancholy. His epoch-making works, which at the present day are highly esteemed by all violinists, are as follows: four sets of twelve sonatas in three parts for two violins (1683-94); as a third part Op. 1 has an organ bass, Op. 2 'cello and bass viol or cembalo, Op. 3 bass lute (Theorbo, Arciliuto) and organ bass, Op. 4 bass viol or cembalo; further, twelve two-part sonatas, Op. 5, for violin and bass viol or cembalo (1700), republished five times up to 1799, arranged as "*Concerti grossi*" by Geminiani (they also appeared at Amsterdam arranged for two flutes and bass), and also for violin and piano by Gustav Jensen; also nine sonatas for two violins and cembalo (1695 at Rome, and reprinted later at Amsterdam); a set of posthumous sonatas for two violins with organ bass; and his last and greatest work (Op. 6)—twelve "*Concerti grossi*" for two violins and 'cello as solo instruments ("*Concertino obbligato*"), and also two violins, viola, and bass as accompanying instruments, which may also be doubled ("*Concerto grosso*"). The forty-eight sonatas (Op. 1-4) and the "*Concerti grossi*" (Op. 6) were published by Walsh at London in two volumes, and revised by Pepusch. The only complete modern edition of Corelli's works is that (in score) by Dr. Chrysander (London: Augener & Co.). Some numbers from Op. 5 were edited by Alard and David ("*Folies d'Espagne*"). "All Corelli's compositions succeeded in gaining popularity, and were thus circulated far and wide, and served as models to the musicians of his time; but the '*Opera Quinta*' was in this respect the most successful. It was taken up as a school-work in all countries" (Chrysander).

Cormorne (Fr.). (See CROMORNE.)

Cornamusa (Ital., Fr. *cornemuse*), an old Italian kind of schalmey, but closed at the lower end, so that the sound-waves were transmitted through the sound-holes. (Cf. BASSANELLO.) Also similar to the word Bagpipe.

Cornelius, Peter, b. Dec. 24, 1824, Mayence, d. there Oct. 26, 1874, a near relation of the painter of that name. He originally decided to become an actor, but, after an unfortunate

début on the stage, turned to music; and from 1845 to 1850 studied counterpoint with Dehn at Berlin. In 1852 he went to Weimar, where he joined company with Liszt, and in the *Neue Zeitschrift für Musik* became one of the most zealous champions of the new German school. His comic opera, *Der Barbier von Bagdad*, was given at Weimar in 1858, but it did not take with the public; and Liszt, who held the work in high esteem, was so annoyed, that he left Weimar. C. now went to Wagner at Vienna, and followed him in 1865 to Munich, where he received an appointment at the Royal School of Music. A new opera (*Cid*) was produced at Weimar in 1865. A third (*Guntōd*, text from the "Edda") remained unfinished. His smaller works (songs, duets, part-songs for mixed and for male chorus) have become best-known; although even these—on account of the uncomfortable voice-parts, and harshness of the harmonies—are only enjoyed by the few. C. wrote the books of his operas, and the words for most of his songs; and he also published a volume of lyric poetry ("Lyrische Poesien," 1861). The *Barbier von Bagdad* has recently been performed with success at Coburg, Hamburg, etc. It was also given twice in London (1891) by the pupils of the Royal College of Music.

Cornet, Julius, opera singer and stage manager, b. 1793, Santa Candida (Italian Tyrol), d. Oct. 2, 1860, Berlin. He studied with Salieri at Vienna, and afterwards received further training in Italy. He at first made *furioso* as tenor singer, then, jointly with Mühlring, undertook the direction of the Hamburg Theatre, which, however, came to an end after the great fire of 1842. Some time afterwards he was called to Vienna as director of the "Hofoper," but could not endure any interference from higher authorities, and had to give up the post. He was engaged as director of the Berlin Victoria Theatre, but died before it was completed. C. wrote an excellent work—"Die Oper in Deutschland," and skillfully translated the libretti of *La Muette di Portici*, *Zampa*, and the *Brasseur de Preston* into German.

Cornet (Ger. *Kornett*, Ital. *Cornetto*), (1) same as ZINK (q.v.).—(2) In the organ (a) a now obsolete reed-stop imitating the tone of the Zinken (8 ft., or as *Cornettino* 4 and 2 ft., and *Grand Cornet* 16 ft.). Its tone was of a bleating character, and it is now found only as a pedal stop of 2 or 4 ft. (b) A stop of 3, 4, and 5 ranks, as a rule, 8 ft.; seldom 4 ft. The C. is distinguished by the third (fifth overtone), which is the characteristic feature of the C. In the C. the overtones always occur in close series, and indeed commence when it is of 5 ranks from the fundamental tone, when of 4 from the octave, when of 3 from the twelfth, always ending with the seventeenth. At Heilbronn there is one of 6 ranks, but it commences with the double octave (c = c', e', g', c'', e'', g'').

Cornet-à-pistons, valve cornet, a brass wind instrument of still higher compass than the trumpet; it was evolved from the old post-horn by the application of valves. The harmonic scale of horns, trumpets, and cornets in c begins from below thus (the lowest C. with tubes of narrow bore does not readily speak):



i.e. if the cornet notation were on the same principle as that of the horn and trumpet, the notes would sound an octave higher than those written, just as the horn in (low) c sounds an octave lower, the c-trumpet, on the other hand, in unison with the notation. But instead of that, the harmonic scale of the cornet is written an octave higher, *i.e.* the following notes sound alike on all of the three instruments named—



But this *b* flat (according to the clang) is the sixteenth harmonic of the horn, the eighth of the trumpet, the fourth of the cornet. The compass of the C., however, apart from notes obtainable by virtuosi, does not extend upwards higher than that of the trumpet. The valve cornet is still constructed in *b* (with an a crook). Owing to the want of nobility of its tone, the C. has not found a place in the symphonic orchestra. Arban and Legendre in Paris, Wurm in Petersburg, and J. Kosleck and his associates ("Kaiser-Kornett quartet") in Berlin are virtuosi on the C.

Cornetta (Ital.), (1) a small horn.—(2) A cornet.

Cornettino (Ital.), a small cornetto.

Cornetto (Ital.), (1) a cornet (q.v.).—(2) An obsolete wood wind instrument. *Cornetto muto*, a mute—*i.e.* soft-toned—horn; *cornetto torto*, or *storto*, a crooked horn.

Corno (Ital.), horn. *C. da caccia*, French horn. *C. di basso*, basset horn.

Corno Inglese (Ital.), the English horn. (See COR ANGLAIS.)

Cornon, a large kind of curved Zink (q.v.); also a new brass instrument, of wide measure, constructed in 1844 by Cervený.

Cornopean, a name formerly given to the cornet-à-pistons (q.v.).

Cor omnitonique (Fr.), a horn invented by Sax of Paris, on which, by means of valves, all the tones and semitones of the scale can be produced.

Coro (Ital.), a choir, a chorus.

Corona (Ital.), a pause ∩.

Corps de voix (Fr.), quality or volume of the voice.

Correctorium (Lat.), tuning-cone, used in tuning an organ.

Corrente (Ital.; Fr. *cowante*), an old dance form in triple time, incorporated into the Suite; its characteristic feature is the lively movement of notes of equal value. So, at least, does it appear among the Italians (Corelli), whereas in German and French compositions it was of a more passionate character.

Corrépétiteur (Fr.), **Correpetitor** (Ger.), the musician who teaches the singers their parts; also the musician who makes the ballet-dancers acquainted with the accompanying music.

Corri, Domenico, b. Oct. 4, 1744, Rome, d. May 22, 1825, London. He studied with Porpora, came to London in 1774, where he wrote the operas *Alessandro nell' Indie* and *The Travellers*. His daughter married Dussek, with whom C. established (1797) a music business, which, however, failed. Besides many songs, rondos, arias, sonatas, etc., C. wrote "The Singer's Preceptor" (1798); "The Art of Fingering" (1799); "Musical Grammar," and a "Musical Dictionary."

Corsi, Jacopo, a Florentine nobleman, about 1600, one of the men with whose name the early history of the opera is associated. He was a warm friend of art; and in his house, and in that of his friend, Count Bardi, the founders of the new style—Peri, Caccini, Cavalieri, Galilei, etc.—were frequent guests. C. himself played the gravicembalo (cembalo) at most of the performances of the first attempts at music drama.

Corteccia, Francesco Bernardo di, b. Arezzo, d. June 7, 1571, as court maestro and canon of the Lorenzo Church at Florence. Madrigals (one book, 1544); *Cantica*, festival music for the marriage of Cosimo I. de' Medici have been preserved in print, and a Hymnary in manuscript; many other compositions have been lost.

Coryphæus (Lat.), **Coryphée** (Fr.), **Corypheus**, the leader of the dramatic chorus.

Cossmann, Bernhard, performer of the first rank on the 'cello, b. May 17, 1822, Dessau, studied with Theodor Müller and Kummer; he was in the orchestra of the Grand Opéra, Paris, in 1840; London in 1841; Gewandhaus orchestra, Leipzig, in 1847; at Weimar, under Liszt, in 1852, professor of the 'cello at Moscow Conservatoire in 1866, and from 1870 to 1878 at Baden-Baden, without appointment. Since then he has been professor of the 'cello at Frankfort. C. is as good a quartet- as solo-player.

Costa, (1) Michele, an opera composer of note, b. Feb. 4, 1810, Naples, d. April 29, 1884, Brighton. He studied music with his father,

Pasquale C., his grandfather, Tritto, and Zingarelli, and won his spurs as composer at the Naples theatres. In 1829 he was called to England by Zingarelli in order to conduct an important work by the latter (*Super Flumina Babylon*) at a Birmingham Musical Festival; but instead of so doing he appeared as a tenor singer. From that time he became a naturalised Englishman, and from 1830 was active in London as opera conductor. He himself wrote several operas (*Malek Adel*, *Don Carlo*), undertook in 1846 the conductorship of the Philharmonic Society, and in 1848 that of the Sacred Harmonic Society. From 1849 he was regular conductor of the Birmingham Musical Festivals, and from 1857 of the Handel Festivals. At the Philharmonic Society, Wagner, for one season, (1855), was his successor. He received the order of knighthood in 1869. In 1871 he was conductor at Her Majesty's Theatre. C. wrote several oratorios for the musical festivals. His half-brother (2), Carlo, b. 1826, d. Jan., 1888, Naples, was teacher of theory at the Conservatorio in that city.

Cotillon (Fr.), lit., "petticoat." "A social game in form of a dance." The cotillon has no characteristic music; a waltz, galop, or any other dance tune is used for the purpose.

Cotta, Johann, b. May 24, 1794, Ruhla (Thuringia), d. March 18, 1868, as pastor at Willersted, near Weimar. He was the composer of the Volklied, "Was ist des Deutschen Vaterland?"

Cotteau, Guithrum Louis, a popular composer of *Canzoni* in the Neapolitan dialect, b. Aug. 9, 1797, Paris, d. Oct. 31, 1847, Naples, where he had lived since 1806. His sons, Theodore (b. Nov. 7, 1827, Naples) and Jules (b. 1836, Naples), followed in their father's footsteps, and also acquired great popularity. A third, Filice, b. 1830, Naples, died there Jan., 1887.

Cotto (Cottonius), Johannes, a writer on music (11th to 12th century), whose treatise, "Epistola ad Fulgentium," contains important notices concerning the beginnings of notation and solmisation (reprinted in Gerbert, "Scriptores," II.).

Couac (Fr.), the "quack" of the clarinet, oboe, and bassoon, caused by a bad reed or reeds, deranged keys, wearied lips, etc.; in English it is called the "goose."

Coucy, Regnault Châtelain de, troubadour of the 12th century, followed Richard Cœur de Lion in the third crusade, and fell in 1192. When dying, he ordered that his heart should be sent to the lady whom he loved; the jealous husband received it, had the heart roasted and served up before his spouse, who died heart-broken when she learned what she had eaten. So runs the tale in the "Roman vom Chastelain de C. und der Dame de Fayel."

A number (twenty-four) of *Chansons* by Châtelain de C. are preserved in the Paris Library, and are some of the oldest memorials of the music of the West. They have been carefully revised, collated with different manuscripts, and published with the melodies in old notation by Francisque Michel (1830).

Coulé (Fr.). (See SCHLEIFER.)

Counterpoint, according to the present common use of the term, is, first of all, a special part of musical technology (theory with a view to practice), in contradistinction to harmony which is concerned with figured basses; polyphonic writing without figures, *i.e.* the polyphonic exposition of a given melody without further support of any kind. Yet by contrapuntal treatment of the parts is understood, in a more restricted sense, *concertante* treatment (a most suitable term, and one which ought to be in general use), in which the parts vie with one another, and do not merely consist of one bearing the melody, and the rest mere harmonic stuffing, as in Italian operas the stereotyped—



Here the harmony suggested by the melodic phrase is expressed in the most primitive manner. In the *concertante* style, all the parts are melodic, so that there is the effect of a struggle (*concertatio*) for pre-eminence. A good contrapuntal (polyphonic) conduct of the parts is therefore one in which they show themselves independent. To this independency there is naturally a limit; just as we can only understand several simultaneous, or quickly succeeding sounds if we can connect them with one sound, and thus obtain unity of meaning (see DISSONANCE and SCALE), so the independent movement of several parts will only be intelligible, if they can be conceived in the sense of the same harmony. It is, of course, self-evident that one part cannot be in the scale of A \flat , and another in G; it is not, however, sufficient that both parts progress in the sense of the same clang, but the connection of this clang with others in the two parts must be clear. The teaching of this branch of counterpoint is, as yet, somewhat confused. There are two methods opposed to each other, and it is only by the fusion of the two, that the right one can be found; of these two, the one is based upon the Church Modes, and the other, the modern, on the major and minor scales. The compiler of this Dictionary has shown, in his "Neue Schule der Melodik" (1883), how these apparently irreconcilable elements may be united. (Cf. SCALES.)

When the name *Contrapunctus* came into use (in the 14th century), the art of writing in parts was already developed to a high degree. The theoretical treatises of a Johannes de Muris, Philipp

v. Vitry, and others, which appeared as "Regulæ de Contrapuncto," introduced therefore really nothing new; but they are treatises on the mode of writing previously called *Discantus*, with changed terminology. They start from note against note (*punctus contra punctum*, or *nota contra notam*), which Muris expressly called *fundamentum discantus* (Coussemaker, "Script." III, 60). Vitry gives the definition: "Contrapunctus, *i.e.* nota contra notam" (in above work, 23). Muris calls unequal counterpoint *Diminutio contrapuncti*, a term still valid at the present day. Here is one of the examples which he gives—



The imitative forms of counterpoint extend back to the 13th century. Walter Odington (Bishop of Canterbury, 1228) gives this definition of the Rondellus: "Si quod unus cantat, omnes per ordinem recitent" (Coussemaker, "Script." I, 245). In the hands of the contrapuntists of the 15th and 16th centuries these imitations developed into subtleties (see NETHERLAND SCHOOL), but in the two following centuries they became simplified, and moulded into the art form of the fugue. Strict canon (q.v.) with close entry of voices, is, indeed, only an artifice, a playing with art. Of far different importance for composition is the so-called double C., which is so arranged that the parts can exchange places, the higher becoming the lower, or *vice versâ*. Double C. is in the octave, the tenth or the twelfth, according as the intervals are to be inverted in the eighth, tenth, or twelfth. Already in 1558, Zarlino, in his "Istitutioni Armoniche," gives a clear exposition of the different kinds of double counterpoint and of canon. The treatises on counterpoint of Martini, Albrechtsberger, Cherubini, Fétis, Bellermann, Bussler, and others, are in the old style (*i.e.* based on the Church Modes). For these writers harmony is only an accident; the rules, in the main, are the same as those which were in force when Discant flourished, and when there was no clear conception of harmony (intervals, rather than harmony, were taught). On the other hand, the works of Dehn, Richter, Tiersch, Jadassohn, and others abound in instruction in harmony, or, more correctly, their aim is to teach harmony by means of counterpoint; the pupil learns instinctively to handle the former by means of the latter. It is already shown above that a deep study of harmony on the lines of counterpoint, *i.e.* a union of both methods, will result in a satisfactory method of instruction. Two important English works have recently been published: E. Prout's "Counterpoint, Strict and Free," and "Double Counterpoint and Canon."

Countersubject is the counterpoint in a fugue

with which the first voice continues, when the second voice enters with the answer. The C. is frequently turned to account in the further course of the fugue, and treated as a second subject, which in a *double fugue* it really is.

Counter-tenor, male alto voice. (See ALTO.)

Coup d'archet (Fr.), a stroke of the bow in violin, violoncello, etc., playing.

Couperin is the name of a series of distinguished organists of St. Gervais, Paris. The family sprang originally from Chaume (Brie), and first the three brothers:—(1) Louis, b. 1630, d. 1665 as organist of St. Gervais, and *Dessus de Viole* (violinist) to Louis XIII. He left *clavier* pieces in manuscript.—(2) Charles, b. April 9, 1638, excellent performer on the organ, died already in 1669 as organist of St. Gervais.—(3) François (Sieur de Crouilly), b. 1631, studied the *clavier* under Chambonnières, d. 1698 as organist of St. Gervais. He wrote "*Pièces d'Orgue consistantes en Deux Messes, etc.*"—(4) François (le Grand), son of Charles C., b. Nov. 10, 1668, Paris, d. 1733; he was one year old when his father died. Jacques Thomelin, a friend of the latter and his successor at St. Gervais, became C.'s teacher. In 1698 François succeeded his uncle as organist of St. Gervais, and in 1701 was appointed *Claveciniste de la chambre du roi et organiste de sa chapelle*. His two daughters were excellent performers on the organ; Marianne, who entered a convent, and became organist of Montbuisson Abbey, and Marguerite Antoinette, who was *claveciniste* to the king. The works of C. occupy an important place in the history of music; and in his younger days J. S. Bach followed C., especially in the treatment of French dance forms (above all, of the *Courante*). C. wrote four books of "*Pièces de Clavecin*" (1713, 1716, 1722, 1730; to the third book of which are appended four concertos); "*L'Art de Toucher le Clavecin*" (1717); "*Les Goûts Réunis*" (new concertos, with a trio, "*Apothéose de Corelli*" 1724); "*Apothéose de L'Incomparable L.*" (Lully); "*Trios pour Deux Dessus de Violon, Basse d'Archet et Basse Chiffrée*"; "*Leçons des Ténèbres*." Dr. Chrysander, together with Joh. Brahms, has edited a new complete edition of Couperin's *clavier* works (London: Augener & Co.). "C. is the first great composer for the harpsichord known in the history of music. The eminent masters who preceded him—Merulo, Frescobaldi, and many others—applied their art quite as much to the organ as to the harpsichord; whereas Couperin, though he played both instruments, wrote for the latter only. He stands, therefore, at the commencement of the modern period, and must be regarded as clearing the way for a new art. Among his younger contemporaries, and, in part, his pupils, were Scarlatti, Handel, and Bach. Couperin's mode of writing music was very peculiar. It was his constant aim to set down the music with the

greatest possible fullness, exactly as he played it on his instrument. Even the manifold embellishments are most accurately indicated. All this gives to his music a more technical appearance than to that of any other master of the period." (Chrysander.)—(5) Nicolas, b. Dec. 20, 1680, Paris, son of the elder François, d. 1748 as organist of St. Gervais.—(6) Armand Louis, son of the former, b. Feb. 25, 1725, Paris, d. 1789; a distinguished performer on the organ, but of less importance as a composer. He, also, was organist of St. Gervais, and at the same time court organist of the Ste. Chapelle, of St. Barthélemy, Ste. Marguerite; and was also one of the four organists of Notre Dame, and an authority at the trial of new organs. His wife, Elizabeth Antoinette (*née* Blanchet), was likewise a distinguished performer on the *clavecin* and organ.—(7) Pierre Louis, son of the former, assisted his father in his many posts of organist, but died already in the same year as his father (1789).—(8) François Gervais, likewise a son of Armand Louis C., the last of the Couperin organists of St. Gervais, and inheritor of all his father's posts, was unworthy of the distinctions conferred on him, for he was an organist of only moderate ability, and a composer of no importance. He was still living in 1815.

Coupler (Ger. *Koppel*; Lat. *Copula*), (1) An organ mechanism, by which playing on one keyboard presses down the keys of one or more other keyboards, so that the pipes belonging to the latter sound together with those of the former. A distinction is made between *Manual couplers* and *Pedal couplers*. The former unite two or three manuals, and, as a rule, in such a manner that with the Great Manual, two or three others may be played at the same time; yet in large organs the other manuals are united amongst themselves by couplers. The Pedal C. is either constructed in a similar way (Anhängerkoppel), or it acts directly on certain valves in the channels belonging to the wind-chest of the Great Manual, without drawing down the keys of the latter. According to the mode of construction a distinction is made between those pedal couplers, which press, from above, down on the keys of a lower keyboard, or draw down those of a higher keyboard.—(2) The *Octave Coupler* unites with every key that of the upper- or under-octave, or both (in the latter case called *Double-octave coupler*), producing an exceedingly full tone.

Couplet, text-strophe (or several strophes sung to the same melody). In old music same as word *variation*, varied repetitions of the principal theme (as in the rondos and passacailles of Couperin). The term, which really means "little pair," is probably to be referred to the old dances accompanied by singing, in which solo-singing and tutti (refrains) alternated.

Couppey. (See LE COUPPEY.)

Courante (Fr.). (See CORRENTE.)

Couronne (Fr.), a pause.

Courtois, Jean, French contrapuntist, about 1539 maître de chapelle to the Archbishop of Cambrai. Of the eight masses in the Munich Library ascribed to him by Gerber and Fétis, only one, *Domine quis Habitabit*, is by C. Besides this, only motets and psalms by C. have been preserved in print.

Courvoisier, Karl, violinist and composer, b. Nov. 12, 1846, Basle, was originally destined for the career of a merchant, but attended the Leipzig Conservatorium, 1867, as pupil of David and Röntgen, and pursued his studies, from 1866 to 1870 at Berlin, under Joachim. After a short engagement in the orchestra of the Thalia Theatre at Frankfort (1871), he worked in this city as teacher and conductor, studying, all the while, singing under Gust. Barth. In 1875 he became conductor of the Düsseldorf Orchestra, but already in 1876 returned to teaching, devoting himself also to the conductorship of choral societies. In 1885 he went to Liverpool, where he is especially occupied as a teacher of singing. C. published an essay, "Die Violinteknik" (translated into English by H. E. Krehbiel), which has become widely known, and a Violin School, "École de la Vélocité" (a large work containing violin exercises and studies; London, Augener). Of his compositions, which have been produced with success, may be mentioned, a symphony and two concert overtures; a violin concerto is still in manuscript. Only small pieces have appeared in print.

Coussemaker, Charles Edmond Henri de, b. April 19, 1805, Bailleul (Nord), d. Jan. 10, 1876, Bourbourg. He studied law at Paris, and, at the same time, took private lessons in singing with Pellegrini, and in harmony with Payer and Reicha. At Douai, where he commenced his career as a lawyer, he still studied counterpoint under Victor Lefebvre. He gave practical proofs of the musical knowledge which he had acquired, in compositions of the most varied kind (masses, fragments of operas, *Ave, Salve regina*, etc.; but, with the exception of a book of romances, everything remained in manuscript). Excited by the *Revue Musicale*, edited by Fétis, he now commenced to study the history of music, and to devote his attention to the study, especially, of the Middle Ages; by unwearied investigations he became one of the most distinguished musical historians of our day. At the same time he pursued his career as a jurist, and became justice of the peace at Bergues, tribunal judge at Hazebrouck, administrative officer at Cambrai, judge at Dunkirk and Lille. His musico-historical works are: "Mémoire sur Hucbald" (1841); "Histoire de l'Harmonie au Moyen-Âge" (1852); "Drames Liturgiques du Moyen-Âge" (1860); "Les Harmonistes des XII. et XIII. Siècles" (1864); "L'Art

harmonique au XII. et XIII. Siècles" (1865); "Œuvres complètes d'Adam de la Halle" (1872); further, a magnificent collection in four stout quarto volumes, "Scriptores de Musica mediævi" (continuation of the Gerbert "Scriptores," 1866-76). Of smaller pamphlets there are the following: "Notices sur les Collections Musicales de la Bibliothèque de Cambrai et d'autres Villes du Département du Nord" (1843); "Essai sur les Instruments de Musique au Moyen-Âge" (in Didron's "Archæologische Annalen," with many illustrations); "Chants Populaires des Flamands de France" (1856), etc. C. was corresponding member of the French Académie.

Cousser. (See KUSSER.)

Coward, James, distinguished English organist, b. Jan. 25, 1824, London, d. there Jan. 22, 1880. He was organist at the Crystal Palace from the beginning, conductor of the Western Madrigal Society from 1864 to 1872. He was also conductor of the Abbey and City Glee Clubs; and, besides, organist of the Sacred Harmonic Society, and the Grand Lodge of Freemasons. He himself composed anthems, glees, madrigals, pf. pieces, etc.

Cowen, Frederic Hymen, b. Jan. 29, 1852, Kingston, Jamaica, was brought to England by his parents when four years old; he showed decided taste for music, and they wished him to be trained by Benedict and Goss. From 1865-68 he continued his studies at Leipzig and Berlin. In 1882 he was appointed director of the Academy of Music at Edinburgh. He has written an operetta, *Garibaldi*; two operas, *Pauline* (produced with success at the Lyceum in 1876); *Thorgvim* (produced at Drury Lane in 1890); the choral works, *The Rose Maiden* (1870); *The Corsair* (1876); *Saint Ursula* (Norwich, 1881); *The Sleeping Beauty* (Birmingham Festival, 1885); *Ruth*. (1887). Also five symphonies (a "Scandinavian," No. 3; a "Welsh," No. 4; No. 5 is in F); and an overture, an orchestral suite, "The Language of Flowers," several chamber works, songs, etc.

Cracovienne (Fr.). (See KRAKOWIAK.)

Cramer, (1) Karl Friedrich, b. March 7, 1752, Quedlinburg, d. Dec. 8, 1807, Paris. He was at first professor at Kiel, but lost his post in 1794, because he openly showed sympathy with the French Revolution. C. published several collections with critical introductions ("Flora," pianoforte pieces and songs; "Polyhymnia," operas in pianoforte score; *Magazin für Musik*, 1783-89). He translated Rousseau's works into German, and wrote a "Kurze Übersicht der Geschichte der Französischen Musik" (1786).—(2) Wilhelm, a distinguished violinist, b. 1745 (1743), Mannheim, d. Oct. 5, 1799, London. He studied with Stamitz and Canabich, was in the Mannheim band up to 1772, and, after that, in London as conductor of the king's band, and at the same time leader at the

Opera, Pantheon, Ancient Concerts, and the Professional Concerts; he was also leader at the Handel Festivals of 1784 and 1787. He was highly esteemed as a solo player.—(3) Franz, b. 1786, Munich, nephew of the former, lived at Munich as principal flautist in the band. Flute concertos, variations, etc., of his appeared in print.—(4) Johann Baptist, one of the most distinguished pianists and teachers of any age, b. Feb. 24, 1771, Mannheim, the eldest son of Wilhelm C. (see 2), d. April 16, 1858, London. He studied with Schröter and Clementi, who imparted to him a knowledge of the classical composers; but in the matter of the theory, he was, for the most part, self-taught. He began his concert tours in 1788, which quickly spread his fame as a pianist. He always regarded London as his home and resting place; he resided in Paris from 1832 to 1845, but then returned to London. In 1828, jointly with Addison, he established a music-publishing house, which brought out, specially, classical works, and which he himself conducted up to 1842; the firm still flourishes under the title "C. & Co." Cramer's compositions. (105 pf. sonatas, seven concertos, a pf. quintet and pf. quartet, variations, rondos, etc.) are well-nigh forgotten at the present day; only his "Grosse Pianoforte-Schule," and especially the fifth part, the eighty-four Studies (also separately as Op. 50, with sixteen new Studies; a selection, sixty, has been edited by Bülow, with remarks and certain alterations; and another selection, with a second pianoforte accompaniment, by Ad. Henselt) have, as material for instruction, achieved immortality. A noble, poetical spirit breathes through these studies; and this renders them agreeable both to pupils and teachers. The "Schule der Fingerfertigkeit," Op. 100 (100 daily studies, the second part of the "Grosse Pianoforte-Schule"), also enjoys a certain name, but not to the extent which it deserves.

Cranz, August, a music-publishing house in Hamburg, founded in 1813 by August Heinrich C. (b. 1789, d. 1870). The present proprietor, his son, Alwin C. (b. 1834), came into the business in 1857, bought, besides, in 1876, the important publishing business of C. A. Spina (cf. SCHREIBER), at Vienna, and set up a branch establishment (A. Cranz) at Brussels in 1883, and at London, 1892.

Craywinckel, Ferdinand Manuel de, b. Aug. 24, 1820, Madrid, has been living in Bordeaux since 1825, where he was trained by Bellon, one of Reicha's pupils. C. is a composer of note (six grand masses, a Stabat, motets, *Cantica*, etc.).

Create, to, to perform a musical work, to impersonate a rôle for the first time in public.

Credo (Lat.), the third part of the Mass (q.v.).

Cremonese Violins, a term applied to those

instruments made by the Amati, Stradivari, and Guarneri; also to those of Bergonzi, Guadagnini, Montagnana, Ruggieri, Storione, and Testore.

Crecquillon (Crecquillon), Thomas, contrapuntist of the 16th century, maestro to Charles V. at Madrid about 1544. He was afterwards canon at Namur, Terbonde, and finally at Béthune, where he died in 1557. He was one of the best masters during the period between Josquin and Orlando di Lasso. A great number of his works (masses, cantatas, etc.) have been preserved, partly in special editions, partly in collections.

Crescendo (Ital., "growing"), increasing in loudness. A C. is brought about in the orchestra in two ways; either by the gradual addition of instruments, or by louder playing on the various instruments. The human voice, wind and string instruments, have full power over the C., as they can swell out any particular tone; on the pianoforte this is not possible, and the C. must be produced by a stronger touch. Formerly the organ entirely lacked the C.; by gradually pulling out stops, an increase of sound was brought about, but the effect was naturally a jerky one. Within recent times, attempts have been made in two ways to remedy this evil:—(1) one or two soft stops have been enclosed in a box with movable shutter, worked by means of a pedal (Swell, *Dachschweller*, *Falouieschweller*);—(2) a clever mechanical apparatus, worked by a pedal, effects a gradual entry of the stops in a definite succession. But, even now, the organ cannot produce a real C., such as one hears in the orchestra; and this, perhaps, is not to be desired, as it would rob the organ tone of its majestic passionlessness, and tend to a sentimental or pathetic mode of playing. (cf. EXPRESSION, DYNAMICS, PHRASING, ART OF.)

Crescent (Ger. *Halbmond*, *Schellenbaum*, *Mohammedsfahne*), a Turkish rattle- or bell-instrument introduced into the German regimental bands at the time of the Turkish wars.

Crescentini, Girolamo, one of the last and most distinguished Italian sopranists (*civitate*), b. 1766, Urbania, near Urbino (Papal States), d. 1846. He made his *début* at Rome in 1783, and was then engaged at Livorno, Padua, Venice, Turin, London (1786), Milan, Naples (1788-89), and other places. Napoleon heard him in 1805, gave him the decoration of the Iron Crown, and attracted him to Paris in 1806. In 1812 he withdrew definitely from the stage. In 1816 he settled in Naples, and for many years was teacher of singing at the *Real Collaggio di Musica*. Fétis speaks of him as the last great singer that Italy produced. To a voice of marvelously beautiful quality he united virtuosity of the highest order, and overpowering dramatic warmth. C. also composed several interesting vocal pieces; and he published a collection of *vocalises* with introductory remarks on the art of singing.

Cressent, Anatole, b. April 24, 1824, Argenteuil (Seine-et-Oise), d. May 28, 1870, as jurist in Paris; he was a thoroughly well-trained musical amateur. In his will he left a legacy of 100,000 francs (to which his heirs added 20,000) for the purpose of establishing a double competition for the writers of libretti, and for the composers of operas (*Concours C.*). The prize, consisting of the interest of the capital, is given away every three years. The first to obtain it was William Chaumet, with a comic opera, *Bathylle* (1875).

Cristofori (falsely called Cristofali, Cristofani), Bartolomeo, Latinised *Bartholomæus de Christophoris*, the inventor of the Hammerclavier, or, as he named it, and as it is still called, pianoforte. He was born May 4, 1655, Padua, d. March 17, 1731, Florence; he became principal clavier-maker in his native town, and later on (about 1690) at Florence, where, in 1716, Ferdinand of Medici placed under his charge his collection of instruments. C.'s invention was announced and described by Marchese Scipione Maffei in *Giornale dei Letterati d'Italia* in 1711; but, notwithstanding this description—translated by König, given in Mattheson's "Critica Musica" (1725), and in Adlung's "Musica Mechanica Organædi" (1767), and the attention called to all these proofs by Schaffhäutl in his well-known "Sachverständigenbericht über die Münchener Ausstellung, 1854"—O. Paul, in his "Geschichte des Claviers" (1869), attributed the honour of the invention to the organist Schröter, of Nordhausen. (Cf. SCHRÖTER.) Apart from clever improvements of certain details, the mechanism employed by C. was the same as that employed by Gottfried Silbermann, Streicher, Broadwood, etc., the so-called English action. (Cf. PIANOFORTE.) In honour of C., a grand festival was held at Florence in 1876, and a memorial tablet erected in the cloisters of Santa Croce.

Crivelli, (x) Arcangelo, b. Bergamo, chapel-singer (tenor) to the Pope about 1583, d. 1610. He composed masses, psalms, and motets, but these, with the exception of a few motets, remained in manuscript.—(2) Giovanni Battista, b. Scandiano (Modena); from 1629 to 1634 he was capellmeister at the Electoral Court, Munich, and engaged in a similar capacity to Franz I. of Modena (1651), and became maestro of S. Maria Maggiore, Bergamo, in 1654. He composed "Motetti concertati" (1626) and "Madrigali concertati" (1633).—(3) Gaetano, distinguished tenor singer, b. 1774, Bergamo, d. July 10, 1836, Brescia. He first sang on all the great stages of Italy, from 1811 to 1817 at the Théâtre Italien, Paris, the following year at London, and after that, again in Italy. He sang up to 1829, although his voice had long been worn-out. His son, Domenico, b. 1794, Brescia, wrote an opera for London, was for some years teacher of singing at the *Real*

Collegio di Musica, Naples, and, after that, lived as teacher of singing in London. He published a Method, "The Art of Singing" (Augener, 9998).

Croce, Giovanni dalla, b. about 1560, Chioggia, near Venice (hence called "Il Chiozotto"), d. May 15, 1609. He studied with Zarlino, who placed him in the choir of St. Mark's, and in 1603 he became successor of Donato as maestro at that Cathedral. C. was not only a contemporary, but also of kindred mind with the younger Gabrieli, and one of the most important composers of the Venetian school. Those of his works which have been handed down to us are:—sonatas à 5 (1580), two books of motets à 8 (1589–90); the second book republished in 1605 with organ bass, and the whole in 1607; two books of madrigals à 5 (1585–88), "Triacca Musicale" (1595, "Musikalische Arznei," humorous songs [*Capricci*] à 4–7; among others, the contest between the cuckoo and the nightingale, with the parrot as umpire), six madrigals à 6 (1590), a fourth book of madrigals (à 5–6, 1607), "Cantiones sacra" à 8 with continuo, canzonets à 4 (2nd ed. 1595), masses à 8 (1596), Lamentations à 4 and à 6, Improperia à 4, Psalms à 3 and à 6, motets à 4, Magnificats à 6, vesper Psalms à 8, and many detached pieces in collections.

Croche (Fr.), quaver; *Double c.*, semiquaver.

Crocheta, (Lat.), crotchet.

Croes, Henri Jacques de, baptised Sept. 19, 1705, Antwerp, d. Aug. 16, 1786, Brussels. He was, at first, violinist and deputy-conductor at St. James's, Antwerp, was appointed (probably capellmeister) at the Thurn and Taxis Court at Ratisbon, Sept. 4, 1729. He went in 1749 to Brussels, and became royal maître de chapelle (1755). C. wrote many sacred and instrumental works. The complete catalogue of his works is in Fétis's "Biographie Universelle."

Croft (Crofts), William, b. 1678, Nether Eington (Warwickshire), d. Aug. 14, 1727, London. He was one of the children of the Chapel Royal, and sworn in as a gentleman (1700); in 1704, jointly with Clark, organist of the same, and after the death of the latter (1707), sole organist. In 1708 he succeeded Blow as organist of Westminster Abbey, and master of the children, and composer to the Chapel Royal. His principal works are: "Musica Sacra" (2 vols., forty anthems, and a Burial Service), the first English work engraved in score (1724); "Musicus apparatus academicus" (the exercise for his Doctor's degree), two odes for the Peace of Utrecht, violin sonatas, flute sonatas, etc.

Crooks (Ger. *Bogen*, *Krummbogen*), accessory pieces of tubing applied to the mouthpiece of the natural horn, by which means a c-horn can be changed into a B \flat -horn, etc. In the few orchestras in which natural horns are found, crooks are still used.

Crossdill, John, an excellent performer on the 'cello, b. 1751, London, d. Oct. 1825, Escrick (Yorkshire). From 1769 to 1787 he was principal 'cellist of the Festivals of the Three Choirs, and in 1776 of the "Concerts of Ancient Music," in 1777 violist of the Chapel Royal, in 1782 chamber-musician to Queen Charlotte, and teacher to the Prince of Wales (George IV.). In 1788 he married a lady of fortune, and retired from public life.

Cross-flute (Ger. *Querflöte*). (See FLUTE.)

Crossing of parts takes place in a musical composition when, for example, the tenor occasionally goes above the alto, or the alto above the soprano, or the bass above the tenor, and so on. Crossing of parts in elementary exercises in four voices is forbidden; but afterwards (when the pupil can write *currente calamo*), in order to make use of the full compass of a voice, also to make the parts move freely and melodiously, it becomes necessary for the teacher to point out the advantages of crossing of parts.

Crotch, William, b. July 5, 1775, Norwich, d. Dec. 29, 1847, Taunton. He was an extraordinary youthful prodigy, for at the age of 2½ he began to play on a small organ built by his father, who was a carpenter. An account by Burney of this rare phenomenon was printed in the *Philosophical Transactions* of 1779. C. did not become a Mozart; he did not, however, as most wonder children, remain in the stage of early development, but became an accomplished musician and teacher. In 1786 he went to Cambridge as assistant to Professor Randall, studied for the church at Oxford from 1788, but was appointed organist of Christ Church there in 1790. He took his degree of Mus. Bac. in 1794, and in 1797 succeeded Hayes as Professor of Music at the University, and as organist of St. John's College. He received his Doctor's degree in 1799, and from 1800 to 1804 delivered lectures in the Music School. About 1820 he was appointed lecturer at the Royal Institution, London, and in 1822 was named Principal of the newly-established Royal Academy of Music, and remained in this post until his death. C. composed several oratorios (of which *Palestine* is the best), anthems, glees, cantatas for special occasions (odes), three organ concertos, etc. He also wrote; "Practical Thorough Bass," "Questions in Harmony" (Catechism, 1812), "Elements of Musical Composition" (1833).

Crotchet, the name for the quarter-note (♩). It is confusing to find that the French term for ♩ is *croche*. The simple explanation is as follows:—*Crocheta* was the old name for the *semi-minima*, when it was represented by a white note with a hook (Fr. *croc*, *crochet*), thus, ♪. When the black *semi-minima* became general, the English retained the name for the value, but the French, for the figure.

Crout (Crowd, Crwth). (See CHROTTA.)

Crucifixus (Lat.), a part of the *Credo* in the mass.

Crüger, (1) Pankraz, b. 1546, Finsterwalde (Niederlausitz), rector at Lübeck, d. 1614 as professor at Frankfort-on-the-Oder. According to Mattheson, he was an opponent of solmisation, and was in favour of letter names for the notes; and for this reason was dismissed from his post at Lübeck.—(2) Johannes, b. April 9, 1589, Grossbreesen, near Guben, d. Feb. 23, 1662, Berlin. He was trained for a school-master, and was private tutor at Berlin in 1615, but went in 1620 to Wittenberg to study divinity. According to his own statement (1646) he acquired, at the same time, sound musical knowledge, especially under Paulus Homberger at Ratisbon, who was a pupil of Joh. Gabrieli; and in 1622 he became organist of St. Nicholas' Church at Berlin, which post he retained until his death. C. was one of the best composers of church song, and his chorales are still sung at the present day ("Nun danket alle Gott," "Jesus meine Zuversicht," "Schmücke dich, o liebe Seele," "Jesus, meine Freude"). His collections of sacred melodies bear the titles: "Neues vollkommliches Gesangbuch Augspurgischer Konfession, etc." (1640); "Praxis pietatis melica, etc." (1644); "Geistliche Kirchenmelodeyen, etc." (1649); "Dr. M. Luthers wie auch ander gottseliger christlicher Leute Geistliche Lieder und Psalmen" (1657); "Psalmodia sacra, etc." (1658). Langbecker wrote a monograph on Crüger's chorales (1835). C. composed besides: "Meditationum musicarum Paradisus primus" (1622) and "secundus" (1626); "Hymni selecti" (without year of publication); "Recreationes musicæ" (1651). The following works on theory are of the highest interest for a knowledge of musical art of that period: "Synopsis musica" ["musicus"] (1624?, 1630, and enlarged in 1634); "Præcepta musicæ figuræ" (1625); "Quæstiones musicæ practicæ" (1650).

Cruvelli, two sisters gifted with splendid voices (contralto), whose real name was Crüwell. The elder, (1) Friederike Marie, b. Aug. 29, 1824, Bielefeld (Westphalia), appeared in London in 1851, and created great astonishment by her singing; but her success was not lasting, for she lacked solid training. She soon withdrew from the stage, and died of grief, owing to her unfortunate career, at Bielefeld, July 26, 1868. The younger—(2) Johanne Sophie Charlotte, b. March 12, 1826, Bielefeld, met with better—indeed great success. She made her *début* at Venice in 1847, and celebrated brilliant triumphs. In 1848 she appeared in London as the Countess (*Figaro*), but, as Jenny Lind played the part of Susanna, her merits were not fully recognised. Her passionate disposition, as well as her imperfect training, led her more and more to modern Italian Opera. She went in 1851 to Paris, appeared at the Italian Opera, and obtained a brilliant success

in Verdi's *Ernani*. Her Paris reputation assisted her in obtaining the recognition which she so desired in London. She sang here for several seasons, and in 1854 received an engagement at the Paris Opera-house with a yearly stipend of 100,000 francs. The enthusiasm of the public over her impersonation of Valentine in *Les Huguenots* knew no bounds, but it was not of long duration. Even in Paris her faults began to attract notice; but once more the public warmed towards her in Verdi's *Vêpres Siciliennes*. In 1856 she married Count Vigier (d. Oct. 20, 1882), and withdrew from the stage. She resides alternately at Paris and at Bielefeld.

Crystal Palace Concerts, Sydenham, London, were started Sept. 22, 1855, under the direction of August Manns, and their fame is not surpassed by any other similar institution. A concert takes place every Saturday from the beginning of October to the end of April, with a break at Christmas. There are sixty-one strings in the orchestra, which is therefore greater than that of the Paris Conservatoire. The programmes are arranged on the same plan as those of the Gewandhaus, Leipzig (one symphony, two overtures, one concerto, solos and songs).

C sharp (Ger. *Cis*), c raised by a sharp. $c\sharp$ major chord = $c\sharp, e\sharp, g\sharp$; $c\sharp$ minor chord = $c\sharp, e, g\sharp$; $c\sharp$ major key with signature of 7 \sharp ; $c\sharp$ minor key with signature of 4 \sharp . (See KEY.)

Cui, Cesar Antonowitsch, b. Jan. 6, 1835, Wilna; he first attended the Gymnasium there, then the School of Engineering, and the Engineering Academy in Petersburg; and, when his studies were ended, was appointed first under-master, then successively teacher, assistant-professor, and finally professor of fortification at the same Academy. In connection with that special branch he wrote "Lehrbuch der Feldbefestigungen" (3rd ed. 1880), and a brief sketch of the history of fortification. From early youth C. busied himself with music, received regular theoretical instruction from Moniuzsko, and, together with Balakireff, studied the scores of the best masters. From 1864 to 1868 he contributed musical articles to the *St. Petersburg Zeitung*, and warmly advocated the cause of Schumann, Berlioz, and Liszt. From 1873 to 1879 he published in the *Paris Revue et Gazette Musicale* a series of articles—"La musique en Russie." As a composer C. belongs to the "innovators" (young Russian school: Rimski-Korsakoff, Mussorgski, Dargomyzski), i.e. programme-musicians; yet with the intelligent reservation that all programme-music shall be good music, even without the programme. His principal works are: four operas (*Der Gefangene im Kaukasus*, *Der Sohn des Mandarins*, *William Ratcliff*, *Angelo*—the last two appeared with Russian and German words), two scherzi and a tarantelle for orchestra, a suite for pf. and violin, and over fifty songs. An "Esquisse

Critique" on the composer and his works was written by Countess de Mercy-Argenteau.

Cummings, William Hayman, an esteemed English oratorio singer (tenor), b. 1835, Sidbury (Devon); he was, at first, in the choir of St. Paul's and afterwards in that of the Temple Church. Later on he became tenor-singer at the Temple, Westminster Abbey, and the Chapels Royal, but resigned all these posts. He was appointed conductor of the Sacred Harmonic Society in 1882. He edits the publications of the Purcell Society, and has also written a Purcell biography (for the "Great Musicians" series), and a "Primer of the Rudiments of Music" (Novello); he has also composed a cantata, *The Fairy Ring*, and sacred music.

Curci, Giuseppe, b. June 15, 1808, Barletta, d. there Aug. 5, 1877. He was a pupil of the Naples Conservatorio (Furno, Zingarelli, Crescentini) and first became known in Italy as an operatic composer. He lived as a teacher of singing at Vienna, Paris, London, and finally returned to Barletta. C. published many sacred works, four organ sonatas, also cantatas, songs, and solfeggi.

Curschmann, Karl Friedrich, b. June 21, 1805, Berlin, d. Aug. 24, 1841, Langfuhr, near Danzig. He first studied jurisprudence, but, already in 1824, changed in favour of music, and became a pupil of Hauptmann and Spohr at Cassel. In 1828 his one-act opera *Abdul und Erinnieh* was produced at Cassel. From that time C. lived in Berlin as a composer of songs and also as an excellent singer. His songs (of which a complete edition was published in 1871) stand about on the same level with those of Abt, perhaps somewhat higher; and they are exceedingly popular.

Curti, Franz, an opera composer, b. Nov. 16, 1854, Cassel. He first studied medicine at Berlin and Geneva, then became the pupil of Ed. Kretschmer and Schulz-Beuthen at Dresden, where he has since resided. He wrote the operas *Hertha* (Altenburg, 1887), and *Reinhard von Ufenau* (Altenburg, 1889), and music to W. E. Kirchbach's stage stories, "Die letzten Menschen" (Dresden, 1891, at a concert); also a choral work, "Die Gletscherjungfrau," songs, orchestral works, etc.

Curwen, John, founder of the Tonic Sol-fa Method (q.v.), b. Nov. 14, 1816, Heckmondwike (Yorkshire), d. June 26, 1880, Manchester, was trained for the profession of his father, a Non-conformist minister. It was at a conference of teachers at Hull that he was first led towards the great object of his life. His "Grammar of Vocal Music" appeared in 1843, and ten years later he founded the Tonic Sol-fa Association, and in 1879 the Tonic Sol-fa College. Of his educational works may be named: "The Standard Course of Lessons and Exercises on the Tonic Sol-fa Method" (1861; 2nd ed. 1872);

"The Teacher's Manual, etc." (1875); "How to Observe Harmony" (1861; 2nd ed. 1872); "A Tonic Sol-fa Primer" (Novello); "Musical Theory" (1879); "Musical Statics" (1874). He also published the *Tonic Sol-fa Reporter* from 1851, various hymn- and tune-books, collections of part-music, etc.

Cusanino. (See CARESTINI.)

Cusins, William George, b. Oct. 14, 1833, London, was one of the Chapel Royal boys, became a pupil of Fétis at the Brussels Conservatoire in 1844, was King's scholar at the R. A. M., London, in 1847, under Potter, Bennett, Lucas, and Sainton. In 1849 he was appointed organist to the Queen, and became, at the same time, violinist in the orchestra of the Royal Italian Opera. In 1867 he became assistant professor, and later on professor, at the R. A. M. In 1867 he succeeded Bennett as conductor of the Philharmonic Society, and as examining professor at Queen's College. In 1870 he was appointed Master of the Music to the Queen, and resigned in 1893. In 1876 he became, jointly with Hullah and Goldschmidt, examiner for the granting of scholarships for the National Training School of Music. C. has also appeared at concerts in Germany (Leipzig and Berlin) as violinist. As composer he has written a serenade for the wedding of the Prince of Wales (1863), an oratorio, *Gidson*, some overtures, a pf. concerto, etc. D. Aug. 31, 1893, at Remouchamps.

Custos (Lat.), a direct, the sign \times placed at the end of a line or page.

Cuzzoni, Francesca, distinguished vocalist, b. 1700, Parma, d. 1770. She studied with Lanzi, sang from 1722 to 1726 under Handel, at London, with enormous success, but fell out with the composer, and was replaced by Faustina Bordoni, who afterwards became the wife of Hasse (q.v.). For a whole year the two vocalists were bitter rivals, C. singing at the theatre set up in opposition to Handel. In 1727 she married the pianist and composer Sandoni, and accepted an engagement at Vienna, went afterwards to Italy, but failed, and was imprisoned in Holland for debt. In 1748 she reappeared in London, but made no impression, and died in complete poverty in Italy, where during her last years she earned a living by making silk buttons.

Cyclic Forms. (See FORM.)

Cylinder (valves of horns, etc.). (See PISTONS.)

Cymbal (Ger.), (1) *Dulcimer* (q.v.), the predecessor of the clavier, which itself is only a dulcimer struck by means of a keyboard. (KLAVICYMBAL.) The name C. in its Italian form, "Cembalo," was used for the harpsichord, and was a common term until the end of the last century. The C. is now only to be found in gipsy bands (Zimbalon) with a compass of four octaves (chromatic), from e to e'' .—(2) A mixture stop in the organ, of small scale, like the *Scharf*. (See ACUTA.)

Cymbals (Ger. *Becken*; Fr. *Cymbales*; Ital. *Piatti*), percussion instruments of unchangeable and indefinite pitch, which produce a stirring, loud, sharp, rumbling, and long-reverberating sound. If they are intended to give only short beats, immediately after being struck, the player deadens the sound by pressing the instrument against his chest. C. are plates of metal with broad, flat edges, which latter are really the sounding portions, while the middle concave perforated part, to which straps are fastened for the hand to lay hold of, does not vibrate; two such plates are struck together (*forte*), or the edges are made to jingle slowly against each other (*piano*). Originally C. were undoubtedly instruments belonging to military music, and even now they are most frequently to be found in military bands (Janissaries' music), yet they have been introduced with good effect into operatic and symphonic music. C. are often played by the performer who has charge of the big drum, and one of the C. is fastened loosely to the big drum, so that the player can work both instruments at the same time; with one hand he wields the drum-stick, with the other the second cymbal. This can be done when C. and drum have only, with rough strokes, to mark one rhythm; but artistic treatment of the C. requires the musician to hold one in each hand.

Cymbalum, (1) a kind of cymbal (instrument of percussion) used by the Romans; hence, probably, the present Italian name for cymbals (*Cinelli*).—(2) A kind of small bell, of which the monks (10th to 12th century) had a set cast with different pitch (a scale of from eight to nine notes), and this was worked after the manner of a Glockenspiel. Many hints as to the mode of preparing them have been handed down to us in Gerbert, "Scriptores, etc."

Cymbelstern, a kind of toy; a visible star with small bells, found on the pipes "in prospect" of old organs; it was set in motion by a current of air acted on by a special draw-stop; the tinkle which resulted was of no real artistic value.

Czardas, a wild Hungarian dance with changes of *tempo*.

Czartoryska, Marcelline (née Princess Radziwill), b. 1826, Vienna, a pupil of Czerny's, and a distinguished pianist. She has been living in Paris since 1848.

Czernohorsky, Bohuslav, b. about 1690, Nimburg (Bohemia), d. 1720, whilst travelling to Italy. He entered the order of the Minorites, was Regens chori of St. Antonio at Padua, afterwards (about 1715) organist of the monastery church at Assisi (where Tartini was his pupil), about 1735 director of the music of St. James's Church, Prague (where Gluck was his pupil). C. was a distinguished composer of sacred music; unfortunately nearly all his works were lost in the fire which destroyed the monastery of the Minorites in 1754.

Czerny, Karl, b. Feb. 20, 1791, Vienna, d. there July 15, 1857. He was the son and pupil of an excellent pianist and teacher, Wenzel C., and had, for some time, the privilege of lessons from Beethoven. His development was so rapid that already at the age of fifteen he was much sought after as a teacher. With the exception of some short journeys to Leipzig, Paris, London, etc., he lived in Vienna, teaching, and composing, for the most part, educational works. Wonderful was the result of his activity as a teacher. Liszt, Döhler, Thalberg, Frau v. Belleville-Oury, Jaell, and others were his pupils. The number of Czerny's compositions exceeds one thousand, among which are many sacred (masses, offertoria, etc.), orchestral, and chamber-music works. Only his studies, however, have won lasting importance, especially "Schule der Geläufigkeit" (Op. 299), "Schule der Fingerfertigkeit" (Op. 740), forty

"Tägliche Studien" (Op. 337), "Schule des Legato und Stakkato" (Op. 335); "Schule der Verzierungen" (Op. 355), "Schule des Fugenspiels" (Op. 400), "Schule des Virtuosen" (Op. 365), "Schule der linken Hand" (Op. 399), and the Toccata in c (Op. 92). C. understood better than anyone else the simple primitive forms from which all pianoforte-passage writing is evolved; his studies, therefore, are of immense help in the earlier stages of development. In contrast to many modern studies, they are written in an uncommonly clear style, and are organic in structure.

Czersky. (See TSCHIRCH.)


Czerweny. (See CERVERNY.)

Cziak. (See SCHACK.)

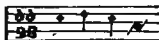
Czibulka, Alphons, b. May 14, 1842, Szepes-Váralya (Hungary), bandmaster at Vienna, a prolific composer of dance music (also an operetta, *Pfingsten in Florenz*, 1884).

D.

D, the letter name of the fourth note of the musical alphabet (q.v.); the *d* of the twice-accented

octave  belonged, from the 13th century,

to the *Claves signata* (clefs), but was scarcely ever employed. Only in the Tablature notation of the 16th century, when the melody is placed on a stave, do we find the *dd*-clef combined with the *gg*-clef:



(For the solmisation names of D, cf. MUTATION.) In France, Italy, etc., D is now simply called RE.—As abbreviation, *d* means the right hand (*droite, dextra, destra, sc. main, manus, mano*, hence *d. m.* or *m. d.*), or the Italian *da, dal*, which, however, it is better not to abbreviate (*d. c.* = *da capo*, *d. s.* = *dal segno*). As a label on vocal-part books, D (*Discantus, Dessus*) has the same meaning as C (*Cantus*) and S (*Sopranus, Superius*).

Da (Ital.), "from," *Da Capo*. (See CAPO.)

D'accord (Fr.), in tune.

Dach (Ger.; lit., "roof"), the upper part of the sound-box of a string-instrument; the belly of a violin, etc.

Dachs, Joseph, b. Sept. 30, 1825, Ratisbon; studied from 1844 at Vienna, under Halm and Czerny, now an esteemed teacher of the pianoforte at the Conservatorium "der Musikfreunde."

Dachschweller. (See CRESCENDO.)

Dactyl, a metrical foot consisting of three syllables, the first long, the other two short: — — —.

Dactylon (Gr., "finger-trainer"), an apparatus of the Chiroprast kind (q.v.), constructed

by H. Herz in 1835, and, like all similar attempts, soon forgotten.

Dal (Ital.), for *da il* ("from the").

Dalayrac, Nicolas (d'Alayrac), b. June 13, 1753, Muret (Hte. Garonne), d. Nov. 27, 1809, Paris; in his time he was a favourite French composer of operettas, of extraordinary fertility and rapidity of production (sixty-one operas in twenty-eight years, 1781–1809). His works, however, even during his lifetime, were not known beyond Paris.

Dalberg, Johann Friedrich Hugo, Reichsfreiherr von, b. May 17, 1752, Aschaffenburg, d. there July 26, 1812; member of the cathedral chapter at Trèves and Worms; he was an excellent pianist, fair composer, and thoughtful writer on music. He composed chamber-works, sonatas, variations, *Evas Klage* and *Der sterbende Christ an seine Seele* (both cantatas after Klopstock), etc., and wrote: "Blick eines Tonkünstlers in die Musik der Geister" (1777), "Vom Erkennen und Erfinden" (1791), "Untersuchungen über den Ursprung der Harmonie" (1801), "Die Aöls-harfe, ein allegorischer Traum" (1801), "Ueber griechische Instrumentalmusik und ihre Wirkung," and translated Jones' "The Musical Modes of the Hindus" (1802).

D'Albert. (See ALBERT.)

Dall, Roderick, the last Scotch "wandering harpist"; he was still alive about 1740 at Athol, wandering from one nobleman's seat to another. (Cf. BARDS.)

Dalla (Ital), same as *da la* ("from the").

Dall'Argine. (See ARGINE.)

Dalvimare, Martin Pierre, harpist of note, and composer for his instrument, b. 1770, Dreux (Eure-et-Loire). He first took up music

as an amateur, but by the revolution of 1789 was compelled to depend upon his skill for support. In 1806 he became harpist to the court, but gave up this post in 1812, as the inheritance of an estate placed him in easy circumstances. He was still living in 1837. His works are: sonatas for harp and violin, duets for two harps, for harp and pf., harp and horn, variations, etc.

Damcke, Berthold, b. Feb. 6, 1812, Hanover, d. Feb. 15, 1875, Paris; pupil of Aloys Schmitt and F. Ries at Frankfort; from 1837 conductor of the Philharmonic Society at Potsdam, and of the Choral Union for operatic music, with which he arranged grand concerts (1839-40). In 1845 D. went to Petersburg, where he obtained an honourable and lucrative post as teacher. In 1855 he moved to Brussels, and from 1859 lived in Paris. He was an ardent worshipper of Berlioz, and one of his most intimate friends (one of his executors). Damcke's own compositions (oratorios, part-songs, pf. pieces) show a practised hand, but little originality. The last years of his life were worthily employed in revising Mlle. Pelletan's edition of the scores of Gluck's operas.

Damenisation. (See BOBISATION.)

Damm, (1) Friedrich, b. March 7, 1831, Dresden, pupil of Jul. Otto, Krägen and Reichel, lived for many years in America, and is now music teacher at Dresden. He has published many brilliant pianoforte pieces; works of a more serious character remain in manuscript.—(2) G. (See STEINGRÄBER.)

Damoreau, Laure Cinthie, *née* Montalant, distinguished opera singer, b. Feb. 6, 1801, Paris, d. there Feb. 25, 1863; she studied at the Conservatoire, first sang at the Italian Opera, under the name Mlle. Cinti, in London (1822), then again in Paris; from 1826-35 was a "star" at the Grand Opéra (Rossini wrote several rôles for her), then, until 1843, at the Opéra Comique, where, amongst other works, Auber wrote the *Domino Noir* for her. After retiring from the stage, she appeared for several years at concerts in Belgium, Holland, Russia, also in America. In 1834 she was appointed teacher of singing at the Conservatoire, in which capacity she published a "Méthode de Chant" and romances of her own. In 1856 she retired to Chantilly.

Damper. (See SORDINO.)

Dämpfer (Ger.), a damper; a mute.

Dämpfung (Ger.), (1) damping, muffling.—(2) The part of the pianoforte action which stops the vibrations of the strings.

Damrosch, Leopold, b. Oct. 22, 1832, Posen, d. Feb. 15, 1885, New York, showed musical talent at an early age, and predilection for a musical vocation; but in obedience to the wishes of his parents he studied medicine, and

in 1854 took his degree of Dr. Med. His professional studies at an end, he devoted himself entirely to music, though against his parents' wish; and, as they withdrew all support, he was compelled to earn his living, and in a miserable way. He first travelled about as a violinist, visiting small towns and watering-places; then he obtained engagements as conductor at small theatres, until at last he received a fixed appointment in the court band at Weimar. Here he entered into personal intercourse with Liszt and his most distinguished pupils, Bülow, Tausig, Cornelius, Lassen, and also into friendly relationship with Raff. D. married at Weimar Helene v. Heimburg, an excellent *Liedersänger*, who had appeared on the stage there. In 1858 he accepted the post of conductor of the Breslau Philharmonic Society, and gained merit by making known the works of Wagner, Liszt, and Berlioz. In 1860 he gave up this post, in order to make several concert-tours with Bülow and Tausig, but resided at Breslau, where he established Quartet *soirées*. In 1862 he founded the Breslau Orchestral Society (seventy members; present conductor Maszkowsky); the new enterprise was everywhere recognised, and the best artists appeared at its concerts. He established, besides, a choral union, conducted the society for classical music, was for two years capellmeister at the theatre, and appeared, besides, as soloist at Leipzig, Hamburg, etc. In 1871 he was invited by the Arion Male Choral Union at New York to be their conductor, and this he accepted all the more willingly as his enthusiasm for new German tendencies had created many difficulties for him at Breslau. In New York he now developed his organising talent, raised the society to a state of extraordinary prosperity, founded in 1873 the Oratorio Society—a choral union which now counts hundreds of members, and produced the most important choral works from Handel, Haydn, Bach ("Matthew Passion"), Beethoven (every year the 9th Symphony) to Brahms, Berlioz, and Liszt—and in 1878 the New York Symphony Society, both institutions of the highest importance for musical life in New York. His Symphony concerts at the Steinway Hall took the place of the Thomas Orchestra Concerts when the latter had been given up. The University of Columbia conferred on him the degree of Mus. Doc. Liszt dedicated to him his "Triumph funèbre du Tasse." D. himself composed twelve sets of songs, several works for violin (concerto in D minor, serenades, romances, impromptus), a Festival Overture, some vocal works with orchestra ("Brautgesang" for male choir; "Ruth und Naomi," and "Sulamith," Biblical idylls with soli and chorus; "Siegfrieds Schwert," tenor solo), duets etc. D. distinguished himself as conductor of the first great musical festival held at New York in 1881 (over 1,200 singers and 250 instrumentalists). He established German Opera at


New York (1884), in the direction of which his son Walter has succeeded him.

Dances. The older dances were originally accompanied by singing, like the German "Ringelreihen" and "Springtänze"; the Spanish Sarabandes; the French Branles, Gavottes, Courantes, Gigue, Rigaudons, Musettes, Bourrées, Passepieds, Loures, etc.; the Italian Paduane, Gagliarde, Ciacone, Passamezzi, etc. The players of instruments spread abroad the melodies, and, even before the 16th century, they may often have been played by instruments only, without singing. Anyhow, they were artistically worked out with polyphonic accompaniment, at latest, at the beginning of the 16th century, of which period many printed collections have been preserved. Dances passed through a new phase of development, when several of them were united in a cycle, the unity of key forming, first of all, the bond of union. Hence resulted the form of the *Partita* (Partie) or *Suite* (q.v.), specially cultivated, from the 17th to the 18th century, for harpsichord or violin alone, or the latter with harpsichord. Thus D. became considerably extended, and consisted, not merely of short (repeated) sections of eight bars, but of theme, counter-theme, and developments.

Danckerts (See DANKERS.)

Dancla, Jean Baptiste Charles, b. Dec. 19, 1818, Bagnères de Bigorre (Htes.-Pyrénées), pupil of Baillot (violin), Halévy, and Berton at the Conservatoire, Paris. Already in 1834 he entered the orchestra of the Opéra-Comique as second solo violinist, soon made for himself a name at the *Société des Concerts*, and in 1857 was appointed professor of the violin at the Conservatoire. His quartet *soirées* enjoyed a high reputation; in these two of his brothers took part:—Arnaud, b. Jan. 1, 1820, d. Feb., 1862, Bagnères de Bigorre, an excellent 'cellist and author of a 'cello Method; and Léopold, b. June 1, 1823, who is likewise a good violinist, and has published studies, fantasias, etc. D. has written about 150 works, mostly for violin, or ensemble chamber music (violin concertos, quartets for strings, trios, etc.), and has repeatedly received prizes of high honour, among others, the *Prix Chavrier* for chamber music (1861, jointly with Farrenc). Among his educational works are: a "Méthode élémentaire et progressive de Violon," "École de l'Expression," "École de la Mélodie," "Art de moduler sur le Violon," etc.

Danel, Louis Albert Joseph, b. March 2, 1877, Lille, d. there April 12, 1875. He was a printer, but retired in 1854, and devoted the last twenty years of his life to benevolent aims. D. invented an original notation for elementary musical instruction, the "Langue des Sons," as he called it, which expressed by letters, not only the name, but the duration of the notes, also

the #, ♭, etc.; so that a syllable answered to each note. For example, *bel* =  (b = b,

e = ♪, l = ♩). For further details see his "Méthode simplifiée pour l'enseignement populaire de la Musique Vocale" (4th edition, 1859). D., at great cost, established free courses of his method in various towns and villages of the Département du Nord. His efforts for the public good were rewarded with the *Croix de la Légion d'Honneur*.

Danican. (See PHILIDOR.)

Daniel, Salvador, during the Commune of 1871 was, for a few days, director of the Paris Conservatoire, as successor to Auber, but died on the 23rd of May of the same year in an engagement with the regular troops. However little qualified he may seem to have been for the post of Director of the Conservatoire, still he was not without merit, for he had been engaged for several years as music teacher in an Arab school at Algiers. In 1863 he published a monograph, "La Musique Arabe," together with a supplement on the origin of musical instruments; also an album of Arabian, Moorish, and cabalistic songs, and a treatise in letter form on the French *chanson*. He was for some time a contributor to Rochefort's *Marseillaise*.

Danjou, Jean Louis Félix, b. June 21, 1812, Paris, d. March 4, 1866, Montpellier; organist of various Paris churches, and, in 1840, of Notre-Dame. He was the first to start the question of the reform of Gregorian song in his pamphlet, "De l'État et de l'Avenir du Chant Ecclésiastique" (1844), and made a deep study of the history of Church song, the results of which he made known in his "Revue de la Musique Religieuse, Populaire et Classique" (1845-49). In a journey undertaken with Morelet through the south of France and Italy, in 1847, he discovered a number of musical manuscripts of the Middle Ages, among them the celebrated Antiphony of Montpellier (with neumes and so-called *Notation Boétienne*; cf. LETTER NOTATION). For the sake of improving French church organs, D. made a deep study of the art of organ-building in Germany, Holland, and Belgium, and became associated with the Paris firm, Daublaine and Callinet (q.v.); but, by so doing, lost his fortune; and, besides, his efforts at reform in the department of church music raised up many enemies against him. Embittered, he entirely renounced music in 1849, and lived first at Marseilles, then at Montpellier, as a political journalist.

Dankers (Danckerts), Ghiselin, Dutch contrapuntist of the 16th century, b. Tholen (Zeeland), singer in the Papal Chapel, 1538-65; in the latter year he received a pension. Two books of motets, à 4-6, of his have been preserved (1559); detached motets exist in the

Augsburg collections of 1540 and 1545. He also wrote an autograph treatise on the ancient scales, the judgment in a controversy between Vicentino (q.v.) and Lusitano; this autograph is in the Vallicellian library, Rome.

Danneley, John Feltham, b. 1786, Oak-ingham, d. 1836 as music teacher in London. He published an elementary instruction book, "Musical Grammar" (1826), and in 1825 a small "Encyclopedia, or Dictionary of Music."

Dannreuther, Edward, b. May 4, 1844, Strassburg. At the age of five he went with his parents to Cincinnati, where he received his first musical training from F. L. Ritter. From 1859 to 1863 he attended the Leipzig Conservatorium, and since then has resided in London. He is esteemed as pianist, teacher, and *littérateur*. D. is an enthusiastic champion of Wagner. In 1872 he founded the London Wagner Society, whose concerts he conducted from 1873 to 1874. He was one of the chief promoters of the Wagner Festival in 1877, and translated into English Wagner's "Briefe an einen französischen Freund," "Beethoven" (1880)—the latter with an appendix on Schopenhauer's philosophy—and "Ueber das Dirigiren" (1887). He is, besides, the author of "Richard Wagner, his Tendencies and Theories," "Musical Ornamentation," as well as articles in musical papers on Beethoven, Chopin, Wagner's *Nibelungen*. He was a contributor to Grove's "Dictionary of Music and Musicians," and has given lectures on Mozart, Beethoven, and Chopin. D. is one of the most esteemed musicians in London.

Danzl, (1) Franz, b. May 15, 1763, Mannheim, d. April 13, 1826, Carlsruhe, was the son of the 'cellist of the Electoral band, Innocenz D. He was a pupil of his father for the 'cello, and of Abbé Vogler for composition; and in 1778, when the band was removed to Munich, he became a member of it. In 1780 his first opera (*Azakia*) was produced, and was followed, up to 1807, by seven others; two more remained in manuscript. In 1790 he married the singer, Margarete Marchand, daughter of the Munich theatre director. He received unlimited leave of absence, went with her to Leipzig, Prague, and travelled through Italy. After the death of his wife (1799), he retired for several years into private life. In 1798 he was appointed vice-capellmeister. From 1807-8 we find him again capellmeister at Stuttgart, and, finally, occupying a similar post at Carlsruhe. Besides the ten operas, D. wrote a number of cantatas, masses, Te Deums, magnificats, symphonies, 'cello concerto, sonatas, quartets, trios, songs, etc.—(2) Franziska. (See *LEBRUN*.)

Dargomyzski, Alexander Sergiewitsch, b. Feb. 2, 1813, on his father's estate in the Russian Government of Tula, d. Jan. 29, 1869, Petersburg. At an early age he made attempts at composition, and appeared with success as a

pianist. From 1835 he lived at Petersburg. He won his first success as a composer with the opera *Esmeralda*, written in 1839, produced at Moscow in 1847, and at the "Alexandra" theatre, Petersburg, in 1851. His *Bacchus-fest* (vocal ballet written in 1845) was first produced at Moscow in 1867. From 1845 to 1850 he published a great number of songs and duets, which soon became popular. In *Esmeralda* he adopted the form of the operas most in vogue (Rossini, Auber); but in his *Russalka* (*Die Nymphe* after A. Puschkin), written in 1855, and first performed in 1856, a more important rôle was assigned to recitative. He only sketched a few scenes of a fantastic comic opera, *Rogdana*. In 1867 he was elected president of the Russian Musical Society; and his house became the meeting-place of the young Russian school which pays homage to Schumann, Berlioz, Wagner, and Liszt. D. adopted more and more the principles of Wagner, until at last (and not to his advantage) he went further than the master. In his posthumous opera (*Kamennoi gôst* ["The Stone Guest"], scored by Rimsky-Korsakoff, and given, with an after-piece by Cui, at the "Maria" theatre in 1872), in which A. Puschkin's poem, "Don Juan," has been faithfully adhered to, D. entirely does away with musical forms, and only recognises musical recitative. The orchestral compositions of D.—the "Finnish Fantasia," the "Kozaczek" (Cossack Dance), "Baba-Jaza," etc.—and his songs, ballads, etc., have achieved great popularity.

Darmsaiten (Ger.), catgut strings.

Daser, Ludwig, important German contrapunctist of the second half of the 16th century. He was, at first, capellmeister at Würtemberg, and then at Munich (predecessor of Orlando Lasso). A Passion à 4 of his is printed in the Patrocinium, and a motet in the "Orgel Tabulaturbuch" of J. Paix; but the Munich Library possesses masses of his (13 à 4, 7 à 5, and 1 à 6), also a series of mass-serjices and motets.

Daube, Joh. Friedrich, b. about 1730 (Cassel, Augsburg?), d. Sept. 19, 1797, Augsburg, court musician at Stuttgart, afterwards secretary to the Augsburg Academy of Sciences. He published sonatas for lute, and the following works: "Generalbass in drei Akkorden" (1756, attacked by Marpurg in the *Beiträge*); "Der musikalische Dilettant" (1773, Art of Composition), "Anleitung zum Selbstunterricht in der Komposition" (1788, two parts). "The Generalbass in drei Akkorden" is of special importance: the three chords are—the tonic triad, the chord of the under-dominant with added sixth, and the chord of the upper-dominant with seventh.

Daublaine et Callinet, Paris organ-builders. The firm was established in 1838 as Daublaine et Cie. Danjou (q.v.) was the intelligent mind directing the business, and Callinet the skilled

craftsman (b. 1797, Ruffach, Alsatia, joined the firm in 1839), while Daublaine was the merchant. Callinet, in 1843, quarrelled with his partner, destroyed what had been constructed for the St. Sulpice organ, left the firm, and entered Cavallé's factory. The name of the firm, which has repeatedly changed hands, became, in 1845, *Ducroquet et Cie*, in 1855, *Merklin, Schütze et Cie*. The business is now carried on by Merklin (q.v.) alone, and the principal factory is at Lyons.

Daumenaufsatz (Ger.), thumb position.

Dauprat, Louis François, famous horn-player and composer for his instrument, b. May 24, 1781, Paris, d. there July 16, 1868. He studied under Kenn at the Conservatoire, then became a member of the military band of the "Garde Nationale," afterwards of the "Musique des Consuls." From 1801 to 1805 he again went through a course of theory at the Conservatoire under Catel and Gossec; from 1806 to 1808 he was principal horn-player at the Bordeaux Theatre, and afterwards succeeded Kenn and Duvernoy at the Paris Opéra. He was, besides, chamber musician to Napoleon and to Louis XVIII. In 1802 he was appointed assistant-teacher, and in 1816 professor of the horn at the Conservatoire; in 1831 he retired from the Opéra, and in 1842 from the Conservatoire. His published works are: "Méthode pour cor alto et cor basse" (*i.e.* for first, and second horn), concertos for horn and *ensemble* chamber works with horn. Symphonies, a Method of harmony, a "Théorie analytique de la Musique," etc., remained in manuscript.

Dausoigne-Méhul, Louis Joseph, nephew and foster-son of Méhul, b. June 24, 1790, Givet (Ardennes), d. March 10, 1875, Liège. He was a pupil of Catel and Méhul at the Conservatoire, received in 1809 the *Grand Prix de Rome*, and after his return from Italy, tried his luck as an opera composer; but he met with great difficulties, and after some moderate successes, renounced the stage. In 1827 he was appointed director of the Conservatoire at Liège, in which post he remained until 1862, raising the institution to a high degree of prosperity. That he had a sound talent is proved by the fact that in the posthumous works of his uncle which he completed, the critics could not distinguish between what was his and what was his uncle's. As member of the Brussels Académie, B. published a series of musical treatises on the reports of the meetings of this institution.

Davenport, Francis William, b. 1847, Wilderslowe, near Derby, pupil, and afterwards son-in-law of G. Macfarren; he became professor of the Royal Academy of Music in 1879, and of the Guildhall School of Music in 1882. He has written two symphonies—one in D minor (first prize at the Alexandra Palace Competition, 1876), and the other in C major, an overture (*Twelfth Night*), prelude and fugue for orchestra,

a pf. trio (♯), pieces for pf. and 'cello, part-songs and songs; and likewise the theoretical works—"Elements of Music" (1884), and "Elements of Harmony and Counterpoint" (1886).

David, (1) Ferdinand, an important violinist and one of the best teachers that ever lived, b. Jan. 19, 1810, Hamburg, d. July 18, 1873, on a journey, at Klosters in Switzerland. He studied under Spohr and Hauptmann at Cassel (1823-24), and, already in 1825, appeared as a finished artist in the Gewandhaus, Leipzig (with his sister Luise, afterwards Frau Dulcken). In 1827 he joined the orchestra of the "Königsstadt" Theatre at Berlin, and in 1829 became leader of a quartet party in the house of a wealthy amateur (von Liphardt) at Dorpat, whose daughter he married, and made himself a name as violinist in concerts at Petersburg, Moscow, Riga, etc. In 1836 Mendelssohn, who had made his acquaintance in Berlin, drew him to Leipzig as leader of the Gewandhaus orchestra. The eminently musical nature of David now found a rich field of activity, especially after the establishment of the Conservatorium in 1843; and, through his efforts, Leipzig was for a long period the high school of violin-playing, even after the prestige of Mendelssohn, Schumann, and Gade had declined. The manner in which he kept the Gewandhaus orchestra together will never be forgotten; the *ensemble* movements of the bows of the violin-players made almost a military impression; and D. who, as leader, had to conduct solo performances with orchestral accompaniment, was an object of terror to the *virtuosi* who made their *début* there. His powers as a teacher may be measured by his pupils. The best German violinists of the later decades before his death studied under him (among them, Joachim and Wilhelmj). Mendelssohn held D. in high esteem, and, during the period of their collaboration in Leipzig, frequently sought his advice. The violin concerto of the former sprang into existence under David's eyes, and in its creation he lent a helping hand. David's compositions are: five violin concertos, sets of variations, solo pieces, an opera (*Hans Wacht*), two symphonies, and, above all, a violin Method which ranks among the best, and the "Hohe Schule des Violinspiels" (a collection of old compositions for the violin, especially of French and Italian masters of the 17th and 18th centuries). His son, Peter Paul, b. Aug. 1, 1840, Leipzig, leader at Carlsruhe from 1862 to 1865, is now teacher of the violin at Uppingham.

(2) **Félicien César**, distinguished French composer, b. April 13, 1810, Cadenet (Vaucluse), d. Aug. 29, 1876, St. Germain en Laye. On account of his beautiful voice he went as chorister to Saint Sauveur, Aix, and obtained a scholarship at the Jesuit College; but, after three years, ran away from the school in order to devote himself entirely to music, and

supported himself as clerk in a lawyer's office until he was appointed second chef d'orchestre at the Aix Theatre. In 1829 he was named choir-master of Saint Sauveur's; but he soon longed to acquire more knowledge, so as to be able to give expression, with technical correctness, to the musical thoughts which sprang up within him; and, with a meagre support of fifty francs a month, he wandered to Paris. Cherubini, before whom he placed some of his attempts at composition, obtained for him admission into the Conservatoire, and D. became a pupil of Fétis (composition) and Bénéoist (organ), receiving, in addition, private lessons from Réber. When at last his uncle withdrew his small support, D. maintained himself by giving private lessons. Saint-Simonism, for which he became enthusiastic, proved the turning-point in his life. At first he wrote part-songs for the concerts of the apostles of Saint-Simonism, of whom he was one; and, after the sect was abolished by law in 1833, he went, with some of the other apostles, to the East, as a missionary of the new doctrine. Meeting with all kinds of adventures, they went *via* Marseilles to Constantinople, Smyrna, Egypt; later on, D. passed alone through Upper Egypt to the Red Sea, but was driven away by the plague, and returned to Paris in 1838. His journey resulted in a thorough acquaintance with the music of the East, in a collection of original Oriental melodies, and powerful impressions exercising a lasting influence on his imagination. The collection of Oriental airs which he published in 1835 did not produce the expected effect, and D., out of humour, withdrew to a friend's house in the country, where he wrote a large number of instrumental works, some of which were produced at Paris. In 1844 he succeeded in getting his ode-symphony, "Le Désert," performed at a Conservatoire concert—a work in which the noble impressions of his Oriental journey are musically recorded. It met with extraordinary success, and D. was at once recognised as a musician of importance. He was not able, in 1845, to excite the same ecstasy in Germany; yet his reputation was firmly established, and attention was now bestowed on his former, likewise on all his future works. His oratorio, *Moïse au Sinai* (1846), certainly only met with a quiet reception, and the mystery, "Eden," and the ode-symphony, "Columbus," did not awaken the same enthusiastic applause as the "Désert." During the year 1848 the Parisians had no leisure to pay proper homage to works of art; but D. had free course, and even found the doors of opera-houses open to his works. In 1857 he produced *La Perle du Brésil* at the Théâtre Lyrique. His *La Fin du Monde*, by reason of the strange subject, was refused at the Grand Opéra, but put into rehearsal at the Théâtre Lyrique, though not produced. First in 1859 the Grand Opéra gave it under the title—*Herculanum*; in 1862 followed *Lalla Rookh*, and

in 1865 *Le Saphir*. His "Désert," however, was, and remained, his master-work; the *Saphir* was somewhat of a falling-off, whilst *Lalla Rookh* met with great success. A fifth opera, *La Captive*, D. himself withdrew, and wrote no more for the stage. Of his other works, the twenty-four stringed quintets ("Les Quatre Saisons"), two nonets for wind-instruments, a symphony in F, songs, etc., deserve special mention. In 1867 D. received from the Académie the great State Prize of 20,000 francs; in 1869 he became Academician in Berlioz's place, and was appointed successor to the latter as librarian at the Conservatoire.

(3) Samuel, b. Nov. 12, 1836, Paris; he was pupil of Bazin and Halévy at the Conservatoire, and from 1872 musical director of the Jewish Synagogue, Paris. In 1858 he received the *Prix de Rome* (cantata, *Jephtha*), and in 1859 a prize for a work for male chorus and orchestra ("Le génie de la terre"), which was performed by six thousand singers. He wrote several comic operas and operettas—*La Peau de l'Ours*, 1858; *Les Chevaliers du Poignard* (rehearsed, but not performed); *Mademoiselle Sylvia*, 1868; *Tu l'as voulu*, 1869; *Le bien d'autrui*, 1869; *Un Caprice de Ninon*, 1871; *La Fée des Bruyères*, 1878. The following remain in manuscript: *La Gageure, Une Dragonnade, L'Éducation d'un Prince, Absalom, Les Chargeurs, and I Maccabei* (Italian); also four symphonies, many small songs, and a pamphlet—"L'Art de jouer en Mesure."

(4) Ernest, meritorious writer on music, b. July 4, 1844, Nancy, d. June 3, 1886, Paris. In spite of a lively inclination towards music, he at first resolved to become a merchant; and only in 1862, when paralysis of both legs compelled him to lead a retired life, did he devote himself to the study of the history of music under Fétis, with whom he corresponded. At first he contributed to the *Revue et Gazette Musicale, the Ménestrel*, and the *Bibliographie Musicale*. In 1873 he published a study, "La Musique chez les Juifs," and with M. Lussy (q.v.) the "Histoire de la Notation Musicale depuis ses Origines"—a work which, although it received a prize, is not altogether original. D. also wrote a Bach biography ("La Vie et les Œuvres de J. S. Bach").

Davidoff, Carl, distinguished cellist, b. March 15, 1838, Goldingen (Courland), d. Feb. 26, 1889, Moscow. He went, as a boy, to Moscow, became a pupil of H. Schmidt for the 'cello, received further training from C. Schubert at Petersburg, and then went to Leipzig, where he studied composition under Hauptmann. In 1859 he appeared at the Gewandhaus with extraordinary success, was engaged as solo 'cellist, and entered the Conservatorium as teacher in the place of F. Grützmacher. After some concert tours, however, he returned to Petersburg, where he became solo 'cellist in the Imperial orchestra, teacher at the Conservatoire (1862),

and, later on, conductor of the Russian Musical Society, and director of the Conservatoire; the last-named post he resigned in 1887. His compositions consist principally of concertos, solo pieces, etc., for 'cello; he published, however, some excellent chamber works (pianoforte quintet, etc.).

Davies, Fanny, excellent pianist, b. Guernsey, was a pupil (pianoforte) of the Leipzig Conservatorium in 1882, and from 1883 to 1885 at the Hoch Conservatorium at Frankfort (Clara Schumann); she made her *début* at the Crystal Palace in 1885, and has since appeared in England, Germany (Berlin, Leipzig) and Italy, and with great success.

Davison. (See GODDARD.)

Davison, James William, b. Oct. 5, 1813, London, d. March 24, 1885, Margate. He was a pupil of Holmes (pianoforte), and of G. A. Macfarren (theory). He first attempted composition, but soon devoted himself entirely to musical criticism. He edited the *Musical Examiner* from 1842 to 1844, and the *Musical World* from 1844 down to his death; and wrote, likewise, for the *Saturday Review*, *Pall Mall Gazette*, and *Graphic*. He was musical critic of *The Times* from 1846 to 1879, in which post he exercised great influence. D. suggested, and wrote the analytic programme-books for the Popular Concerts until his death; he wrote similar books for the "Hallé" recitals. In 1859 he married Arabella Goddard, who had been his pupil since 1850.

Davy (1), John, b. near Exeter, 1765, d. Feb. 22, 1824, London, a favourite opera composer in London from 1800 to 1820. His songs, of which "The Bay of Biscay" was one, gained great popularity.—(2) Richard, an English composer of the early part of the 16th century.

Day, Alfred, b. Jan., 1810, London, d. there Feb. 11, 1849. He studied for the medical profession in London and Paris, took his degree of Dr. Med. at Heidelberg, and practised as an homœopathist in London. He is the author of an interesting "Treatise on Harmony" (1845), in which, with great intelligence, he strives after suitable reforms in the method of teaching. He replaces thorough bass figuring by a new bass figuring (and from this, unfortunately, he could not rid himself); in this figuring the identity of the harmonic meaning in the various positions of the same chord was to be made clear. The sore point of his system is the putting forward of the monstrous chord of the thirteenth as a formation of chief importance.

D. c., abbreviation for *da capo*. (See CAPO.)

D double-sharp, D doubly raised by a \times .

De Ahna, (1) Heinrich Karl Hermann, b. June 22, 1835, Vienna, d. Nov. 1, 1892, pupil of Mayseder at Vienna, and afterwards of Mildner at the Prague Conservatorium; he appeared, already at the age of twelve, at

Vienna, London, etc., as a violinist, and in 1849 was appointed chamber-virtuoso to the Duke of Coburg-Gotha. In spite, however, of good success, he gave up music, and entered the Austrian army as cadet on October 1, 1851; he became lieutenant in 1853, and went through the Italian campaign of 1859. When peace was concluded, his love for an artistic vocation revived; he left the army, made concert tours through Germany and Holland, and in 1862 settled in Berlin, and, first of all, as member of the royal band. In 1868 he was appointed leader, and in 1869 teacher, at the Royal High School of Music. D. was not only a good virtuoso, but also an excellent quartet player.—(2) **Eleonore**, sister of the former, b. Jan. 8, 1838, Vienna, studied under E. Mantius; she was an excellent singer (mezzo-soprano), and was engaged at the court Opera, but died already May 10, 1865, at Berlin.

Debain, Alexander François, the inventor of the harmonium, b. 1809, Paris, d. there Dec. 3, 1877. He worked first with Ad. Sax, and afterwards set up a pianoforte factory of his own in 1834. In August, 1840, he took out a patent for the harmonium, which speedily made his name known. D. was a thoroughly skilled mechanician, and constructed all kinds of automatic musical works; later on he improved the harmonium by means of *prolongement*, and also perfected the accordion (concertina), etc.

Debile, or **Debole** (Ital.), feeble, weak.

Debillemont, Jean Jacques, b. Dec. 12, 1824, Dijon, d. Feb. 14, 1879, Paris. He studied at the Paris Conservatoire under Alard (violin), Leborne, and Carafa, produced some operas in his native town, then (1859) settled in Paris, where he became known by his operettas, *féeries*, and by some comic operas (*Asaroth*, produced at the Théâtre Lyrique, 1861), cantatas, etc. D. was formerly conductor of the concerts of the "Société des Beaux-Arts," and afterwards held a similar post at the Porte St. Martin theatre.

Debois, Ferdinand, b. Nov. 24, 1834, Brunn, where he lives as bank director and conductor of a male choral union of which he was the founder. He has written part-songs for male voices, which have become popular; also songs, duets, pf. pieces, etc.

Debrois van Bruyck. (See BRUYCK.)

Début (Fr.), a first appearance.

Decachord (Ger.), **Décacorde** (Fr.), an instrument of the guitar family, with ten strings.

Déchant (Fr.). (See DISCANTUS.)

Decima (Lat.), the tenth degree of the scale, practically the same as the third. A mutation stop in the organ (Tenth, Tierce, Double Tierce), which gives the tenth of the 8-foot pipes, i.e. the fifth overtone of the 16-foot pipes, identical with the Tierce of 3½-feet.

Deciso (Ital.), in a decided manner.

Decker, Konstantin, b. Dec. 29, 1810, Fürstenerau, Brandenburg, d. Jan. 28, 1878, Stolp (Pomerania), pupil of Dehn at Berlin, an able teacher, pianist, also composer. He lived for some years at Petersburg, and then Königsberg, where his opera *Isolde* was performed in 1852; and from 1859 at Stolp.

Declamando (Ital.), declaiming, speaking rather than singing. (Cf. DECLAMATION.)

Declamation is the name in vocal composition for the transformation of poetical, into musical rhythm. The declamation of a song is bad if a weak syllable receives a strong musical accent, or is placed on a long note; or if an accented syllable, or a word of special emphasis, has a short note, or occurs on the unaccented part of a bar. The metrical accent and the musical stress must, generally speaking, coincide, and for that, the melody need not be capable of regular scansion. The simple, popular song, as a rule, follows strictly the course of the metre, while the art-song moulds it in freer fashion, now lengthening, now shortening the periods—by extending the syllables, by the succession of a number of short notes, etc. (Cf. Riemann, "Katechismus der Vocalmusik," 1891.)

Decrescendo (Ital.), abbr. *decresc.*, *decr.*, decreasing in loudness, becoming weaker.

Dedekind, (1) Henning, cantor at Langensalza about 1590, afterwards minister there, and in 1622 at Gebesee; he died in 1628. D. published "Dodekatonon musicum Trincinorum" (without year of publication; 2nd edition as "Neue auserlesene *Tricinia*," 1588); "Eine Kindermusik" (1589, an elementary instruction-book of music arranged in the form of questions and answers); "Præcursor metricus musicæ artis" (1590); and "Dodekas musicarum deliciarum, Soldatenleben, darinnen allerlei Kriegshandel, etc." (1628). The play upon the Greek word *δάδκα* is probably a hint at the author's name.—(2) Konstantin Christian, b. April 2, 1628, Reindorf (Anhalt-Dessau), tax-collector, poet-laureate, and "Hofmusikus" at Meissen, speaks of himself in 1672 as "churfürstl. sächs. deutscher Konzertmeister" (he was still living about 1694). He composed sacred songs with instrumental accompaniment, which were much admired in their time: for example, "Musikalischer Jahrgang und Vespergesang" (120 concertos, 1674; "Davidischer Harfenschall;" "Singende Sonn- und Festtagsandachten," 1683; "Musikalischer Jahrgang, etc." (à 2 with organ, 1694), and other works.

Dedler, Rochus, b. Jan. 15, 1779, Oberamergau, d. Oct. 15, 1822, Vienna, composer of the music for the Passion Play, which is still in use.

Deering (Dering), Richard, sprang from an old Kentish family, received his first musical education in Italy, probably at Rome (Cavaleri, Viadana?), or at Florence, for he is the author of the oldest known work with continuo

(continued instrumental bass). On his journey home from Italy he published at Antwerp—three years before Caccini's *Euridice* and Cavaleri's "Anima e corpo" (1600)—"Cantiones sacræ quinque vocum cum basso continuo ad organum" (1597; 2nd book 1617, third book 1619). In 1610 he took his degree of Mus. Bac. at Oxford, and in 1617, after much entreaty, became organist at the English nuns' convent at Brussels. In 1625 he became court organist to Queen Henrietta Maria, and died already in 1630. He published besides: "Cantica sacra ad melodiam madrigalium elaborata senis vocibus" (1618); two books of canzonets (Antwerp, 1620); "Cantica sacra ad duas et tres voces cum basso continuo ad organum" (1662, probably a selection of the first named). Some of his pieces are to be found in Playford's "Cantica sacra" (1674), and some manuscripts in the library of the Sacred Harmonic Society (now belonging to the Royal College of Music).

Deferrari. (See FERRARI.)

Defôs, Louis Pierre, b. July 25, 1819, Toulouse; he went in 1839 from the branch establishment of his native town to the Paris Conservatoire, became a pupil of Halévy, and in 1847 received the *Prix de Rome*. Elegant structure and fine musical feeling are praiseworthy features in his compositions; but they lack originality.

Deficiendo (Ital.), decreasing in tone and movement, like *mancando* and *calando*.

Degele, Eugen, stage-singer (baritone), b. July 4, 1834, Munich, d. July 26, 1866, Dresden, a grandson of Valesi on his mother's side. He attended the Munich Conservatorium, first as a violin pupil, and soon afterwards for singing. He was first trained by A. Bayer and Fr. Dietz. After an unsuccessful *début* at Munich he received further instruction from W. Rauscher, and then made a successful appearance in Hanover as "Nevers" (1856); he was engaged, and remained up to 1861, and then went to Dresden, where he belonged to the court opera up to his death. Marschner held D. in high esteem, as representative of the chief rôles in his operas. D. also obtained fair success as a song composer.

Degrees are the several divisions of the scale (tone-steps, "scala"). In counting them a start is generally made from the tonic; so one speaks of the triad, chord of the seventh, etc., of the second, fifth, etc., degree of the scale. A distinction is also made between the various enharmonic tones; it is said that *c* and *d♭* are placed on different degrees, *c*, *c♯* on the same degree of the fundamental scale (q.v.).

Dehaan (de Haan), Willem, composer and conductor, b. 1849, Rotterdam, was trained at the music school there by Nicolai, de Lange and Bargiel. He was subsequently (1870-71) pupil of the Leipzig Conservatorium, and, after visits to Berlin and Vienna, etc. (1872), became musical

director at Bingen (1873), in 1876 conductor of the Mozart Verein at Darmstadt, and in 1878 court capellmeister. His most noteworthy compositions are, for chorus with orchestra: "Der Königssohn," "Das Grab im Busento" (both for male voices), and "Harpa" (for mixed chorus); also an opera (*Die Kaiserstochter*), songs, duets, pf. pieces, etc.

Dehn, Siegfried Wilhelm, b. Feb. 25, 1799, Altona, d. April 12, 1858, Berlin. He was the son of a wealthy banker, studied law at Leipzig from 1819 to 1823, but, at the same time, took lessons in harmony with the organist Dröbs, and perfected himself in cello playing. In 1823 he received an appointment at the Swedish Embassy, Berlin. In 1829 he lost the fortune which he had inherited, and adopted music as a vocation. He became a pupil of B. Klein, and was soon an accomplished theorist. In 1842 Meyerbeer procured for him the post of librarian of the musical section of the royal library; this he put into complete order, and drew up a catalogue. D. also enriched it, for he made search in all the libraries of Prussia, and added to the royal library such treasures as he discovered. He also wrote out a great number of old works in score. In 1849 he received the title of Royal Professor. From 1842 to 1848 he edited the musical paper *Cacilia*, founded by Gottfried Weber, and also wrote valuable articles for the same. But his chief work is the "Theoretisch-praktische Harmonielehre" (1840), the preface of which contains valuable historical notes; he also published "Analyse dreier Fugen aus J. S. Bach's Wohltemperiertem Klavier und einer Vokaldoppelfuge G. M. Buononcinis" (1858), a "Sammlung älterer Musik aus dem 16. und 17. Jahrhundert" (twelve books), a translation of Delmotte's notice on Orlando Lasso, etc. B. Scholz published (1859), from documents left by D., a "Lehre vom Kontrapunkt, dem Kanon und der Fuge" (2nd ed., 1883). D. was one of the most remarkable teachers of theory. Among his pupils were: Glinka, Kiel, A. Rubinstein, Th. Küllak, H. Hofmann, etc.

Dei (Ital.), same as *di i* ("from the").

Deiters, Hermann, writer on music, b. June 27, 1833, Bonn; he studied there, first law, and afterwards philology, took his degrees of Dr. Jur. and Dr. Phil. (1858), and was successively active as collegiate teacher at Bonn (1858), Düren (1869), collegiate director at Konitz, West Prussia (1874), Posen (1878), and Bonn (1883). In 1885 he was appointed "Provinzialschulrath" at Coblenz, and in 1890 assistant in the ministry of public worship at Berlin. In addition to his active work as teacher, D. has appeared with great success as a writer on music. Valuable articles from his pen are to be found in Bagge's *Deutsche Musikzeitung* (1860-62), and, besides, in the *Allgemeine Musikalische Zeitung*, among which "Beethoven's

Dramatische Kompositionen" (1865), "R. Schumann als Schriftsteller" (1865), "Otto Jahn" (1870), "Beethoven's Säkularfeier in Bonn" (1871), "Max Bruch's *Odysseus*" (1873), and a series of articles on Brahms; also the *Ergänzungsblätter zur Kenntniss der Gegenwart*, the *Deutsche Warte*, and the *Münchener Propyläen* contain articles of his; also a number of musical biographies in the third edition of "Meyer's Konversations-Lexikon" were written by him. A special study on Brahms appeared in the *Sammlung Musikalischer Vorträge* (1880), translated into English by Rosa Newmarch. But D.'s chief work is the translation of A. W. Thayer's "Beethoven-Biographie" from the original English (not printed) manuscript (up to now 3 vols., 1866-79). A treatise on the sources of the "Harmonica" of Aristides Quintilianus appeared in 1870 as a "Programm" of the Düren Gymnasium. The following are also worthy of mention: "Über das Verhältniss der Matianus Capelle zu Aristides Quintilianus (1881), and "Über die Verehrung der Museen bei den Griechen" (1868). D. is a thorough follower of Otto Jahn.

De Koven, Reginald, b. 1859, Middletown (Connecticut), trained at Oxford, Stuttgart, and Frankfurt (under Hauff), and Florence. Composer in light style (songs, operettas, etc.).

Del (Ital.), same as *di il* ("from the").

Delaborde. (See LABORDE.)

Delâtre (Delattre), (1) Olivier, Netherland contrapuntist; his chansons and motets are preserved in old Paris, Lyons, and Antwerp publications (1539-55).—(2) Claude Petit-Jan, *maître de chapelle* at Verdun Cathedral, was engaged in 1555 in a similar capacity to the Bishop of Liège. He was also a composer of chansons and motets, a large number of which are to be found in publications by Phalèse (Louvain), Susato, Bellère (Antwerp), 1546-74.—(3) A mistaken French form of the name of Orlando Lasso (Roland Delattre), which had its origin in a supposed discovery of Delmotte's. (See LASSO.)

De l'Aulnaye, François Henri Stanislas, b. July 7, 1739, Madrid, of French parents, d. 1830, Chaillot; he went at an early age to Versailles, and was appointed secretary of the Paris museum at the time of its establishment. When the Revolution broke out, he wrote against it in pamphlets, lost his place, and was forced to hide. After he had squandered the money which he had inherited from his father, he earned a pitiful living as proof-reader, and died in the workhouse. D. published several pamphlets on the theory and history of music, among which "De la Saltation Théâtrale" (concerning the origin of pantomime, 1790).

Deldevez, Édouard Marie Ernest, b. May 31, 1817, Paris, pupil of Habeneck (violin),

Halévy, and Berton at the Conservatoire. In 1840 he arranged a concert at the Conservatoire of his own compositions, which proved highly successful. In 1859 he became second conductor at the Grand Opéra and at the Conservatoire concerts, in 1872 principal conductor of the latter, and in 1873, after the death of Hainl, principal conductor at the Grand Opéra; and in the following year professor of the orchestral class at the Conservatoire. D. is a fairly good composer of symphonic and chamber-music, ballets, lyric scenas, cantatas, sacred works, etc. He has published old violin and other instrumental compositions ("Trilogie"), and has also written two interesting monographs—"Curiosités Musicales" (investigation of certain difficult and doubtful passages in classical works, 1873), and "La Notation de la Musique Classique comparée à la Notation de la Musique Moderne" (concerning the nature of ornaments).

Delezenne, Charles Édouard Joseph, b. Oct. 4, 1776, Lille, d. there Aug. 20, 1866. He was professor of mathematics and natural philosophy in that city, wrote for the session reports of the scientific society at Lille (of which he was member from 1806) very many musical articles (acoustics, intonation, scales, etc.) of the highest scientific value (Vols. i.—xxxv.).

Delibes, Léo, a French composer of great fame, b. Feb. 21, 1836, St. Germain du Val (Sarthe), d. Jan. 16, 1891, Paris; he became in 1848 a pupil of the Paris Conservatoire (especially of Le Couppey, Bazin, Adam, and Benoist), in 1853 accompanist at the Théâtre Lyrique, and organist of the church of St. Jean et St. François. In 1855 appeared his first one-act operetta, *Deux Sous de Charbon*, at the Théâtre Folies Nouvelles, which was followed by others at the Bouffes Parisiens. The Théâtre Lyrique brought out the one-act comic operas, *Maître Griffard* in 1857, and *Le Jardinier et son Seigneur*, 1863. D. displayed ever-increasing talent for lively, refined, and graceful music. In 1865 he became second chorus-master at the Grand Opéra, where, in 1866, the ballet *La Source* (in Vienna given as *Naila, die Quellensfee*), which D. composed in collaboration with a Pole Minkus, was produced. In 1870 followed the ballet *Coppélia*, which firmly established his reputation, and in 1876, the ballet *Sylvia*. Between the two last-named appeared (1873) the comic opera, *Le Roi l'a dit*, with the best success; and, since then, it has also been produced in Germany. The later comic operas, *Jean de Nivelles* (1880), and *Lakmé* (1883) were, however, unable to gain a firm footing. To complete the list must be named ballet music interpolated in Adam's *Le Corsaire* (1867), incidental music to *Le Roi s'amuse* (1882), the dramatic scena, *La Mort d'Orphée* (1878), and a number of pleasing romances. His best work was *Coppélia*; in the others a faulty libretto interferes with the

success of the music. He gave up his post as chorus-master, and in 1881 succeeded Reber as professor of composition at the Conservatoire. In 1884 he was elected member of the Académie, in place of Massé.

Delicato (Ital. *delicatamente*, *con delicatezza*), in a delicate, refined manner.

Delieux, Charles (D. de Savignac), b. April, 1830, Lorient, made an early appearance as pianist, became a pupil at Paris of Barbereau for theory, and from 1845 to 1849 studied under Halévy at the Conservatoire. In 1854 he brought out his one-act comic opera, *Yvonne et Loïc*, at the Gymnase. He wrote, besides, principally pf. pieces and pf. studies, and a "Cours complet d'Exercices," which was adopted by the Conservatoire.

Della Maria, Dominique, b. 1768, Marseilles, d. March 9, 1800, Paris, son of an Italian performer on the mandolin; he showed early talent for composition, and at eighteen years of age brought out a grand opera at Marseilles. After this he went to Italy, where for ten years he studied seriously at composition, the latter part of the time under Paisiello. In 1796 he went to Paris, received from Duval a libretto, which in eight days he had set to music, so that in a few weeks the opera *Le Prisonnier* was put on the stage (1798); the result was excellent, and D. had a won game. He quickly brought out six more operas, and became a great favourite with the Parisians. Sacred music, etc., remained in manuscript.

Delinger, Rudolf, b. July 8, 1857, Graslitz (Bohemia), 1883 capellmeister at the Karl Schulze Theatre, Hamburg; composer of the operettas *Don Cäsar* and *Lorraine*.

Dello (Ital.), same as *di lo* ("from the").

Delmotte, Henri Florent, b. 1799, Mons, d. there March 9, 1836, as jurist, son of the writer, Philibert D. He was a zealous bibliophile, and discovered in the Mons Library important bibliographical material concerning Orlando Lasso, which after his death was published as "Notice Biographique sur Roland Delattre" (1836), and which was translated into German by S. Dehn (1837).

Delprat, Charles, b. 1803, d. Feb., 1888, Pau (Pyrénées), teacher of singing at Paris, pupil of the elder Ponchard; he wrote "L'Art du Chant et l'École Actuelle" (2nd ed. 1870), and "Le Conservatoire de Musique de Paris et la Commission du Ministère des Beaux-Arts" (1872; 3rd ed. 1885 as "La Question Vocale").

Del Valle de Paz, Edgar, Italian pianist and composer, b. Oct. 18, 1861, Alexandria; he studied at Naples under Beniamino Cesi and Paolo Serras, and, at the age of sixteen, started on concert tours through Italy and Egypt. He is now settled at Florence, and devotes himself to composition and teaching. Besides

many pianoforte works, he has composed concerted music, orchestral suites, etc.

Démancher (Fr.) is an expression used in connection with stringed instruments; it signifies a change from one position to another—a gliding up and down with the left hand to or from the neck (*manche*) of the instrument.

Demantius, Christoph, b. 1567, Reichenberg; 1597 cantor at Zittau, 1604 was engaged in a similar capacity at Freiberg (Saxony), where he died, April 20, 1643. Besides sacred works, the following are still known: St. John Passion, à 6 (1631), "Trias precum Vespertinarum" (magnificats, psalms, etc., à 4-6, 1602); "Corona Harmonica" (motets à 6, 1610); "Triades Sionæ" (introits, masses, proses, à 5-8, 1619); "Weltliche Lieder" (1595); "Timpanum Militare," à 6 (songs of battle and victory, 1600); "Convivialium concentuum farrago" (German canzonets and villanelle, à 6, 1609; "Neue teutsche Lieder" (two parts, 1615); "72 Auserlesene liebliche Polnischer und Teutscher Art Tänze mit und ohne Text, etc." (1601); "Conviviorum Deliciæ, neue liebliche Intradan u. Ausszüge nebst künstlichen Galliarden, und frühlichen Polnischen Tänzen" (1609); "Threnodiæ" (funeral songs, 1611 and 1620); "Fasciculus Chorodiarum" (à 4 and à 5, Polish and German dances and Galliards "vocaliter" and "instrumentaliter," à 4 and à 5, 1613); also, finally, an "Isagoge Artis Musicæ, etc." ("Kurtze Anleitung recht und leicht Singen zu lernen, nebst Erklärung der griechischen Wörtlein, so bei neuen Musicis im Gebrauch sind," 1605).

Demelius, Christian, b. April 1, 1643, Schlettau, near Annaberg (Saxony), d. Nov. 1, 1711, as cantor at Nordhausen, composed motets and arias (1700), and wrote a "Tirocinium Musicum" (an elementary instruction book on music, without date).

Demeur, Anne Arsène (*née* Charton, married the flautist D., 1847), celebrated stage and concert singer (soprano), b. May 5, 1827, Sanjon (Charente), pupil of Bizot at Bordeaux, where she made her *début* in 1842. She sang first at Toulouse and Brussels (1846), then at London (in French comic opera). Afterwards she sang in Italian opera, and also in 1853 with great success at St. Petersburg, Vienna, Paris (in Berlioz's *Beatrice and Benedict*, and in *Les Troyens à Carthage* (Dido), likewise in America. Her last public appearance was in 1879 as Cassandra in Berlioz's *Prise de Troie*. She died Nov. 30, 1892.

Demol (de Mol), (1) Pierre, b. Nov. 7, 1825, Brussels, pupil of the Brussels Conservatoire, where he was honoured with the *Grand Prix de Rome* for composition (1855). He was principal 'cellist at the Besançon theatre, and 'cello teacher at the Conservatoire there. His compositions which have been performed are the cantatas, *Les Premiers Martyrs* (*Grand Prix de Rome*), *Dernier*

Four d'Herculanum; nothing appears to have been printed.—(2) François Marie, nephew of the former, b. March 3, 1844, Brussels, d. Nov. 3, 1883, Ostend, as director of the *Académie de Musique* there. He was trained at the Brussels Conservatoire, and obtained the first prize for counterpoint and fugue and organ playing. He was, at first, organist at the Beguine monastery at Brussels; then, on Fétis' recommendation, was called to Marseilles as organist of the St. Charles Church; while from 1872 to 1875 he conducted the Popular Concerts in that city, and in 1875 became professor of harmony at the Conservatoire. In 1876 he returned to Brussels as conductor at the National Theatre. As a composer, he has only occupied himself with small works.

Demunck (de Munck), (1) François, celebrated performer on the 'cello, b. Oct. 6, 1815, Brussels, d. there Feb. 28, 1854, son of a teacher of music, and pupil of Platel at the Brussels Conservatoire (1834). He had his name coupled with that of Alexandre Batta for the first prize for 'cello-playing, and, as early as 1835, became assistant-teacher, and, after Platel's death in the same year, principal 'cello professor at the Conservatoire. After a disorderly course of life for some years, his talent and his health were threatened. In 1845 he made long concert tours through Germany; in 1848 he accepted an appointment as 'cellist at Her Majesty's Theatre, London, where his health gradually became worse. In 1853 he returned to Brussels. Only one work of his has been printed.—*Fantasie and Variations on Russian Themes*.—(2) Ernest, son of the above, b. Dec. 21, 1840, Brussels, pupil of his father and of Servais; he travelled for some time in England, Scotland, and Ireland as 'cello virtuoso, settled in London, migrated in 1868 to Paris, where he took part in the Maurin quartet society, and in 1870 was called to Weimar as first 'cellist in the court band. He entirely got rid of a nervous affection of the hand, which for some years had hindered his powers as an executant. In 1879 D. married Carlotta Patti, and from that time lived in Paris.

Dengremont, Maurice, violinist, b. March 19, 1866, Rio de Janeiro, appeared in public as a youthful prodigy. He lives at Paris.

Denner, Johann Christoph, b. Aug. 13, 1655, Leipzig, d. April 20, 1707, Nuremberg, son of a horn-turner. D. soon settled in Nuremberg, and acquired great skill in the manufacture of wood-wind instruments. Attempts to improve the construction of the Schalmel led him, in 1700, to the *invention of the clarinet*, which soon became an instrument of importance in all orchestras. The instrumental factory founded by D. was carried on by his sons, and greatly prospered.

Deppe, Ludwig, b. Nov. 7, 1828, Alverdissen (Lippe), d. Sept. 5, 1890, at the Pyrmont

baths, a pupil of Marxen's at Hamburg in 1849; he afterwards studied at Leipzig under Lobe, and settled in Hamburg (1860) as music-teacher. He founded a singing academy, which he conducted until 1868, gave concerts, and produced his own compositions. From 1874 he lived at Berlin, where, in 1886, he became court capellmeister, but soon resigned this post. D. conducted the Silesian Musical Festivals established by Count Hochberg (1876). (Cf. Amy Fay's "Music-Study in Germany" ["Deppe as Teacher"].)

Depres (de Prés), Josquin, also Despres, Depret, Deprez, Dupré, usually only with the Christian name Josquin (diminutive of Joseph); also Latinised, Josquinus and Jodocus (Glarean); in Italian, through error, Jacobo; the family name ("from the meadow") in Latin, *a Prato, a Pratis, Pratenis*; Ital. *del Prato*—the most eminent master of the Netherland school. He was called by his contemporaries the "Prince of Music," and his fame shone with undiminished brilliancy until a new period, with entirely new tastes and style, arrived, one in which his works were not understood. To-day, the greater number of them are only known to historians of music, and, of these, only few are able to throw themselves mentally into a former period, so as to perceive the true grandeur of the master. Yet it is hardly to be doubted that, with further development of the present historical tendency, a great number of D.'s compositions will be brought to light, and performed; only the revival, through singing, can disclose their full beauty. D. shares the fate of so many other eminent men, that next to nothing is known concerning his life. As with Homer, so with D., lands and cities contend for the honour of having given him birth. According to the latest investigations of historians, it appears, nevertheless, pretty certain that D. was born in Hainault; but whether it was precisely at Condé—as Fétils takes for granted, because D. died there, Aug. 27, 1521, as a house-owner, and prior of the cathedral chapter—is still far from proved. The year of his birth may be placed about 1450—not earlier, for Johannes Tinctor in his treatise on counterpoint (written 1477) makes no mention of him; and not later, for he was singer in the Sistine Chapel under Pope Sixtus IV. (1471-84). According to other notices and discoveries, D. was chorister, and afterwards chorus-master at St. Quentin, perhaps also, for a short time, maître de chapelle of Cambrai Cathedral (which town, moreover, and not without probability, has been mentioned as the place of his birth). And further, according to the unanimous statement of several writers, D. had the benefit of Okeghem as a teacher, who, according to Tinctor's testimony, was, about 1476, *premier chantre* at the court of Louis XI. at Paris. Without doubt, all this belongs to a time prior to D.'s sojourn in Rome. That he held an appoint-

ment in Florence is not yet proved, but he was in Ferrara with Isaack probably about 1488 (see *Monatsh. f. M.-G.*, XVII., 24), and expected to receive an appointment (more than this is not known).

A pupil of D.'s, Petit Adrian Coclicus, in his "Compendium Musicale" (1532), has noted down the teaching of his master: *Regula contrapuncti secundum doctrinam Josquini de Pratis*. The compositions of Josquin which have come down to us are: thirty-two masses (the greater part preserved in print), three books, à 5-6, and six masses printed under the title "Misse Josquin," by Petrucci, 1502 [1514], 1515, and 1516; all three books were reprinted together in Junta's edition at Rome, 1526; some of these masses, separately, in the "Liber XV. Missarum" of A. Antiquus [1516] and the "Liber XV. Missarum" of Petrejus; on the other hand, the "Missæ XIII." of Graphäus [1539] contain the masses *Pange Lingua, Da Pacem, Sub Tuum Præsidium*, which are not to be found in Petrucci's three books. Masses in manuscript are to be found in the archives of the Pope's chapel at Rome, as well as in the libraries of Munich and Cambrai. Petrucci printed portions of masses in the "Fragmenta Missarum" (Cf. Glarean's "Dodecachordon," S. Heyden's "De Arte Canendi," etc.). Motets by Josquin are to be found in Petrucci's "Odhecaton" (1501-5), and in his books (1, 3, 4, 5) of motets, à 5 (1503-5); further in Konrad Peutingers' "Liber Selectarum Cantionum" (1520), and in many other collections of the 16th century. Special editions of Josquin's motets were brought out by Pierre Attaignant (1533-39 and 1549), Tylman Susato (1544), and Le Roy and Ballard (1555). Finally, a series of French chansons have been preserved, partly in special editions, by Tylman Susato (1545), Attaignant (1549), Du Chemin (1553), partly in collections by the same and by others (also in "Odhecaton"). Fragments of masses, motets, chansons, etc., are to be found in modern notation in Commer's "Collectio Operum Musicorum Batavorum"; in the historical works of Forkel, Burney, Hawkins, Busby, Kiesewetter, Ambros; in Rochlitz' "Sammlung, etc.," in Chorons' "Collection, etc.," and in the "Bibliothek für Kirchenmusik" (1844), etc.

Deprosse, Anton, composer, b. May 18, 1838, Munich, d. June 23, 1878, Berlin; until 1855 a pupil of the Munich Royal Music School, and after that, a private pupil of Stunz and Herzog. He was appointed, in 1861, pianoforte teacher at the Royal Music School; in 1864, however, he already gave up this appointment, lived for some time in Frankfort, then as teacher at a musical institution at Gotha, which, however, broke up in 1868. In 1871 he returned to Munich, and went in 1875 to Berlin. Of his works the best-known and the most important is the oratorio *Die Salbung Davids*, besides which, he published many songs and pf. pieces

(Op. 17, Romantic Studies); some operas remained in manuscript.

De Reszke, two distinguished operatic singers. The elder, Jean (b. Jan. 14, 1852, Warsaw), a lyric tenor of the first rank, has been engaged at the Paris Grand Opéra since 1885. The younger, Édouard (b. Dec. 23, 1855), an equally important bass singer, has also been at the Paris Opéra since 1885. A sister, Josephine, likewise an esteemed stage singer (soprano), appeared at Paris, Madrid, Lisbon, and London. In 1884 she married Herr von Kronenburg of Warsaw, when she retired from the stage. She died March, 1891.

Dering. (See DEERING.)

Desaugiers, Marc Antoine, b. 1742, Fréjus, d. Sept. 10, 1793, Paris. He studied music by himself, went to Paris 1774, and first made himself known by the translation of Mancini's work on "Cantus Figuralis" (1776). He brought out small operas at various Paris theatres (Opéra, Théâtre Italien, Feydeau, etc.) which pleased by reason of their naturalness. D. was full of enthusiasm for the Revolution, and celebrated the storming of the Bastille in a festival cantata entitled *Hérodyvame*. He was on friendly terms with Gluck and Sacchini, and composed a requiem for the funeral obsequies of the latter.

Descant. (See DISCANT.)

Deshayes, Prosper Didier, b. about 1760, composed for Paris theatres a number of operettas, ballet divertissements, and two oratorios (*Les Macabées*, *Le Sacrifice de Jephthé*), as well as a symphony, and smaller instrumental pieces.

Desmarets, Henri, b. 1662, Paris, d. Sept. 7, 1741, chamber musician to Louis XIV.; he married in secret the daughter of a high official, and, through the father's complaint, was condemned to death for rape and abduction; but he fled to Spain and became maestro to Philip V., which appointment he afterwards exchanged, on account of the climate, for that of music intendant to the Duke of Lorraine at Lunéville. In 1722 his sentence was revoked, and his marriage declared valid; he nevertheless remained at Lunéville. His operas once found great favour. A number of his motets appeared under the name of Goupilliers, the Versailles maître de chapelle.

Des Près. (See DEPRÈS.)

Dessauer, Joseph, b. May 28, 1798, Prague, d. July 8, 1876, Mödling, near Vienna, pupil of Tomacek and Dionys Weber. He was an admired song composer, and also wrote overtures, quartets for strings, pf. pieces, and the operas—*Lidwina* (1836), *Ein Besuch in St. Cyr* (1838), *Paquita* (1851), *Domingo* (1860), *Oberon* (not performed).

Dessoif, Felix Otto, b. Jan. 14, 1835, Leipzig, d. Oct. 28, 1892, Frankfurt, pupil of the Leipzig

Conservatorium, specially of Moscheles, Hauptmann, and Rietz. He was (1854-60) theatre capellmeister at Chemnitz, Altenburg, Düsseldorf, Aix, Magdeburg, 1860-75 court capellmeister at Vienna, teacher at the Conservatorium of the "Gesellschaft der Musikfreunde," and conductor of the Philharmonic Concerts. In 1875 he became capellmeister at Carlsruhe, and from 1881, at Frankfort. D. has published chamber-music (pf. sonatas, pf. quartet, quintet, etc.).

Dessus (Fr. "above"), upper part, discant, soprano; hence also an old name for the violin (*D. de Virole*).

Destouches, (1) André Cardinal, opera composer, b. 1672, Paris, d. there 1749; he was (1713-31) "surintendant de la musique du roi et inspecteur de l'Opéra," and had the greatest success with *Issé*, which opera he wrote without any theoretical knowledge; later on, when he had learned more, he lacked good ideas, and his success was not so great. Louis XIV., however, valued him very highly, and declared that he was the only one who made him forget Lully. —(2) Franz Seraph von, opera composer, b. Jan. 21, 1772, Munich, d. there Dec. 10, 1844, pupil of J. Haydn at Vienna, in 1797 musical director at Erlangen, in 1799 leader of the band at Vienna, in 1810 professor of the theory of music at Landshut, in 1826 capellmeister at Homburg, and from 1842 lived in retirement at Munich. D. composed one opera, *Die Thomasnacht* (1791, libretto by his brother Joseph), an operetta, *Das Missverständnis*, and (his last work) a comic opera, *Der Teufel und der Schneider* (libretto by his nephew, Ulrich v. D.), much incidental music (to Schiller's *Teil*, *Jungfrau von Orleans*, *Wallensteins Lager*, *Braut von Messina*, Werner's *Wanda*, Kotzebue's *Hussiten vor Naumburg*), etc. There appeared in print some pf. sonatas, fantasias, variations, etc., for pf., a concerto for pf., a trio, etc.

Destra (Ital.), right (hand).

Desvignes, Victor François, b. June 5, 1805, Trèves, d. Dec. 30, 1853, Metz; he was for many years conductor at theatres in various French provincial towns, and in 1835 founded at Metz a Conservatoire, which soon reached such a stage of perfection that in 1841 it was taken over by the Government as a branch establishment of the Paris Conservatoire. He published a quantity of chamber music, also sacred choruses and many larger works; likewise two operas which remained in manuscript.

Deswert (de Swert), Jules, b. Aug. 15, 1843, Louvain, d. Feb. 24, 1891, Ostend, pupil of Servais at Brussels. He was a famous performer on the violoncello, was appointed leader at Düsseldorf in 1865, after having spent many years in concert tours which had brought him much fame. From Düsseldorf he went, in 1868, to Weimar as principal 'cello in the court band, and in 1869 was called to Berlin as royal leader,

solo 'cellist, and teacher at the "Hochschule." In 1873 he gave up this appointment and undertook new concert tours, then moved to Wiesbaden, and in 1888 became director of the music school at Ostend, and teacher at the Ghent and Bruges Conservatoires. He composed three concertos for the 'cello, a great number of smaller pieces, and arrangements for pf. and 'cello, also a symphony—"Nordseefahrt." His opera, *Die Albigenser*, was brought out with success at Wiesbaden (1878), and a second one, *Graf Hammerstein* (1884), at Mayence.

Détaché (Fr.), staccato. In connection with string-instruments *grand D.* = grand staccato; *d. sec.* = short staccato.

Determinato (Ital.), determined; in a resolute manner.

Detonieren (Ger.; Fr. *détonner*), to sing out of tune; to drag down the pitch—an exceedingly common fault amongst imperfectly trained singers. D. is often the result of a certain natural indolence, in which case it can easily be cured; but impure intonation, caused by a faulty musical ear, is a more serious matter. That *a-cappella* choirs easily fall in pitch—*i. e.* end lower than they commenced—is, as a rule, the fault of D. The changing acoustic relations of tones, which in modern times have often been held responsible for this, would be just as likely to cause the pitch to rise; this happens but rarely, and is, in most cases, the result of intentional effort on the part of particular singers.

Dettmer, Wilhelm, distinguished stage singer (bass), b. June 29, 1808, Breinum, near Hildesheim. He was the son of a peasant, attended the Gymnasium at Hildesheim and the seminary for school teachers at Alfeld, but ran away, and joined a troupe of strolling players. After he had been engaged for some time in subordinate positions at Hanover, Brunswick, Breslau, and Cassel, he appeared in 1842, at Dresden, as a singer of the first rank; but he still studied under Mieksch. When he exchanged Dresden for Frankfurt, a life-long pension was assured to him. In 1874 he withdrew from the stage. D. was equally good in comic and in tragic rôles.

Detto (Ital.), said, named.

Deuterus (*Authentus D.*). (See CHURCH MODES.)

Deutsche Tabulatur. (See TABLATURE (2).)

Deutsche Tänze, or simply **Deutsche** (Ger.), lit., "German dances." A name for the old slow waltzes.

Deutz. (See MAGNUS.)

Devienne, François, b. Jan. 31, 1759, Joinville (Haute-Marne), d. Sept. 5, 1803, in the lunatic asylum at Charenton; performer on the flute and bassoon, member of the band of the "Musique des Gardes-Suisses" at Paris, bassoon-player in the orchestra of the

Théâtre de Monsieur (1788), later on professor at the Conservatoire, and, when it was reorganised in 1802, received a pension. He wrote eleven operas and operettas, many concertante pieces for wind-instruments with orchestra, flute and bassoon concertos, quartets, trios, and sonatas for wind- and string-instruments, twelve suites for wind-instruments (à 8 and à 12), and an important flute Method (1795).

Devozione (Ital.), devotion. *Con devozione*, with devotion.

Dextra (Lat.), right (hand).

Dezède (also Desaidés), b. about 1740, Lyons, d. 1792, Paris, a much-admired French operetta composer, who, from 1772, brought out in Paris eighteen pieces (1-3 acts), which were also, in part, given in Germany (*Fulda*). Four operas remained unperformed.

Di (Ital.) indicates, like the French *de*, the genitive; *tempo di marcia*, march-time.

Diabelli, Antonio, b. Sept. 6, 1781, Mattsee, near Salzburg, d. April 7, 1858, Vienna; he received his first musical training as a chorister at the monastery of Michaelbeurn, and afterwards at the cathedral of Salzburg; he studied at the "Lateinschule," Munich, and in 1800 entered the monastery of Raichenhaslach. Michael Haydn superintended his attempts at composition. When in 1803 the monasteries in Bavaria were secularised, he went to Vienna, where he first lived as teacher of the pianoforte and guitar, then entered into partnership with the music publisher Cappi, and in 1824 took over the publishing business on his own account (D. & Co.). In 1854 he sold his business to C. A. Spina. D. was a very prolific and ready composer, but of his works only the instructive piano pieces (sonatinas, sonata duets, etc.) have lived, while his operas, masses, cantatas, chamber music, etc., were soon forgotten. D. was Schubert's principal publisher: he paid the composer badly, and, in addition, reproached him for writing too much.

Diapason, (1) Greek name for the octave.—(2) With the French, the expression, in a metaphorical sense, stands for the *measure* of instruments, *e.g.* for flutes, oboes—the determination of the exact distance of the sound-holes. *D. normal*: the normal octave with regard to absolute pitch. Hence D., even without any addition, means pitch, "chamber-pitch," "Paris pitch," and finally is used for the *tuning-fork*.—(3) It is also the name of the principal foundation stops of the organ.

Diapente, Greek name for the fifth.

Diaphonia, (1) Greek term for dissonance, opposed to symphony, or consonance.—(2) In the early Middle Ages (9th to 12th cent.) the term D. was identical with *Organum* (q. v.), *i. e.* the most primitive kind of polyphony—continued parallel motion in fourths or fifths,

only broken, in exceptional cases, by thirds, seconds, or unisons.

Diaschisma. (See SCHISMA.)

Diastema, Greek term for *Interval*.

Diastolik (Gr.), punctuation, the name given by the older theorists to the teaching of divisions in music, *i.e.* of the right articulation of the musical thoughts, or of phrasing.

Diatessaron, Greek name for the fourth.

Diatonic (Gr.) is the name given to a succession of notes in which whole tones predominate, in contradistinction to chromatic and enharmonic. The ancient diatonic tetrachord (*e, f, g, a*) consisted of a semitone and two whole tones; the chromatic (*e, f, f \sharp , a*) of two half-tones and a minor third; and the enharmonic (*e, e \sharp , f, a*) of two quarter-tones and a major third. In our modern system of sounds, the term D. is connected with the *fundamental scale*, *i.e.* the whole-tone or semitone progression from one degree of the fundamental scale to the next, whether by means of a \sharp , \flat , \times , $\flat\flat$, or not, are called diatonic. The passings from one tone to another on the same degree of the scale, and differing by a \sharp , \flat , etc., are chromatic; tones, finally, are enharmonic which are derived from two tones of the fundamental scale near to one another, or at the distance of a third, which differ only slightly in pitch, and which, in the system of equal temperament of twelve degrees, are identical.



Diatonic. Chromatic. Enharmonic.

Diaulos, double *aulos* (q.v.), two flute pipes meeting at a sharp angle, and blown by means of a common mouthpiece. This is all that is known about them.

Diazeuxis (Gr.), in the Greek system the separation of two tetrachords by the interval of a tone.

Dibdin, Charles, b. March 15, 1745, Southampton, d. July 25, 1814, London. He was first an opera singer at Covent Garden and Drury Lane, and composed, later on, a large number of operettas and other dramatic works, mostly of a lively character; of the greater number he was also the librettist. A projected tour to India led him to travel through England, giving concerts to raise the necessary funds; the impressions of this tour he recorded in the book, "The Musical Tour of Mr. Dibdin" (1788). However, in the end, he completely gave up the Indian journey. In 1796 he built a little theatre of his own in Leicester Place, which he sold in 1805. In his latter days he opened a music school, but the speculation failed, and he became bankrupt. A subscription

was made for him, with part of which an annuity was bought, and, subsequently, his pension of £200 from the Government was restored to him. He wrote a number of "Table-entertainments" (solo vocal scenas), an elementary Method ("Musical Epitomised"), and a "History of the English Stage" (1795, five vols.).

Dichord, (1) a two-stringed instrument. (2) An instrument the strings of which are tuned in pairs.

Dictionaries, Musical. Works of this class consist of (1), explanations of technical expressions commonly used in music, descriptions of instruments, and presentation of the rules of musical composition in more or less condensed form (*technological* D.); or (2), biographies of musicians in alphabetical order (*biographical* and *bibliographical* D.); or, finally (3), a combination of both kinds (*universal* dictionaries of music, musical encyclopædia). The oldest musical D. were of the first kind: Tinctoris' "Terminorum Musicæ Diffinitorium" (1474); Janowka's "Clavis ad Thesaurum magnæ Artis Musicæ" (1701); Brossard's "Dictionnaire de Musique" (1703); Grassineau's "Musical Dictionary" (1740); Rousseau's "Dictionnaire de Musique" (1767); and of more recent ones, especially Koch's "Musikalisches Lexikon" (1802; 2nd edit., by Arrey v. Dommer, 1865). Of *biographical* D. there are: Gerber's "Historisch biographisches Lexikon der Tonkünstler" (1790-92, two vols.), "Neues historisch-biographisches Lexikon der Tonkünstler" (1812-13, four vols.); the "Dictionnaire Historique des Musiciens," by Choron and Fayolle (1810 and 1811), and Fétis' "Biographie Universelle des Musiciens" (1835-44; 2nd ed., 1860-65, eight vols.; supplement by Pougin, 1878-81, two vols.). The oldest dictionary of the mixed kind is Walther's "Musikalisches Lexikon" (1732), followed by Lichtenthal's "Dizionario e Bibliografia della Musica" (1826, four vols.); Castil-Blaze's "Dictionnaire de Musique Moderne" (1821); Schilling's "Universalexikon der Tonkunst" (1835-42, seven vols.); Gathy's "Musikalisches Konversationslexikon" (1835; 3rd edit. 1873); the "Dictionnaire de Musique" of the brothers Escudier (1844); Gassner's "Universalexikon der Tonkunst" (1845); the "Neues Universalexikon der Tonkunst," by Schladebach (continued by Bernsdorf, 1856-61; three vols. and supplement); Mendel's "Musikalisches Konversationslexikon" (continued by Reissmann; 1870-79, eleven vols. and supplement); Aug. Reissmann's "Handlexikon der Tonkunst" (1882), and the present Riemann dictionary (3rd German edition 1887, 4th ed. 1893; English ed. do). Of English dictionaries may be named: "Dictionary of Musicians" (two vols., 1822-27); Sir George Grove's excellent "Dictionary of Music and Musicians" (1879-90, four vols.; also appendix and index), and Brown's "Biographical Dictionary of Musicians" (1886).

Diderot, Denis, the chief editor of, and most diligent contributor to the celebrated "Encyclopédie" (1751-65), b. Oct. 5, 1713, Langres, d. July 30, 1784, Paris. He wrote, among other things, "Principes d'Acoustique" (1748), and "Mémoires sur Différents Sujets de Mathématique" (1748).

Didymos, Greek grammarian, b. 63 B.C., Alexandria, wrote, in addition to many essays on subjects not relating to music, a work on harmony, which is only known to us by the epitome of Porphyry, and by quotations in Ptolemy. The divisions of the tetrachord according to D. are:

$$\begin{array}{l} \text{diatonic} \quad \frac{16}{15} \cdot \frac{10}{9} \cdot \frac{9}{8} \quad (\text{for ex. } \text{---} \underline{b} \text{ c } \underline{d} \text{ e}); \\ \text{chromatic} \quad \frac{16}{15} \cdot \frac{25}{24} \cdot \frac{6}{5} \quad (\text{for ex. } \text{---} \underline{b} \text{ c } \underline{= \sharp} \text{ e}); \\ \text{enharmonic} \quad \frac{32}{31} \cdot \frac{31}{30} \cdot \frac{5}{4} \quad (\text{for ex. } \text{---} \underline{b} \text{ x c } \underline{e}). \end{array}$$

(Cf. the tables under TONE, DETERMINATION OF.) It almost seems as if D. grasped the meaning of the third 5 : 4, as he adheres to it in all three genera (c e). The difference between the major and minor whole tone ($\frac{9}{8} : \frac{10}{9}$) is rightly called after him, the comma of Didymus; also the *comma syntonium* (81 : 80).

Dienel, Otto, b. Jan. 11, 1839, Tiefenfurth (Silesia), pupil of the Görlitz Gymnasium, of the seminary at Bunzlau, and of the Royal Institute for Church Music, and of the Royal Akademie at Berlin (1863). He was a performer on the organ, organist of the "Marienkirche," and teacher of music at the seminary, Berlin; and, since 1881, he is Royal "Musikdirektor."

Diener, Franz, distinguished opera singer (dramatic tenor), b. Feb. 19, 1849, Dessau, d. there May 15, 1879; he was at first violinist in the Dessau court orchestra, and, later on, at the Luisenstadt Theatre, Berlin, where he also made his *début* as a singer. D. was likewise engaged as principal tenor at Cologne (1872-73), Berlin, Nuremberg, again at Cologne (1876), Hamburg, Dresden (1878).

Diés, Albert K., landscape-painter, b. 1755, Hanover, d. Dec. 28, 1822, Vienna; he was the author of the earliest biography of Haydn: "Biographie Haydns nach mündlichen Erzählungen" (Vienna, 1810).

Dies Irae (Lat.), the sequence (q.v.) of the *Missa pro defunctis*, of which the author is unknown. It forms the second section of the Requiem, and gives to the composer a grand opportunity for tone-painting. (See the powerful D. I. in Berlioz's Requiem.)

Diesis (Gr.; Ital. *Diesi*; Fr. *Dièse*, *Dièze*), a term for a sharp (\sharp). Pythagoras named the excess of a fourth over two whole tones a D.,

i.e. the Pythagorean semitone 256 : 243, afterwards named Limma; and this name was given to the *pykna* (small intervals) of the enharmonic genus. The 15th century, with its *renaissance* efforts, put life again into the ancient, and long extinct theory of music, and in its own peculiar way. The D. was revived as a quarter-tone, and an attempt was made—by means of it—to discover the secret of the wonderful effect of ancient music, by the introduction of various differences of pitch into instruments constructed with special keys for the quarter-tones, etc. When the illusion had passed away, the name D. remained to express the \sharp . It is, however, false to suppose that the \sharp dates from this period. The \sharp with its present form and meaning is already to be met with in the 13th century; it was called, however, *B quadratum*, whether it revoked a preceding \flat , or raised a natural note. In the 15th century the term D. was only used for the \sharp as a sign for raising pitch: the \sharp as a sign of revocation (\natural) retained the name *b quadratum* (Ger. *quadrat*, Fr. *bécarre*). The strict difference of shape for the two meanings is not yet two hundred years old.

Dieter (Dieter), Christian Ludwig, violinist, b. June 13, 1757, Ludwigsburg, d. 1822, as chamber musician at Stuttgart, for which town he wrote the *vaudevilles*:—*Der Schulze im Dorf*; *Der Irrwisch*; *Das Fretschessen*; *Der Rekrutenaushub*; *Glücklich zusammengelogen*; *Die Dorfdeputierten*; *Der Luftballon*; *Elisinde*; and the comic operas *Belmont und Konstanze*; *Des Teufels Lustschloss*; and the grand opera, *Laura Rosetti*. His concertos for violin, horn, flute, oboe, and bassoon, violin solos, concertantes for flutes, for oboes, etc., remained in manuscript.

Dietger. (See THEOGERUS.)

Dietrich, (1) Sixtus (also Dieterich, Xistus Theodoricus), German contrapuntist of the 16th century, said to have been born between 1490 and 1495 at Augsburg, spent his youth at Freiburg (Breisgau), went in 1517 to Strassburg in the service of the Rudolffinger house, and in 1518 was appointed schoolmaster at Constance. D. had a deeply sensitive musical nature, but, not having made a professional study of music, the higher musical appointments of that time were closed to him. At a later period, when he was in more comfortable circumstances, he went to Wittenberg and attended the lectures there (1540). It was not, however, for this reason that he gave up his appointment at Constance, but, as he wrote, as early as 1540, to Ambrose Amerbach at Basle, principally because he suffered from gout; and, for the same reason also, during the siege of Constance by Charles V., was conveyed to St. Gallen, where he died Oct. 21 of the same year. Of his works in separate editions there are only known up to the present one book of magnificats (1535), a collection of antiphons, à 4 (1541), and a large

collection of antiphons, à 4 (1545). Single motets, songs, etc., are to be found in different collections printed in Germany between 1538 and 1545.—(2) Albert Hermann, noteworthy composer of our time, b. Aug. 28, 1829, in the forester's house at Golk, near Meissen, the son of a chief forester; he attended the "Kreuzschule," Dresden, and received there the best theoretical teaching from Julius Otto, continued his musical studies (1847-51) under Rietz and Moscheles, and, at the same time, attended the University. In 1851 he went to Robert Schumann at Düsseldorf, and stayed with him as a faithful pupil until the outbreak of the composer's mental malady (1854). From 1855 he held the post of conductor of the subscription concerts at Bonn (from 1859, that of town musical director), until, in 1861, he was called to his present appointment of court capellmeister at Oldenburg. D. is a thoughtful composer, and certainly one of the most distinguished of Schumann's pupils. His symphony in D minor, Op. 20, is a widely known, and much admired work; his overture, "Normanenfahrt," the choral works with orchestra, "Morgenhymne," "Rheinmorgen," and "Altchristlicher Bittgesang" have won considerable success; and the same may also be said with regard to his violin concerto, 'cello concerto, his piano trios, 'cello sonata, his pf. duet sonata, his romance for horn with orchestra, besides songs, duets, choruses, pf. pieces, too numerous to mention. His three-act opera, *Robin Hood*, was brought out with success at Frankfurt in 1879.

Dietter. (See DIETER.)

Dieupart, Charles, French clavier player and composer; he went in 1707 to London, officiated under Handel as cembalist at the opera, and died 1740 in needy circumstances. Of his compositions have been preserved, "Six Suites de Clavecin . . . mises en Concert pour un Violon et une Flûte, avec Basse de Viole et un Archiluth," and other clavier suites.

Diez, Sophie, née Hartmann, excellent stage singer (soprano), b. Sept. 1, 1820, Munich, d. there May 3, 1887, pupil of Fr. Lachner; she was engaged at the Munich court opera, 1837-78. In 1841 she married the tenor singer, Friedrich D. (1837-49 at the Munich court theatre), and retired from the stage in 1878.

Diäzeugmenon. (See GREEK MUSIC (1).)

Differentiæ tonorum (Lat.; Ger. *Differenzen*), term given in the Gregorian Psalm-singing of the Middle Ages to the different possible cadences (now called Finals) of the *Secutorum Amen* (EVOVAE), of which each psalm-tone had, and to a certain extent still has, several; they formed a link to the antiphon which followed.

Difficile (Ital. and Fr.), difficult.

Dilettante, a lover, and admirer of one of the

fine arts. One who more or less occupies himself with an art, but does not follow it either professionally or seriously.

Dilliger, Johann, b. 1590, at Eisfeld, d. 1647, deacon at Coburg; he published (1612-42) sacred compositions ("Prodomi Triciniumum Sacrorum"; "Medulla ex Psalmo LXVIII. deprompta et harmonica, 6 voc.;" "Exercitatio Musica I., continens XIII. Selectissimos Centus Musicos variorum Autorum cum Basso Generali;" "Trauerlied auf den Tod eines Kindes," à 4; "Gespräch Dr. Luthers und eines kranken Studiosi," à 4; "Musica Votiva;" "Musica Christiana Cordialis Domestica;" "Musica Concertativa," or "Schatzkammerlein neuer Geistlicher auserlesener Konzerte;" "Jeremias Pœnitentiarius," etc.).

Diludium (Lat.), interlude.

Diluendo (Ital.), dying away, same as *morendo*.

Diminished intervals (q.v.) are those which are smaller than minor or perfect ones, by a chromatic semitone. By inversion, diminished intervals become augmented.

Diminuendo (Ital.), abbr. *dim.*, *dimin.*, diminishing in loudness; becoming weaker.

Diminution, in mensural music, was a shortening of the note value, and, as a rule, by one half. The oldest sign for diminution is a vertical stroke through the time-signature, (C), (C); it had somewhat of the meaning of our *Allievo*, i.e. it indicated lively time. We still have the sign (C) with similar meaning. (See ALLABREVE TIME.) The D., instead of being indicated by the stroke (which was also called *medium*, *per medium*, *medietas*), was often marked by the figure 2 or 3 after the time-signature, O₂, O₃, and also by $\frac{2}{3}$ or $\frac{3}{2}$, $\frac{3}{4}$, $\frac{4}{3}$ in the middle of a piece of music; in that case, however, it was not called D., but *Proportion* (q.v.). D. was revoked by the sign of the *integer valor*, the ordinary note-value (C, O); but the sign for proportion, on the other hand, was revoked by inversion, $\frac{3}{2}$, $\frac{2}{3}$, etc.

Dingelstedt, Jenny, née Lutzer, became the wife of the poet, Franz D. (1843), b. March 4, 1816, Prague, d. Oct. 3, 1877, Vienna; she was a famous opera singer (soprano) at Prague (1832) and Vienna (until 1845).

Dionysia, Rural, were Roman festivals at which boys and youths performed mimic dances.

Dioxia, a somewhat rare Greek term, instead of *Diapente*, for the fifth.

Diritta or *dritta* (*mano*), Ital. for right hand.

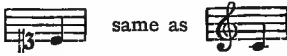
Diruta, (1) Girolamo, b. about 1560, Perugia, studied under Claudio Merulo, who was proud of his pupil (see the preface to his "Canzoni a la Francese in Tavolatura," 1598). About 1580, D. was lay brother at Correggio (Minorite), 1593 organist at Gebbio (Papal States), where he remained until 1609, then organist of the cathedral of Chioggia (the year of his death is

unknown). He published a highly-interesting work—"Il Transilvano" (dedicated to Sigismondo Batori, Prince of Transylvania); "O dialogo sopra il vero modo di sonar organie stromenti da penna" (1st part, 1593, 2nd ed., 1612; 2nd part, 1609, 2nd ed., 1622, with the separate title, "Sopra il vero modo di intavolare chiaschedun canto").—(2) Agostino, also b. at Perugia, Augustine monk, maestro at Asola, was afterwards engaged in a similar capacity to his own order at Rome, finally chorus director of the same order at Perugia; he composed masses, litanies, vespers, psalms, and "Poesie Heroiche" (printed 1622-47).

Di salto (Ital.), by leaps or skips.

Discant, soprano; in old German organs a term for stops extending through only the upper half of the keyboard; for example, if the oboe is a discant stop, the bassoon generally forms the bass (the lower half). As a prefix to the names of instruments (Discantposaune, Discantpommer, etc.), the term indicates a high register.

Discant Clef, the name given to the C-clef on the lowest line of the stave.



Discant-Stimmen (Ger.), or **Discant-Register** (Ger.), the organ stops which comprise only the treble, not the bass notes. They are also called *Halbe-stimmen*, half-stops. (See *DISCANT*.)

Discantus, (1) soprano, *Cantus* (Fr. *Dessus*).—(2) The French "Déchant," the polyphony of the 12th century—as opposed to the usual parallel motion of the *Organum* (q.v.)—based on the principle of contrary motion, and strictly carried out. From the amalgamation of these two opposite styles of writing real counterpoint was evolved. At the beginning, D. was throughout in two parts. Over against the melody of the *Cantus planus*, note against note, was set a different and higher (!) melody—one not noted down, but improvised by the singers (*contrapunto alla mente, chant sur le livre*). Later on discant was in two or three parts, and then it became indispensable to work it out by writing, so as to prevent hopeless confusion. According to the oldest *Regula discantandi*, the octave, fifth, and unison were the only intervals allowed.

Discord, (1) A dissonant interval; an interval that does not satisfy the ear but causes unrest. The opposite of a *discord* is a *concord*.—(2) A chord which contains one or more dissonant intervals, and which, on account of its unsatisfying and disquieting effect, requires to be resolved into a consonant chord.

Discordance (Lat. *Discordantia*), musical inconsistency, impossible (incomprehensible) combination of tones.

Discreto (Ital.), discreet, in a discreet manner.

Disdiapason, interval of two octaves.

Disharmonie, dissonance.

Disis (Ger.), \sharp double-sharp; \natural doubly raised by a \times .

Disperato (Ital.), desperate, hopeless.

Disposition of an Organ is really the estimate of cost before building; likewise the designation of stops, number of key-boards, mechanism, bellows, etc., which the organ is to have; but, in organs already built, the term is used for a summary description of the work—viz., number of stops, couplers, draw-stop action, etc.

Dissonance (Lat. *Dissonantia*), interference with the uniform conception (consonance) of the tones belonging to one clang, by one or more tones which are representative of another clang. *Musically* speaking, there are not really dissonant intervals, but only dissonant notes. Which note is dissonant in an interval physically (acoustically) dissonant, depends on the clang to which that interval has to be referred (in τ : d , as c major chord, d is the dissonant note; as G major, the note c). But, musically, even acoustic consonances can be dissonant (for example, in c : g as $A\flat$ chord, g is a suspension). It is important to notice that the clang represented by the dissonant notes is not at once fully perceived, but only becomes clear by the progression; so that it seems justifiable to set out all dissonant chords in relation to one ruling clang. The most important *dissonant chords* are as follows:—I. Those consisting of four notes (1) the major chord with minor seventh (dominant seventh chord), the most important and frequent of all dissonances, for example, $g:b:d:f$.

(2) The minor chord with minor under-seventh (chord of seventh of the second degree of the minor key), for example, $b:\underline{d}:f:a$, next to the

chord of dominant seventh, the most important dissonance, and its exact counterpart. (3) The major chord with major sixth, for example, $f:a:c:d$. Identical in its composition with

(3), but different in conception (and in music everything depends upon this), is (4), the minor chord with major under-sixth, for example, $c:d:f:a$.

(5) The major chord with major seventh, for example, $c:e:g:b$, from which (6)

the minor chord with major under-seventh, for example, $c:e:g:b$, only differs in conception.

(7) The major chord with minor sixth, likewise major under-third, for example, $c:e:g:A\flat$.

(8) The minor chord with minor under-sixth, for example, $c\sharp:\underline{d}:f:a$. All these eight four-

note dissonant chords arise from a note being added to a major or minor chord, disturbing the consonance of the same. The first two kinds frequently occur in an elliptical manner; in (1), for instance, the principal note of the major

chord is omitted ($[g] \bar{b} : \bar{d} : f$), and in (2), the upper note of the minor chord (the actual principal note of minor chord, *cf.* CLANG), for example, $\bar{b} : \bar{d} : f : (a)$; in both cases there

remains the so-called *diminished triad*.—II. Dissonant chords of quite a different kind arise when a note of a major or minor chord is left out, and another neighbouring note is taken in its place: these are the so-called chords of suspension—(1) when, instead of the principal note, the second is introduced, for example, $\bar{d} : e : g$ in place of $c : e : g$; (2) when the second takes the place of the third, for example, $c : \bar{d} : g$; (3) when the fourth takes the place of the third, for example, $c : f : g$; (4) when the fourth takes the place of the fifth, for example, $c : e : f$ (the same formations are also possible for the minor chord). In place of the major second and perfect fourth, the minor, or augmented second and the augmented fourth, can be employed as suspensions; also the minor or major sixth can represent the fifth, so that for the chord of c major the following formations arise: $\bar{d} \flat : e : g$, $c : \bar{d} \sharp : g$, $c : e : f \sharp$, $c : e : a \flat$; $c : e : a$. Interesting formations are obtained by the introduction of such suspensions into the chords of 1 to 3 under Section I.



The combination of the suspension of the fourth with that of the sixth results in the chord of six-four (q.v.).—III. Other dissonant forms arise from the raising or lowering of the fifth of the major chord, likewise of the fundamental note of the minor chord, viz., the *augmented triads* ($c : e : g \sharp$, likewise $\bar{b} a : c : e$) which generally appear in a position indicating the interval of the augmented sixth ($\bar{b} g : c : e$, likewise $c : e : a \sharp$). Also in the major and minor chords with seventh (I., 1 and 2) these chromatic changes frequently appear ($\bar{b} \flat : c : e : g \sharp$; $\bar{b} a : c : e : f \sharp$; $\bar{b} g : \bar{b} \flat : c : e$; $c : e : f \sharp : a \sharp$).—Chords of this kind are named *altered chords*.—IV. The chords of the ninth are dissonant chords composed of five notes, especially the major chord, with minor seventh and major or minor ninth—for instance, $\bar{g} : \bar{b} : \bar{d} : f : a \flat$, or $\bar{g} : \bar{b} : \bar{d} : f : a$; both also with omission

of the fundamental note, whereby the first becomes the chord known in figured bass as the chord of diminished seventh. If the minor tenth be suspended over the minor ninth, a formation occurs containing the in-

terval of the diminished octave, ($\bar{g} : \bar{b} : \bar{d} : f : \bar{b} \flat$). It is seldom necessary to consider the chord of diminished seventh as derived from the minor

chord, *i.e.* $\bar{d} \sharp : f \sharp : a : c : (e)$. According to the definition given above, it is easy in all these formations to see which are the dissonant notes. By thus distinguishing dissonant (contradictory to a clang, disturbing to its consonance) notes in place of the old system of intervals and chords, a much clearer view of chords is obtained. *Every note is dissonant which is not a fundamental note (unchanged), neither third nor fifth of the major or minor chord forming the essential elements of a clang.* There is one rather complicated case, viz., that of the organ-point—*i.e.* the holding out of the note of a harmony in which it is an essential note of the chord (especially the fundamental note) through foreign harmonies, to a new harmony, to which again it belongs as a chord note. This consists, so to speak, in holding fast to a harmony (avoiding absolute dissonance), and bringing it into association alternately with other related and complete harmonies. It is therefore a simultaneous presentation of two harmonies, one of which, however (the one represented by the held note), is the ruling one; and it affords an illustration of a compound conception of tonality. (*cf.* RESOLUTION.)

Distinctio (Lat.) (1) is a term used for the breaks in Gregorian song answering to interpolation, which, as a rule, are made prominent by a longer group of neumæ; in the older neume notation of the Graduals a psalm verse generally shows three *distinctions*, for example: *Domine—libera animam meam—a labiis iniquis—et a lingua dolosa.* At the present day, on the contrary, the verse is sung in one breath to the middle cadence (mediatio), and, thence, straight to the closing cadence.—(2) The same as DIFFERENTIÆ TONORUM.

Distinto (Ital.), distinct, clear.

Distonare, or *Stonare* (Ital.), to sing or play out of tune.

Dithyrambus (Gr.), a hymn in honour of Bacchus.

Ditonus, the Greek name for the major third.

Ditson, Oliver, b. Oct. 30, 1811, d. Dec. 21, 1888, the founder of the oldest and most important music-publishing firm in America. The head-quarters of the firm (the catalogue of which contains 50,000 musical works and 2,000 books) are at Boston, with branches at New York and Philadelphia.

Ditters (von Dittersdorf), Karl, celebrated composer, b. Nov. 2, 1739, Vienna, d. Oct. 31,

1799, at Castle Rothlhotta, near Neuhaus. While yet a boy he received good instruction on the violin, and played in the orchestra of the Benedictine Church; he then became page to the master-general of the ordnance, Prince Joseph von Hildburghausen, who provided entirely for his training, and in 1760 procured for him a situation in the court orchestra. After many years of activity, D. became capellmeister to the Bishop of Grosswardein (Hungary), as successor to Michael Haydn. Industry in composition was the order of the day there, and D. wrote a large quantity of orchestral and chamber music, likewise several oratorios. When, in 1769, the bishop dissolved his band, D. journeyed for a short time, and then received an appointment from Count Schaffgotsch, Prince-Bishop of Breslau; in addition to the post of band leader, he also occupied that of ranger to Neisse's princely domain, and rose in 1773 to the position of captain-general of the Freienwalde province. In 1770 D. received the order of the Golden Spur from the Pope, and in 1773, also through the medium of the Graf von Schaffgotsch, letters of nobility from the Emperor (henceforth D. von Dittersdorf). D. had a small theatre erected at Johannsberg, for which he composed industriously, yet without neglecting oratorio, orchestral, or chamber music. His most celebrated works, however, were written during occasional sojourns in Vienna (1770, 1776, 1786), namely, the oratorios *Esther*, *Isaac*, and *Hiob*, as well as the comic operas, *Doktor und Apotheker* (1786); *Betru durch Aberglauben*; *Liebe im Narrenhaus*; *Hieronymus Knicker*; and *Rothkäppchen*. He fell into distress on the death of the Prince-Bishop (1795), but found shelter with Ignaz von Stillfried, at whose castle, Rothlhotta, he died. D.'s operas were thrown into the shade at Vienna by those of Mozart, especially after the death of the latter, yet his *Doktor und Apotheker* has survived up to the present; healthy humour, fresh and natural invention, and a correct and flowing style are the characteristics of his music. Besides twenty-eight operas, several oratorios and cantatas, D. wrote a "Concerto Grosso," for eleven (concertante) instruments and orchestra; fifteen orchestral symphonies on Ovid's "Metamorphoses" (1785), forty-one unpublished symphonies, twelve violin concertos, six quartets for strings, twelve divertissements for two violins and cello, twelve piano-forte duet-sonatas, etc., as well as the treatises: "Brief über die Grenzen des Komischen und Heroischen in der Musik;" "Brief über die Behandlung Italienischer Texte bei der Komposition," etc. (in the *Leipziger Allgemeine Musikalische Zeitung*, 1799); and, finally, his autobiography (published in 1801 by Spazier).

Div. (See **DIVISI**.)

Divertimento (Ital.; Fr. *Divertissement*, "entertainment"), (1) a term formerly used (more

especially in France) for the dances interpolated into operas.—(2) A somewhat loose combination of several pieces of chamber music, similar to the *Suite* or *Sonata*; the D. generally has five, six, or even more movements. There are divertimenti for wind instruments, for wind and strings, for pianoforte with other instruments, and for pianoforte alone. From the older concerto the D. is distinguished by greater simplicity of structure and part-writing, and by shorter length.—(3) In the sense of Potpourri.—(4) A free episode in a fugue. (See **ANDAMENTO**.)

Divisi (Ital. abbr. *div.*, "divided"), a term used in orchestral parts of stringed instruments in passages where there are two or more parts; it indicates that they are not to be played by double-stopping, but to be divided between the instruments.

Divisio modi (Lat.) = *Punctum divisionis*. (See **POINT**.)

Division, (1) a variation of a simple theme.—(2) A long note divided into short notes. A series of notes forming a chain of sounds, and, in vocal music, sung to one syllable. To run a *division* is to execute such a series of notes.

Divitis, Antonius (Antoine le Riche), chapel singer to Louis XII., and about the time of the death of the latter (1515), one of the most celebrated French contrapuntists of that period. A few motets and chansons of his have been preserved in collections ("Motetti de la Corona," 1514; also in publications of Attaignant, Petrejus, Rhaw, and Duchemin up to 1551), a manuscript mass at Cambrai, and a Credo and a *Salve Regina* à 5 at Munich.

Divoto, *divotamente*, in a devout, religious manner.

D'Ivry. (See **IVRY**.)

Dizi, François Joseph, excellent performer on the harp (self-taught), b. Jan. 14, 1780, Namur. He came, at the age of sixteen, to London, but on the way hither, while in a Dutch harbour, jumped overboard to save a drowning man; as he himself could not swim, he had, in his turn, to be rescued. The ship sailed away with his harp and all his other possessions. His effects were not recovered, but D. came to London, and to Erard, who gave him a harp, introduced him to pupils; and he soon gained great renown. He also made ingenious improvements in the mechanism of the harp, invented the perpendicular harp, and established, with Pleyel, a harp factory at Paris, which, however, did not prosper; shortly after his arrival in Paris he became harp teacher to the royal princesses. The year of his death is not known (1840?). D. composed a great deal for the harp (romances, variations, etc.).

Dlabacz, Gottfried Johann, b. about 1760, Böhmisch-Brod, d. Jan. 4, 1820, Prague, as chorus-master and librarian of the Premonstratensian convent there; he published

"Allgemeines historisches Künstlerlexikon für Böhmen" (1815-18, three vols.), and also wrote several treatises for Rieger's "Statistics of Bohemia, etc."

D-major chord = *d, f♯, a*; *D-major* key, with signature of 2 sharps. (Cf. KEY.)

D-minor chord = *d, f, a*; *D-minor* key, with signature of one flat. (Cf. KEY.)

Do was the later Italian solmisation name, in place of *ut*, for our *c*. It is said to have been first used by Bononcini ("Musico Pratico," 1673).

Dobrzynski, Ignaz Felix, distinguished Polish pianist, b. Feb. 25, 1807, Romanoff, Volhynia, d. Oct. 18, 1867, Warsaw, where his father was maitre de chapelle to Prince Ilinski; he received his first training from his father, but, after the removal of the latter to Warsaw, from Elsner, as fellow pupil with Chopin, with whom he became united in ties of the closest friendship. D. made several concert trips to Germany, and at Dresden, Berlin, and Leipzig met with a very favourable reception. His compositions are well worthy of notice, and ought not to be neglected; they consist of a symphony, a sextet for strings, two quintets and two quartets for strings, a trio for strings, a violin sonata, noturno for pf. and 'cello. D. also wrote an opera (*Die Fribustier*, Warsaw, 1861). His wife, Johanna, née Miller, was a gifted singer, but only appeared at intervals; she was chiefly engaged as teacher in the Warsaw theatre school.

Doctor of Music, the academical degree of *Dr. Mus.* exists only in Great Britain, and only the Universities of Oxford, Cambridge, London, Dublin, and St. Andrews have the power to confer it; a like power, curiously, vests in the Archbishop of Canterbury. As a rule, the Doctor's degree is preceded by that of *Bachelor*. Famous Oxford doctors of music were and are: John Bull, Arne, Burney, Callcott, Haydn, Crotch, Wesley, Bishop, Parry; and of Cambridge: Greene, Boyce, Cooke, Bennett, Macfarren, Sullivan, Stanford, Joachim, Brahms, Dvořák, Boito, Tschaiikowsky, and Saint-Saëns. For the *Mus. Doc.* degree, an exercise in eight parts, with fugue, and accompaniment for full orchestra, must be sent in before the *viuà voce* examination is held. The Archbishop of Canterbury simply grants the degree by diploma. The title of Doctor, obtained by musicians in Germany, is, for the most part, that of *Dr. Phil.*; but in the great body of the faculty of philosophy music has found a small corner. To pass in it an essay on history, theory, or acoustics must be written; and the examiners lay emphasis on the sciences (philosophy, physics, literature, etc.) related to music. The title of *Dr. Phil. honoris causa* is bestowed on musicians of eminence.

Dodecuplet, a group of notes formed by the

division of a bar, or part of a bar, into twelve portions of equal length.

Döhler, Theodor, pianist, b. April 20, 1814, Naples, d. Feb. 21, 1856, Florence; he was a pupil of Julius Benedict at Naples, and afterwards of Czerny, and of S. Sechter at Vienna, where he soon appeared as a pianist, and with great success. The following years he spent at Naples, often playing at the court. He then (1837-45) travelled through Germany, Austria, France, England, Holland, Denmark, Russia, finally settling in Petersburg, giving up concert-playing, and devoting himself entirely to composition. After the Duke of Lucca—his patron from youth—had raised him to the rank of a nobleman, he married, in 1846, a Russian countess, and then lived successively at Moscow, Paris, and, after 1848, at Florence. He suffered from a spinal disease during the last ten years of his life, which gradually became worse, and of which he died. D. was an elegant pianoforte-player, and his compositions are also elegant, but without depth (nocturnes, variations, transcriptions, fantasias, etc., for piano; and one opera [*Tancredi*, performed at Florence, 1880]).

Doigtet (Fr.), fingering.

Dolcan (Dulcan, Dulzain, Dolce), a term, in the organ, for soft flute stops, wider at the top than at the bottom (4- and 8-ft., requiring little wind); of still softer intonation is the *Dolcissimo*, 8-ft.

Dolce (Ital.); *con dolcezza*, soft, sweet; *dolcissimo*, very soft and sweet.

Dolcian (Dulcian), (1) old name for the Fagotto, or Bassoon (in the 16th and 17th centuries).—(2) In the organ, a reed-stop, of 8- or 16-ft. (FAGOTTO.)

Dolendo (Ital.); also *dolente*, plaintive, sad.

Doles, Johann Friedrich, b. April 21, 1716, Steinbach (Meiningen), d. Oct. 8, 1797, Leipzig. He was a pupil of J. S. Bach, was appointed (1744) cantor at Freiberg, in 1756, as successor to G. Harter, cantor of the Thomas Schule, Leipzig. After thirty-three years of active work in this honourable post, he took his farewell in 1789. As a composer he was lively and pleasant; his mode of writing is easy to understand; truly it strikes one as strange that D., the pupil and successor of Bach, should have pleaded for the banishment of fugue from church music (see the preface to his cantata, *Ich komme vor dein Angesicht*, dedicated to Mozart and J. G. Naumann, 1790). D. published the following works: cantatas, chorales, chorale-preludes, "Anfangsgründe zum Singen"; there remained in manuscript:—Passions, masses, a German magnificat, etc.

Dolore (Ital., "grief"); *con d., doloroso*, with an expression of grief.

Dolzföte (Ger.; Ital. *Flauto dolce*; Fr. *Flûte douce*), (1) an obsolete kind of cross-flute, with a plugged mouthpiece.—(2) In the organ, an open flute stop of somewhat narrow measure.

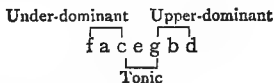
Dom Bedos. (*See* BEDOS DES CELLES.)

Domchor (Ger.), cathedral choir, body of singers in a cathedral.

Dominant (*Upper-dominant*) is the name of the fifth degree of the scale; *Under-dominant* is the name of the note lying under the D. These terms were determined purely by the position of the notes in the scale. In the key of c major—

a	is called	<i>Superdominant.</i>
g	" "	<i>Dominant.</i>
f	" "	<i>Subdominant.</i>
e	" "	<i>Mediant.</i>
d	" "	<i>Submediant or Supertonic.</i>
c	" "	<i>Tonic.</i>
b	" "	<i>Subsemitonium.</i>

In recent systems, however, the harmonic relationship is taken into account; G major is the clang of the upper fifth, F major that of the lower fifth of the tonic; while the remaining notes form part of these three chords:



(*Cf.* MAJOR AND MINOR KEYS.)

Dominicetti, Cesare, b. July 12, 1821, Desenzano, Lake Garda, d. June 20, 1888, Sesto di Monza, Italian opera composer (*I Begli usi di Città*, 1841; *Due Mogli in Una*, 1853; *La Maschera*, 1854; *Morovico*, 1873; *Il Lago dalle Fate*, 1878; *L'Ereditaria*, 1881).

Dommer, Arrey von, b. Feb. 9, 1828, Danzig, was destined for a theologian, and attended the Gymnasium there; but in 1851 he went to Leipzig in order to devote himself to music, and studied composition under Richter and Lobe, and organ-playing under Schellenberg. From 1854 he studied literature for several years at the University there. After he had spent some years as a music-teacher in Leipzig, and drawn attention to himself by his literary activity, he removed (1863) to Hamburg, gave lectures, was for seven years musical critic to the *Correspondent*, from 1873-89, secretary of the city of Hamburg library; after that he retired from public life. Dommer's principal works are: "Elemente der Musik" (1862); "Musikalisches Lexikon" (1865, based on Koch's work; an exceedingly good book); "Handbuch der Musikgeschichte" (1867; 2nd edition 1878), likewise an excellent work touching on matters of recent investigation. D. has also published a psalm *a cappella* (à 8), and arranged, in four parts, melodies by Joh. Wolfig. Franck.

Donati, (1) Baldassarro, Italian contrapunctist of the 16th century; about 1562, maestro of the "small choir" of St. Mark's, Venice, which had been established during the last years of Willaert for his relief (the singers for

the great choir were trained in it); and later on, after Zarlino had been appointed (1565), and the small choir disbanded, he again became simply a singer in the choir. But after Zarlino's death (1590), he was appointed his successor, as principal maestro, and died at Venice in 1603. He was one of the most distinguished composers of madrigals and motets of his time. Of his works have been preserved, "Canzonetti Villanesche alla Napoletana (1551 and 1555), several books of madrigals, à 4, 5, and 6 (1559-68), and a book of motets, à 5-8 (1569).—(2) Ignazio, b. Casalmaggiore, near Cremona, church maestro at Ferrara, and at Casalmaggiore, also, from 1633, of Milan Cathedral. He published a book of motets à 1-5 (1612), two books of "Concerti Ecclesiastici," à 2-5 (1617, 1619); two books of masses à 4-6 (1618), "Le Fanfalage" (madrigals à 3-5), two books of "Motetti Concertati" à 5-6 (1626, 1627), a book of "Motetti a Voce Sola," with continuo (1628), and "Salmi Bosarecci à 6" (1629).

Doni, (1) Antonio Francesco, b. 1519, Florence, d. Sept. 1574, Monselice, near Padua. He entered at an early age into the Servite monastery of his native town, but left it in 1539, and led a wandering life. Besides many non-musical essays, he wrote a "Dialogue on Music" (Lat. 1534; Ital. 1541 and 1544). His "Libreria" (1550, 1551, and 1560) is, for the historian, a valuable catalogue of the works of his time.—(2) Giovanni Battista, b. 1593, Florence, d. there, 1647; he gained, at Bologna and Rome, a deep knowledge of ancient literature, but was intended for the career of a lawyer. When Cardinal Corsini went as Papal Legate to Paris in 1621, D. joined him, eagerly visiting the Paris libraries; he made friends with Mersenne, and moved in the best literary circles. The death of a brother summoned him back to Florence in 1622, and, soon after, Cardinal Barberini, nephew of Urban VIII., a great amateur of music, drew him to Rome; D. also travelled with the Cardinal to Paris, Madrid, etc., and back again to Rome. In his society D. made a deep study of ancient music, which had long been one of his favourite pursuits; he also constructed a kind of double lyre, which he dedicated to the Pope (*Lyra Barberina*, Amphichord). Fresh deaths in his family called him back to Florence in 1640; this time he remained there, married, and received from Ferdinand II. of Medici a professorship of elocution. His works relating to music were: "Compendio del Trattato dei Generi e Modi della Musica, etc." (1635, epitome of a larger, unpublished work); "Annotazioni sopra il Compendio, etc." (1640, supplement to above); "De Præstantia Musicæ veteris libri tres, etc." (1647). Fétis discovered three pamphlets by D., written in French, in the Paris library. In 1773 Gori and Passeri published at Florence a description of the *Lyra Barberina*, and a series of small essays which

D. had left in manuscript; while many others remained unpublished.

Donizetti, Gaetano, b. Nov. 29, 1797, Bergamo, d. there April 8, 1848. He was first a pupil of Simon Mayer at Bergamo, and then of Pilotti and Mattei at Bologna (1815). He produced at Venice his first opera, *Enrico Conte di Borgogna* (1818), the success of which gave him great encouragement. Rossini, who at that time ruled the stage, was his model. He imitated his forms with skill and success, and a natural gift for creating melody was of service to him. From 1822 to 1836 D. wrote every year from three to four operas, and, naturally, did not trouble much about details of workmanship. With Bellini as a rival, he felt compelled sometimes to make more earnest efforts. Bellini's *Sonnambula* he answered by *Anna Bolena* at Milan in 1831; and when his *Marino Falieri* at Paris, in 1835, was outdone by Bellini's *Puritani*, he wrote—putting forth all his power—*Lucia di Lammermoor*, his best work, for Naples. The death of Bellini, which happened in the following year, left him undisputed master of the Italian stage. The success of *Lucia* procured for him the post of professor of counterpoint at the Naples Conservatorio. When, in 1839, the censorship at Naples forbade the production of his *Poliuto*, written for Adolphe Nourrit (*Polyucte*, called afterwards in Paris *Les Martyrs*), he was indignant, and travelled to Paris, where he undertook the direction of a newly established opera company in the Salle Ventadour (Théâtre de la Renaissance), and produced new works there, and also at the Grand Opéra and Opéra Comique, among which the French operas, *La Fille du Régiment* and *La Favorite*; but these operas, which afterwards became so popular, obtained, at first, only moderate success, and D. went off to Rome, Milan, and Venice, and for the last city wrote, in 1842, *Linda di Chamounix*, which procured for him the title of Imperial Court Composer and Maestro. During the next two years he lived alternately in Paris, Vienna, and Naples. His last work was *Catavina Cornaro*, written for Naples in 1844. On his return journey from that city to Vienna, the first symptoms of mental disorder showed themselves; and when he arrived in Paris he had a severe attack of paralysis, which totally disabled him. During his last years he was subject to fits of deep melancholy, for which no cure could be found; from 1847 he lived in his native town (Bergamo), and died there. In all, D. wrote about seventy operas (also some cantatas), of which *La Fille du Régiment* and *Lucia di Lammermoor* are still in the *répertoire* of Italian opera; while *Elisire d'Amore*, *La Favorite*, *Lucrezia Borgia*, *Linda di Chamounix*, and others, only live, through some of their favourite melodies, in *potpourris*.

Dont, Jakob, celebrated teacher of the violin, and composer, b. March 2, 1815, Vienna,

d. there Nov. 18, 1888, son of the 'cellist, Joseph Valentin D. (b. April 15, 1776, Georgethal, Bohemia, d. Dec. 14, 1833, Vienna). He studied at the Vienna Conservatorium under Böhm and Hellmesberger (senior), and became member of the orchestra of the "Hofburg" theatre (1831), and in 1834, of the court band. He wrote a large number of works for his instrument, of which the studies (published in a collection as "Gradus ad Parnassum") enjoy a high reputation. D. first taught, for a short time, at the "Akademie der Tonkunst," then at the St. Anna grammar-school, and, from 1873, at the Conservatorium.

Door, Anton, celebrated pianist, b. June 20, 1833, Vienna, pupil of Czerny and S. Sechter. He gave concerts with great success (1850) at Baden-Baden and Wiesbaden, then, with Ludwig Strauss, in Italy; he travelled from 1856 to 1857 through Scandinavia, and was appointed court pianist, and member of the Royal Academy, at Stockholm. In 1877 he made a tour with Sarasate through East Hungary, and appeared with great success at Leipzig, Berlin, Amsterdam, etc. D. also made himself known by introducing novelties (Brahms, Raff, Saint-Saëns, etc.). After teaching for ten years at the Imperial Conservatoire, Moscow, he accepted the post of professor at the "Conservatorium der Gesellschaft der Musikfreunde," Vienna (1869), which he still occupies.

Dopo (Ital.), after.

Doppelflöte (Ger., also *Dweiflöte*; Ital. *flauto doppio*), a covered organ-stop (8-ft.), with double mouth, double lips, etc., on opposite sides (behind and before) like the *Bifara* (see TREMULANT), but exactly the same height, so that the tone does not undulate, but is very full. The pipe cross-section is a rectangular figure twice as deep as it is broad. The D. was invented by Esajas Compenius (q.v.).

Doppelquintpommer. (See BASSOON.)

Doppio (Ital.), double; *d. movimento*, twice as fast; *d. valore* (*d. note*), double-note value, i.e. twice as slow. In names of instruments (*Lira d.*, etc.), *d.* indicates double size, and, therefore, lower compass (bass instruments). *Contrabasso d.*, a double-bass (q.v.) of huge dimensions, which lies an octave lower than the usual double-bass.

Doppler, (1) Albert Franz, flautist, b. Oct. 16, 1821, Lemberg, d. July 27, 1883, Baden, near Vienna. He received his musical training from his father, who was afterwards oboist at the theatre at Warsaw, and later on at Vienna, where D. soon made his *début* as flautist. After he had undertaken several concert tours with his younger brother Karl (see below), he obtained the post of principal flautist at the Pesth Theatre, for which he composed his first opera, *Benjowski* (1847); then followed in 1849 *Ilka*, *Die beiden Husaren*, also *Afanasia*, *Wanda*, and *Erzëbeth*

(jointly with his brother and Erkel). In 1858 he became first flautist and second ballet conductor at the Vienna Opera; he was promoted afterwards to the post of first ballet conductor, and, from 1865, became teacher of the flute at the Conservatorium. Besides the already named operas, he wrote, in 1870, a German opera (*Judith*) for Vienna, also overtures, ballet pieces, flute concertos, etc.—(2) Karl, brother of the former, b. 1826, Lemberg, likewise a flautist, gave concerts with his brother at Paris, Brussels, London, etc., with great success; he is musical director at the "Landestheater," Pesth, and has written, besides, several Hungarian pieces, etc., also several Hungarian operas.

Dörffel, Alfred, b. Jan. 24, 1821, Waldenburg (Saxony); he was thoroughly trained at Leipzig under G. Fink, K. G. Müller, Mendelssohn, etc. He established a valuable lending library of musical literature containing many rare old theoretical and historical works, complete collections of nearly all musical papers, and also scores of great modern orchestral works. This library passed into the hands of his son. D. succeeded K. F. Becker as custodian of the musical section of the town library (Becker's foundation). For many years he has been editor of the classical editions, remarkable for their correctness, published by Breitkopf & Härtel, and C. F. Peters. He has published a "Führer durch die musikalische Welt," thematic catalogues of the works of J. S. Bach and Schumann, a translation of Berlioz's "Treatise on Instrumentation," with appendix; also as musical critic he has won an honourable position. He wrote the festival pamphlet for the hundredth anniversary of the "Gewandhaus" Concerts. In 1885 the degree of *Dr. Phil. honoris causa* was bestowed on him by the University of Leipzig.

Dorian, the name of the first church mode of the Middle Ages—the most important, as being the one most in vogue; also the name in ancient Greece for the key held in highest honour. The Dorian key of the Greeks (*see* GREEK MUSIC), and the Church Mode named D. from about the 9th century, are, however, not identical. (Cf. CHURCH MODES.)

Döring, (1) Gottfried, b. May 9, 1801, Pomerendorf, near Elbing, d. June 20, 1869, Elbing, trained by Zelter at the Institute for Church Music in Berlin, from 1828 cantor of the "Marienkirche" at Elbing. D. wrote a "Choralkunde" (1865), also "Zur Geschichte der Musik in Preussen" (1852), and two chorale books.—(2) Karl Heinrich, pianoforte teacher, b. July 4, 1834, Dresden, pupil of the Leipzig Conservatorium (1852–55), studied privately under Hauptmann and Lobe, since 1858 teacher at the Dresden Conservatorium. D. wrote a number of excellent studies, of which Ops. 8, 24, 25, and 38, but especially the "Rhythmische Studien" (Op. 30), have been widely circulated.

Dorn, (1), Heinrich Ludwig Egmont, b. Nov. 14, 1804, Königsberg. From an early age he received a good musical education; but studied law at the same time, although he had already chosen his vocation in life. After a long tour, he settled in Berlin, and became a pupil of Ludwig Berger (pianoforte), Zelter, and Bernhard Klein. His career was that of a practical capellmeister. After occupying, for a brief period, the post of teacher of music at a musical institute at Frankfort, he went to Königsberg, in 1828, in a similar capacity: from there, in 1829, to Leipzig, and in 1832 replaced Krebs at Hamburg. But he soon went to Riga, where he accepted a post as church musical director, and, besides, was active as teacher. In 1843 he was called to Cologne as capellmeister at the Theatre, and municipal musical director. In 1845 he founded a school of music, the nucleus from which sprang (1850) the Conservatorium. He conducted the Lower Rhenish Musical Festivals from 1844 to 1847, received the title of Royal Musical Director, finally, in 1849, succeeded Nicolai as capellmeister at the Opera House, Berlin, and, later on, became member of the Academy of Arts. In 1869 he received his pension at the same time as Taubert, and the title of Professor; and from that time lived in Berlin, highly esteemed as teacher and musical critic. As a composer D. occupied an honourable position; he wrote the operas *Die Rolandsknappen* (produced at the "Königsstadt" theatre, Berlin, in 1826; his maiden attempt at the close of his studies); *Die Bettlerin* (Königsberg, 1828), *Abu Kara* (Leipzig, 1831), *Der Schöffe von Paris* and *Das Banner von England* (Riga, 1838 and 1842), *Die Nibelungen* (produced at Berlin, 1854, also at Weimar and Breslau, etc.), *Ein Tag in Russland* (1856), *Der Botenläufer von Pirna* (1865); the operetta *Gewitter bei Sonnenschein* (1869), and the ballet *Amors Macht* (Leipzig, 1830). His songs are widely known, especially the humorous ones; he also wrote pianoforte pieces, "Siegesfestklänge" for orchestra (1866), etc. He contributed excellent articles to the *Neue Berliner Musikzeitung*, and brilliant critical notices to the *Post*; also a pamphlet, "Ostrakismus, ein Gericht Scherben" (1875), etc. His autobiography ("Aus meinem Leben") appeared in six parts (1870–79). He died Jan. 10, 1892.—(2) Alexander Julius Paul, b. June 8, 1833, Riga, son of the former; he was trained exclusively by his father, was for some time private music teacher at a manor in Russian Poland; lived from 1855–65, for the sake of his health, at Cairo and Alexandria, as teacher of music, and conductor of German male choral societies; became, from 1865–68, conductor of the "Liedertafel" at Crefeld; and since 1869, he has been pianoforte teacher at the Royal High School, Berlin. More than four hundred works from his pen have appeared (operettas for female voices, pianoforte pieces, songs). Works

of greater importance (three masses for male chorus and orchestra; "Der Blumen Rache," for soli, chorus and orchestra; pianoforte pieces, etc.) are still unpublished, but have been performed.—(3) Otto, gifted composer, b. Sept. 7, 1848, Cologne, likewise son and pupil of Heinrich Dorn, attended for a while the Stern Conservatorium, and in 1873 received the first prize of the Meyerbeer scholarship. Of his compositions the following deserve mention: the overtures "Hermannsschlacht" and "Sappho," a symphony, "Prometheus;" an opera, *Afraya* (Gotha, 1891); many songs, pianoforte pieces, etc. He lives at Wiesbaden.—(4) Eduard, writer of a great number of light and popular pieces and transcriptions.

Dörner, Armin W., b. June 22, 1852, Marietta (Ohio), went in 1859 to Cincinnati; he studied from 1871-79 at Berlin (under Kullak, Bendel, Weitzmann), Stuttgart, and Paris, and was appointed teacher of the pianoforte at the newly opened college of music at Cincinnati. D. excelled especially in ensemble playing (duets, with H. G. Andrews, for two pianofortes). Of his compositions may be named the Technical Exercises.

Dornheckter, Robert, b. Nov. 4, 1839, Franzburg (Pomerania), d. 1890, Stralsund, as organist, teacher of singing at the Gymnasium, and conductor of the "Dornheckter" choral union, and royal musical director. He was a pupil of the Royal Institute for Church Music, and of Fl. Geyer and H. Ries in Berlin. He composed organ and pianoforte pieces, also songs, part-songs, etc.

Doss, Adolf von, b. Sept. 10, 1825, Pfarrkirchen (Lower Bavaria), d. Aug. 13, 1886, Rome; he studied at Munich, entered the order of the Jesuits (Nov. 11, 1843), and laboured in Bonn, Münster, Mayence, Liège, and Rome. At the age of twenty-five he wrote the opera *Baudouin du Bourg*, frequently performed in Belgium and France. His great Mass in E gained a prize from the Academy of Fine Arts at Brussels in 1876. Six operas, two operettas, eleven oratorios and cantatas, together with three symphonies, are among the musical archives of St. Servais College, Liège, some printed, some in manuscript (*Johann ohne Land*, *Das Gastmahl des Baltassar*, *Die Sündfluth*, *Die Löwengrube*, *St. Cäcilia*, *Mauritius*, *Wittekind*, *Percival*, etc.). His musical works are about 350 in number, among which there are three great collections: "Melodiæ Sacræ," Münster, 1862; "Mélodies Religieuses," and "Collection de Musique d'Église," published by L. Muraille, Liège.

Dötsch, August, talented 'cellist, pupil of De Swert, b. 1858, d. already Nov. 19, 1882, Wiesbaden.

Dotzauer, Justus Johann Friedrich, celebrated 'cellist, b. Jan. 20, 1783, Häselrieth,

near Hildburghausen, d. March 6, 1860, Dresden, pupil of Kriegck, Meiningen; from 1801-5 he was member of the court band there, studied B. Romberg's style of playing, from 1806, at Berlin, and was engaged in 1811 in the court band, Dresden. In 1821 he became first 'cellist, worked zealously there until 1852, and resided there, after receiving his pension, up to his death; his pupils were K. Schuberth, K. Drechsler, L. Dotzauer, etc. The literature of the 'cello is indebted to him for concertos, variations, duets, etc.; he also wrote symphonies, overtures, masses, an opera (*Graziosa*), and a 'cello Method.—His sons are Justus Bernhard Friedrich, b. May 12, 1808, Leipzig, d. Nov. 30, 1874, Hamburg, esteemed as a teacher of music, and Karl Ludwig (Louis), b. Dec. 7, 1811, Dresden, pupil of his father, excellent 'cellist; from 1830 he was appointed principal 'cellist in the court band at Cassel.

Douay, Georges, b. Jan. 7, 1840, Paris, composer of a large number of French operettas, for the most part in one act.

Double (Fr.), turn (q.v.).

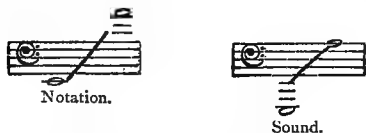
Double bar, two thick lines drawn vertically through the stave, showing the end of a part or piece.

Double-bass, (1) the largest of the *stringed instruments* in use at the present day (Ital. *contrabasso*, Fr. *contrebasse*), belongs to the violin family, and, like the violoncello, only came into existence after the violin had beaten the viol entirely off the field, *i.e.* at the commencement of the 17th century. (Cf. INSTRUMENTS, STRINGED.) The deep bass stringed instruments of the previous period—which, naturally, only disappeared gradually—were the bass viols belonging to the viol family (Bassgeige, *Archi viola da Lyra*, *viola da gamba*). In the 17th century, even the D.-B. was surpassed by the construction of gigantic instruments twice the size. The most recent experiment of that kind was the octobass of Vuillaume, produced at the Paris Exhibition of 1855, now in the museum of instruments at the Conservatoire. Originally, as to-day, the D.-B. was provided (like all instruments belonging to the family), with four strings, and these, it appears, were tuned to C, G, D, A (an octave lower than the violoncello), but sometimes it was preferred to mount it with only three strings, tuned G, D, A (Italian), or A, D, G (English). The only rational tuning at the present day is



The notes for the D.-B. are written an octave higher than the sounds. For orchestral music

the usual compass is from contra ϵ (formerly, up to about the year 1830, frequently from the contra c) to small α , — or, at most, to once accented c , thus :



Celebrated D.-B. *virtuosi* of old and modern times are—Dragonetti, Andreoli, Wach, August Müller, Bottesini. (2) Brass wind-instrument, D.-B. of the wind-band (*Bombardon*), was constructed in circular form by Cerverny (1845), and frequently imitated, (Sax-horn D. B., Helicon, Pelliton) in c , \flat , F , and $E\flat$. In 1873 Cerverny constructed a Subcontrabass going down to double contra c —(3) In the organ, a 16- or 32-ft. gamba stop, and sometimes a 16-ft. reed-stop (e.g. *Basse contre*, Paris, St. Vincent de Paul).

Double-bassoon, an instrument an octave lower in pitch than the bassoon; its compass extends from the double contra ν to the small f ; it has recently been made of brass, and named *Tritonikon*. The mode of notation (as with the double-bass) is an octave higher than the sound.

Double canon, contrapuntal combination of two canons.

Double choir is a choir divided into two half-choirs. As a rule each choir is for the four kinds of voices, and the D. C., therefore, eight-part. Yet music written for D. C. is not, on that account, always in eight parts, as the two choirs frequently alternate, or can enter without the full number of parts. As a rule, one of the two choirs is treated as first—*i.e.* is higher than the second—so that the soprano of the second choir appears as a second soprano, etc. In a mixed D. C., combinations of the most varied kind can be obtained from sets of four voices :—

- (1) Soprano, Alto, Tenor, Bass.
- (2) Two Sopranos, two Altos (chorus of boys or women in four parts).
- (3) Two Tenors and two Basses (male chorus in four parts).
- (4) Two Sopranos and two Tenors (bright tone).
- (5) Two Altos and two Basses (sombre tone).
- (6) Two Altos and two Tenors, etc.

There can also be various groupings of five and six voices; but if each of the two choirs is placed in a different part of the church or hall, such groupings are scarcely practicable. Some of the great contrapuntists have, in certain cases, greatly increased the number of parts.

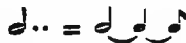
Double corde, the French technical term for double-stopping on stringed instruments.

Double counterpoint. (See COUNTERPOINT.)

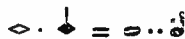
Double-croche (Fr.), semiquaver.

Double diapason, an organ stop of 16-ft. pitch.

Double dot after a note increases its value by one half, and half of that half, for example :—



The D. D. was not known in old notation, but the single dot or point was also used as a D. D.; for example :—



Double-flat ($\flat\flat$). (See LOWERING OF PITCH OF A NOTE.)

Double fugue, a fugue on two subjects; fugues with three or more subjects are likewise called double fugues. In the real D. F. a theme is first treated fugally in the ordinary manner, then a second theme; and, finally, both are combined. Fugues in which the so-called countersubject is simply adhered to, always appearing simultaneously with the principal subject, are likewise named double fugues.

Double pedal-point, the sustaining of the tonic and dominant by two parts, whilst other parts above them move on in varying harmonies. (See PEDAL-POINT and SUSTAINED NOTES.)

Doubles (Fr.) is the old name for "variations;" thus, we find D. in Handel, Bach, Couperin, etc. These old variations, however, change neither harmony nor mode, nor key of the theme, but rather continue to add embellishments to the same, and ever-increasing movement in the figuration of the accompanying parts.

Double shake, a concurrence of two shakes :



It is executed in the same way as the single shake, but when played with one hand the technical difficulty is, naturally, much greater. On the pianoforte double shakes (like the one above in thirds) are generally played with the fingering $\frac{45}{21}$ or $\frac{34}{21}$; only specially-trained hands can perform a D. S. without disturbing the relative position of thumb and second finger, *i.e.* with $\frac{32}{23}$, also $\frac{45}{23}$. The D. S. in *fourths* forms, as a rule, a portion of the *triple shake* (*shake on chord of six-thirds*) :



On the pianoforte it is played with $\frac{45}{21}$ or even with $\frac{145}{23}$. The D. S. in *octaves* is played with $\frac{45}{11}$,

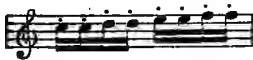
the thumb moving swiftly to and fro; this should only be attempted by virtuosi. Also the *shake in sixths* is difficult, and can only be played comfortably by large hands ($\frac{1}{3}$). A well-known substitute for the shake in thirds is the following:



Double sharp is the sign for the double raising of a note, now generally X or †; formerly also ##, †† or ✱. (See RAISING OF THE PITCH OF A NOTE.)

Double-stopping (Ger. *Doppelgriffe*), simultaneous sounding of two or more notes on the same instrument.

Double-tonguing is a term used for a method of blowing on the flute, by means of which figures similar to



can be executed in rapid time. The separation of the two notes of like pitch is effected by articulating the letter T, and thus interrupting for a moment the current of air (hutuhutu, etc.). In a similar manner, by articulation of consonants, the same note can be rapidly repeated on the trumpet.

Double trumpet, a 16-ft. organ reed-stop.

Doublette (Fr.), a 2-ft. organ stop.

Dourien, Victor Charles Paul, b. Nov. 3, 1780, Dunkirk, d. Jan. 8, 1864, Batignolles, near Paris. He studied at the Paris Conservatoire, carried off the *Prix de Rome* in 1805, after having already been under-master of an elementary singing-class (1800). In 1812 he was appointed assistant professor of harmony, and in 1816 professor in ordinary, which post he held until he received a pension in 1842. D. wrote several small operas for the "Feydeau" theatre, published some chamber works (pianoforte-, violin-, flute-sonatas, trios, etc.), and expounded his method of teaching harmony, based on that of Catel, in a "Tableau Synoptique des Accords" and in a "Traité d'Harmonie" (1834).

Dowland, John, famous lutenist, b. 1562, Westminster (London), d. 1626. From 1584 he made a tour of several years' duration through France, Germany, and Italy; took the degree of *Mus.Bac.* in 1588 at Oxford and Cambridge; lived from 1600-9 as royal chamber-lutenist in Denmark, then in London as lutenist to Lord Walden; and, about 1625, became one of the six royal lutenists. The *Psalms à 4*, published by Thomas Este in 1592, are partly arranged by him, but his chief work is a large lute tablature book, of which the first part appeared in 1597

("The First Booke of Songs or Ayres, etc."), republished in 1600, 1603, 1608, and 1613; and in 1844, published in modern notation by the Musical Antiquarian Society. The second part appeared in 1600, the third in 1602. In 1605 he published "Lachrymæ, or Seven Teares Figured in Seven Passionate Pavaues, etc." (à 5, for lute and viols, or violins). He translated Onithoparcus's "Micrologus" into English.—His son Robert, likewise a distinguished performer on the lute, and his father's successor at court, published in 1610 two works on the lute—"A Musical Banquet" and "Varieties of Lessons"; to the latter work are added instructive remarks concerning lute-playing by Jean Baptiste Besard and John D.

Down-beat, the conductor's beat marking the beginning of a fresh bar. (See ARSIS, and CONDUCTING, ART OF.)

Down-bow (Ger. *Herunterstrich*) is, in violin-playing, the movement during which the bow touches the strings first with the head (nut), and lastly with the point (in 'cello and double-bass the German word *Herstrich*—"hither-stroke"—is used). The opposite is *Up-bow* (Ger. *Hinaufstrich*, *Hinstrich*—"thither-stroke"). For strong accents the D. is to be preferred to the up-bow; for chords—when the bow crosses from the lower to the higher strings—this is self-evident (for example, *g, d', b', g''*).

Doxology (Gr.), the Gloria. The great D. is the "Gloria in Excelsis Deo" ("Hymnus angelicus," the song of the angels on Christmas night); the small D.—"Gloria patri et filio et spiritui sancto" ("sic ut erat in principio et nunc et semper in sæculorum, amen"). The former was introduced into the mass; the latter appended to the singing of psalms. (See ΕΥΘΥΛΕ.)

Draghi, (1) Antonio, an exceedingly prolific Italian opera and oratorio composer, b. 1635, Ferrara, d. Jan. 18, 1700, Vienna. He wrote (almost exclusively for Vienna, where in 1674 he became "Hoftheaterintendant" to Leopold I., and Capellmeister to the Empress Leonore), from 1661 to 1699, not less than eighty-seven operas, eighty-seven festival pieces, and serenades and oratorios—some jointly with the Emperor himself. He also wrote some libretti (among others "Apollo delusio" for Leopold I.).—(2) Giovanni Battista, contemporary, and probably brother of the former, lived in London about 1667-1706, eminent harpsichord-player, music-master to Queen Anne, and, probably, Mary. He published instructive harpsichord lessons, also wrote music to various stage pieces (Shadwell's *Psyche*; jointly with Lock, D'Urfey's *Wonders in the Sun*, etc.).

Dragonetti, Domenico, b. April 7, 1763, Venice, d. April 16, 1846, London, one of the most famous performers on the double-bass. He studied principally by himself, and only

received a few lessons from Berini, the double-bass player at St. Mark's, whose successor he became in 1787, after he had already played under him in Venetian opera orchestras during a period of six years. His skill in handling the gigantic instrument is said to have been unsurpassed. He frequently played on it the 'cello part of quartets, and his own compositions were studded with difficulties, which he alone knew how to overcome. In 1794 he obtained leave of absence for a visit to London, where, on his first appearance, he was at once definitely engaged for the King's Theatre, and for the concerts there. With the exception of several journeys to Italy, Vienna, etc., he lived in London until his death, and for a space of fifty-two years was the inseparable companion of the 'cellist Lindley. As late as 1845 he was in full possession of his powers as an executant, and took part at the Bonn Festival on the occasion of the unveiling of the Beethoven monument, when he was the principal of thirteen double-basses in the c minor Symphony. He bequeathed to the British Museum his rich collection of scores, old instruments, engravings; and his favourite instrument (a Gaspero da Salò), on which he had played for a period of nearly sixty years, to St. Mark's, Venice. His biography by F. Caffi was published in 1846. Besides concertos, sonatas, etc., for double-bass, he wrote some vocal music (canzonette).

Dramatic music is music connected with poetry, and stage action, and it would be one-sided to consider it only from a formal, musical point of view. The esthetic law of unity of conception requires that in absolute music there should be a certain regular organisation: repetition of themes, agreement, or inner relationship of keys, etc. (Cf. FORMS, MUSICAL.) This restriction does not exist in the case of D. M., and it is therefore a question whether Wagner—whom one is accustomed to regard as an anti-formalist—did not go too far in his latest music-dramas, in seeking to preserve thematic unity in D. M. Such an aim was alien to the old opera, in which there was no unity pervading the whole work; for it was divided into series of numbers (scenes) following one another, but each self-contained—art-productions too complete and too numerous to be able to resolve themselves thoroughly into a higher unity; often, indeed, they were a drag on the dramatic development. The reaction brought about by Gluck in the last, and by Wagner in the present century, against the overgrowth of music beautiful and satisfactory *per se*, was thoroughly necessary—and, so far as concerned style, just. It is merely a question whether Wagner's *Leitmotive* are not a formalism equally reprehensible; on this matter the further development of art will pronounce sentence. If natures less gifted, and of less creative power than Wagner, are able to develop them-

selves successfully within his art-form, the voice of history will be a favourable one; in the other case, it will have to be acknowledged, that only the rich imagination and technical mastery of Wagner were able to ward off the dangers of rigid schematism. The task of D. M. is, in the first place, to intensify the inflections of the voice so as to produce singing. Recitative, therefore, is not in any way the essential element of dramatic singing, but only its lowest foundation. It would be acting contrary to sense to exclude the final intensification, *i.e.* real melody. On an equally weak footing rest the objections brought against *ensemble* singing in the music-drama. The task of the accompanying instruments in a music-drama is to create and continue a mood, to bind together the singing of the various personages, to accentuate the sense of their words; it is really the atmosphere in which the singers live; and, if the illusion of the intensified poetical situation is to be preserved, indispensable. As every sound, every movement, takes musical form, it is altogether natural to sing, and not to speak. Declamation with illustrative music is therefore an unsatisfactory bastard species. Recitation appears an altogether too everyday, dry element, and weakens the impression of music, instead of the latter strengthening the former. In spoken drama, only mute scenes are suitable for music. According to this, the *Ballet* stands much higher than the melodrama; it is a pure species of art. The pantomimic ballet intensifies gestures in quite the same way in which song intensifies speech. Concerning programme-music, which must be considered from the stand-point of dramatic music, cf. PROGRAMME-MUSIC and ABSOLUTE MUSIC.

Dramma per musica, the usual Italian term for opera, was used by the Florentine inventors of the *Stilo rappresentativo* to designate their works. The expression *opera*, *opera in musica*, generally signifies in Italian "work" (*opus*); only with the addition *seria* or *buffa*, does it convey the meaning generally attached to that word. (See OPERA.)

Drammaticamente (Ital.), dramatically.

Drammatico (Ital.), dramatic.

Dräseke, Felix August Bernhard, b. Oct. 7, 1835, Coburg, where his father (son of bishop D.) was court preacher. He studied at the Leipzig Conservatorium, especially under Rietz (composition), then lived at Weimar, an enthusiastic partisan of Liszt, and of the new German school generally. He became a friend of Bülow's, went later to Dresden, was teacher at the Lausanne Conservatoire from 1864 to 1874, with a break of one year (1868-69), in which Bülow drew him to Munich, as teacher at the Royal School of Music. After he had lived for some time in Geneva he went to Dresden, and settled there. His early compositions, which he wrote while under Liszt's influence, are eccentric, and

show a doubtful originality at the expense of charm; his literary activity, also, was devoted to the Extreme Left—as, for instance, his articles in the *Neue Zeitschrift für Musik*, and his "Anregungen für Kunst und Wissenschaft" (1857–59). In later years his relationship to Wagner and Liszt cooled down, and his style became somewhat classic. Of his more important compositions may be named: sonata for pf. (Op. 6), first symphony in G (Op. 12), Ghaselen, pf. pieces (Op. 13), six fugues for pf. (Op. 15); Requiem in B minor (Op. 22), second symphony in F (Op. 25), first quartet for strings in C minor (Op. 27), Adventlied for soli, chorus, and orchestra (Op. 30), second quartet for strings in E minor (Op. 35), pf. concerto (Op. 36), eighteen canons, à 6, 7, and 8 (Op. 37), sonata for clarinet and pf. (Op. 38), "Osterscene" from *Faust*, for baritone solo, mixed chorus, and orchestra (Op. 39), third symphony ("Tragica," Op. 40), "Canonic Riddles" à 6, for four hands (Op. 42), quintet for pf., violin, viola, 'cello, and horn (Op. 48), serenade in D for orchestra (Op. 49). An opera (*Hevat*), a violin concerto, Concertstück for 'cello and orchestra, symphonic preludes to Calderon's *Life is a Dream* and Kleist's *Penstheslea* remain unpublished. In 1884 D. succeeded Wüllner as teacher of composition at the Dresden Conservatorium: The opinion expressed with regard to his earlier compositions is, possibly, too hard. His theoretical works are: "Anweisung zum kunstgerechten Modulieren" (1876), "Die Beseitigung des Tritonus" (1876), and an amusing *Method of Harmony* in verse (1884).

Drath, Theodor, b. June 13, 1828, Winzig (Silesia), pupil of Marx, cantor of Münsterberg, afterwards teacher at the Seminary at Poelitz, then teacher of music of the Seminary at Bunzlau (royal musical director). He is a composer, also the author of a "Musiktheorie."

Draud (Draudius), Georg, celebrated bibliographer, b. Jan. 9, 1573, Davernheim (Hesse), pastor successively at Grosskabern, Ortenburg, and Davernheim, d. about 1636, Butzbach, whither he had fled from the horrors of war. He published three works of the highest importance to general, and especially to musical, bibliography: "Bibliotheca classica" (1611), "Bibliotheca exotica" (1625), and *Bibliotheca librorum germanicorum classica* (1625), to which only the Latin translation of the titles is prejudicial.

Draw-action (Ger. *Zugwerk*) is the action in an organ, or in one of its keyboards, when the keyboard is connected with the rest of the mechanism by means of trackers: pressure on the key produces draw-action.

Drechler, (1) Joseph, b. May 26, 1782, Wällisch-Birken (Bohemia), d. Feb. 27, 1852, Vienna. He was at first chorus-master at the court theatre, Vienna, then conductor at the theatre at Baden (near Vienna) and at

Pressburg, later on organist of the Servite Church, Vienna, in 1816 precentor at St. Ann's, in 1823 capellmeister at the University and "Hofpfarr" churches, from 1822 to 1830 capellmeister at the Leopoldstadt Theatre, and, in 1844, capellmeister at St. Stephen's. He was devoted to stage and church, not only in his practical career, but also as a composer. In addition to six operas and twenty-five operettas, local farces, etc. he wrote many masses, offertories, a Requiem, etc.; also sonatas, quartets, songs, etc., a Method for organ, and a treatise on harmony; he also prepared a new edition of Pleyel's Piano School, and was the author of a theoretico-practical guide to the art of preluding.—(2) Karl, b. May 27, 1800, Kamenz, d. Dec. 1, 1873, Dresden, distinguished player on the 'cello; he was appointed to the Dessau court band in 1820, continued his studies from 1824 to 1826 under Dotzauer at Dresden, and was then appointed leader of the ducal band at Dessau; in 1871 he retired into private life. Cossmann, F. Grützmacher, August Lindner, K. Schröder, and others, were his pupils.

Dregert, Alfred, b. Sept. 26, 1836, Frankfurt-on-the-Oder, d. 1893, pupil of Marx at the Stern Conservatorium, Berlin. He was at first capellmeister at various theatres, and then conductor of the Male Choral Union at Stralsund, Cologne, Elberfeld (Liedertafel and Teachers' Vocal Union, royal musical director). D. composed part-songs for male voices.

Dresel, Otto, b. 1826, Andernach, pupil of Hiller and Mendelssohn, d. July 26, 1890, Beverly, near Boston; he went in 1848 to America, where he distinguished himself as pianist and composer, first in New York, and from 1852 in Boston. Of his compositions some chamber-music, songs, pf. pieces, etc., appeared in print. D. did much to make German music (for example, the songs of Robert Franz) known in America.

Dreszer, Anastasius, W., b. April 28, 1845, Kalisch (Poland). He was, from 1859 to 1861, a pupil of the Dresden Conservatorium, lived for several years at Leipzig, occasionally going to Paris and Berlin. Since 1868 he has been director of a music school of his own, and musical director at Halle-a.-S. He has published two symphonies, also pf. sonatas, songs; an opera (*Vilnoda*, libretto by Peter Lohmann) is still in manuscript.

Dreyschock, (1) Alexander, distinguished pianist, b. Oct. 15, 1818, Zack (Bohemia), d. April 1, 1869, Venice, pupil of Tomaschek at Prague. For many years he made that city his headquarters, but gave concerts throughout Europe, and obtained many distinctions, and titles of honour—among others that of Imperial Austrian "Kammervirtuoso." In 1862 he was appointed professor of the pianoforte at the Royal Conservatoire, Petersburg, founded by A. Rubinstein, and, at the same time, was chosen director of the

Imperial Theatre School there. His health was never very robust, and was not improved by the Russian climate; and, after having taken leave of absence several times for the sake of his health, he spent the winter of 1868 at Venice, where he died of consumption. His numerous pf. compositions are brilliant, but not deep.—(2) Raimund, brother of the former, b. Aug. 30, 1824, Zack; he devoted himself to the violin (pupil of Pixis at Prague), and from 1850 until his death (1869), he was a successful under-leader of the Gewandhaus orchestra, Leipzig, and active as a teacher of the violin at the Leipzig Conservatorium. His wife, Elizabeth (Nose), b. 1832, Cologne, was formerly a well-known concert-singer (contralto). She settled, after her husband's death, in Berlin, with her Vocal Academy, founded at Leipzig, which institution still flourishes under her management.—(3) Felix, son of Raimund D., b. Dec. 27, 1860, Leipzig; in 1875 pupil of the Royal High School for Music. For his higher training in pianoforte-playing he was indebted to H. Ehrlich. From 1883 he gave concerts with success; he also published pf. pieces, songs, and a violin sonata (Op. 16).

Driberg, Friedrich von, b. Dec. 10, 1780, Charlottenburg. He was, at first, officer in the Prussian army, then lived at Paris, Berlin, etc., and on his estate in Pomerania, and died, as Royal Chamberlain, at Charlottenburg, May 21, 1856. In the Mendel-Reissmann "Musiklexikon" he is represented as a writer of merit on ancient Greek music. This is quite incorrect, for his writings on this subject are in the highest degree amateurish, and are full of incorrect, arbitrary statements, and untenable opinions. That these writings could seriously attract the attention of the German musical world is a sufficient justification for a harsh and unfavourable conclusion respecting the historic and linguistic acquirements of German musicians. D. not only identifies the theoretical system of the Greeks with that of the present day, but also their practice of the art of music. It is scarcely conceivable, after the appearance of Böckh's Pindar-edition, that his fantastic works could have obtained any credit. It was only by the writings of Beller-mann that an end was put to that credit. D. wrote, after he had first expounded his views in 1817, in the Leipzig *Allgemeine Musikalische Zeitung*, "Die mathematische Intervallenlehre der Griechen" (1818); "Aufschlüsse über die Musik der Griechen" (1819), "Die praktische Musik der Griechen" (1821), "Die pneumatischen Erfindungen der Griechen" (1822), "Wörterbuch der griechischen Musik" (1835), "Die griechische Musik, auf ihre Grundsätze zurückgeführt" (1841), "Die Kunst der musikalischen Komposition . . . nach griechischen Grundsätzen bearbeitet" (1858). D. also wrote several operas, of which one (not, however,

produced) is said to have been composed on Greek principles.

Dröbisch, (1) Moritz Wilhelm, b. Aug. 16, 1802, Leipzig; from 1826, professor in ordinary of mathematics, and from 1842, of philosophy, in that city. In addition to many purely mathematical and philosophical works of great merit, he issued many clever treatises on the mathematical determination of pitch-relationships—for the most part reports of the class of mathematics and physics of the Royal Saxon "Gesellschaft der Wissenschaften;" but they have also been issued separately. They are as follows: "Über die mathematische Bestimmung der musikalischen Intervalle" (1846), "Über musikalische Tonbestimmung und Temperatur" (1852), "Nachträge zur Theorie der musikalischen Tonverhältnisse" (1855), "Über ein zwischen Altem und Neuem vermittelndes Ton-system" (*Allgemeine Musikal. Zeitung*, 1871), "Über reine Stimmung und Temperatur der Töne" (1877). D., formerly the principal champion of the twelve-half-tones system, has, in the last-named pamphlet, adopted the views of Helmholtz. His works are of great value.—(2) Karl Ludwig, brother of the former, b. Dec. 24, 1803, Leipzig, pupil of Dröbs and Weinlig, settled in 1826 as teacher of music at Munich, and in 1837 became capellmeister of the evangelical church at Augsburg, where he d. Aug. 20, 1854. D. wrote a large number of sacred works (many masses, three requiems, graduals, etc.), also the oratorios *Bonifacius*, *Des Heilands letzte Stunden*, and *Moses auf Sinai*. His son, Theodor, b. 1838, Augsburg, is also an able musician—since 1867 musical director at Minden.

Droite (Fr.), right (hand).

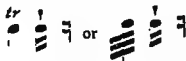
Drones, the two or three pipes of the bagpipes which furnish the fixed and unvarying accompaniment to the melody of the *chanter*, the third or fourth pipe. A drone bass is often found in orchestral and other instrumental works. (See BAGPIPE.)

Drouet, Louis, eminent flautist, b. 1792, Amsterdam, d. Sept. 30, 1873, Berne, pupil of the Paris Conservatoire, was, in 1808, solo flautist to the king of Holland (Ludwig Bonaparte), in 1811, in a similar post, at the court of Napoleon I., and, in 1814, first flautist in the court band of Louis XVIII. He came in 1815 to London, where he set up a flute manufactory (which, however, only lasted until 1819), then travelled as a concert-player through Europe with great success, and in 1836 was appointed court capellmeister at Coburg. He went in 1854 to New York, and lived after that, for a long time, at Frankfurt, finally at Berne. He composed much for the flute (ten concertos, fantasias, ensemble sonatas, etc.).

Druckwerk (Ger. "pressure action") is the action of an organ, or of one of its keyboards,

when the keys act on the rest of the mechanism by means of stickers. (*Cf.* DRAW-ACTION.)

Drum (Ital. *Tamburo, Cassa*; Fr. *Tambour, Caisse*), the well-known instrument of percussion, consisting of a cylinder of wood or brass, over both open ends of which is stretched calf-skin, kept firm by means of wooden hoops. The hoops are connected by a cord stretched in zigzag fashion, and by tightening this by means of braces—each of which passes over two pieces of the cord—the tone of the drum can be made clearer. One of the skins of the D. is struck with sticks (drum-sticks; for the big drum a mallet covered with leather is used); over the other skin a cat-gut chord is tightly drawn. If the one membrane is set in vibration, the other vibrates sympathetically, and, by coming into repeated contact with the cat-gut chord, produces a grating effect. Without this chord (snares) the tone is short and dull. The D. is not tuned, and, like the other instruments of percussion, with exception of the kettle-drum, only marks the rhythm. The roll of the drum is indicated, as in the kettle-drum, by a shake or *tremolo* sign :



The different kinds of drums are: (1) bass-drum (*Grosse Trommel, Gran tamburo, Grosse Caisse*) generally combined with the cymbals; (2) the long side-drum (*Caisse roulante*), smaller than the former, but not so big as the (3) military drum, of which the tone is clear and penetrating. As compared with former times, the cylinders of drums are much shortened, especially in the military drum.

Drum-bass, a nickname for the continued repetition of one note in quick succession in the bass.



Dryden, John, English poet, b. Aug. 9, 1631, Northampton, d. May 1, 1700. He wrote the famous Cecilian Ode, which Purcell, Handel, and other composers set to music. He was also writer of the libretti of several of Purcell's operas.

D sharp (Ger. *Dis*), D raised by a sharp. D sharp major chord = $d\sharp, f, a\sharp$; D sharp minor chord = $d\sharp, f\sharp, a\sharp$. D sharp minor key, with signature of six sharps. (*See* KEY.)

Dualism, harmonic. (*See* HARMONY and MINOR KEY.)

Dubois, François Clément Théodore, b. Aug. 24, 1837, Rosnay (Marne), received his first instruction at Rheims, was then a pupil of the Paris Conservatoire, especially of Marmontel (pianoforte), Bazin (harmony), Benoist (organ), and A. Thomas (fugue and composition). In 1861 he obtained the *Grand Prix de*

Rome, became, after his return from Italy, first, maître de chapelle of Ste. Clotilde, then of the Madeleine. In 1871 he was appointed professor of harmony at the Conservatoire. D. is also a member of the Committee of Tuition for the classes for composition and organ-playing, as well as deputy member of the *Prix de Rome* commission. As a composer he is highly esteemed, and has produced orchestral and choral works; he has also attempted operas, and not without success. The following oratorios well deserve mention: *Les Sept Paroles du Christ* and *Paradis Perdu* (the latter gained the prize in 1878 offered by the city of Paris); the lyric scena *L'Enlèvement de Proserpine*; the comic operas *La Guzla de l'émir* and *Le pain bis* (also entitled *La Lilloise*); the grand opera *Aben Hamet* (1884), the ballet *La Farandole* (1883), several orchestral suites, a pf. concerto, a symphonic overture (*Frühjohf*), also many motets, masses, pf. pieces, songs, etc.

Ducange (du Cange), Charles Dusfresne Sieur, b. Dec. 18, 1610, Amiens, d. Oct. 23, 1688, Paris. He published in 1678 "Glossarium ad scriptores mediæ et infirmæ latininitatis" (3 vols.), republished by the Benedictine monks of St. Maux, 1733-36 (6 vols.), and, more recently, 1840-50 (7 vols.), which, for the musical antiquarian, contains very valuable explanations of musical instruments and musical terms of the Middle Ages.

Ducis, Benedict, Netherland contrapuntist of the 15-16th centuries, pupil of Josquin, for whose death he composed a funeral ode; probably b. about 1480, Bruges. About 1510 he was superintendent of the guild of musicians at Antwerp, and organist of the Notre-Dame Church there. In 1515 he is said to have paid a visit to England, but on that matter there is no authentic information. It appears, rather, that he lived later on in Germany, for in 1539 he published at Ulm "Harmonien über alle Oden des Horaz für drei und vier Stimmen, der Ulmer Jugend zu Gefallen in Druck gegeben," and various German publications contain motets, psalms, songs, etc., of his; but, unfortunately, the custom of that time was for the composer to sign only with his Christian name, which frequently renders it impossible to distinguish his compositions from those of Benedictus Appenzelder (q.v.).

Ducrocquet, organ-builder. (*See* DAUBLAINE.)

Ductus (Lat.), melodic movement, or order of successive notes, which may be: (1) *rectus*, direct—i.e. ascending; (2) *reversus* or *revertens*, reversed—i.e. descending; or (3) *circumcurrentis*, circumcurrent—i.e. ascending and descending.

Due (Ital.), two; a *due*, for two. In orchestral scores this term indicates that two instruments written on the same staff (for example, the two flutes, oboes, clarinets, etc.) have to play the same notes; in that case, it is superfluous to write the notes with double stems.

Due corde (Ital.), two strings.

Duet (Ital. *Duetto*, diminutive form for *Duo*) is, especially at the present day, a vocal composition for two voices of the same, or different kind, with accompaniment of one or several instruments. The D. occupies an important place in opera (*dramatic D.*), but without any definite form, as its development differs according to the situation. It consists of speech and rejoinder, sections of aria-like form for one or the other, or both voices; or it appears as a real double song, interrupted by recitative, etc. The *church D.* has a more definite form: it is either in *aria* form, and has a *Da capo*, or is in concertante style with fugal working. Duets of the latter kind are to be found, for instance, in Viadana's church concertos. For duets without bass (or continuo), one must hark back to the *Bicinia* of the 16th century. The so-called *chamber D.* attained to great importance towards the close of the 17th century, and in the second half of the last century, through Agostino Stefani and G. C. M. Clari; in form it does not differ from the *church D.* Of the latter kind Pergolesi's *Stabat Mater* offers a famous example. Duets like those of Mendelssohn are in song form. Modern composers, contrary to good taste, have frequently written songs which, from the sense of the words, are only suitable to one voice (male or female), as duets for soprano and tenor, etc. An instrumental composition for two different obligato instruments, with, or without accompaniment, is generally named—not *duet*, but *duo* or *concerto* (chamber-concerto), *sonata*, etc., and only *duet* when written for two instruments of the same kind (violin duet, flute duet); but for two pianofortes the term *duo*, not *duet*, is employed. It would be more exact to make the difference one of extent—*duo* for works of large, *duet* for works of small compass.

Due volte (Ital.), twice.

Dufay, Guillaume (Du Fay). According to the most recent investigations of Fr. X. Haberl, Van der Straeten, and Jules Houdoy in the archives at Rome and Cambrai, the period at which this old French master lived has been fixed. It was not from 1380–1432 (as Baini, through a misunderstanding, supposed), but from 1400 to 1474; so that he can no longer be accounted the earliest, but was the latest of the three old masters, Dunstable, Binchois, and Dufay. Thus all contradictions, which hitherto have so puzzled learned heads, are explained. (See the "Vierteljahrsschrift f. Mus. Wiss., 1885, 4th book.) D. entered the Pope's Chapel as youngest singer in 1428; in 1437 he went to the court of Philippe le Bon, Duke of Burgundy, took holy orders in Paris, spent seven years in Savoy, and ended his life, as canon, at Cambrai on Nov. 27, 1474. In the archives at Rome, Bologna, and Triest (now at Vienna), Haberl discovered 150 compositions, of which he makes mention in

his work (among these are masses and numerous portions of masses, a magnificat, motets, etc., and some French chansons). Besides these, the following have been preserved: some masses in the Brussels Library, a mass and portions of masses at Cambrai, some motets and chansons in the Paris Library, and a motet à 4 at Munich. D. is said to have introduced white notes in place of the earlier usual black ones; anyhow, the former were adopted in the 15th century. According to the testimony of Adam von Fulda (1490), D. introduced many novelties into notation.

Duhamel, Jean Marie Constant, b. Feb. 5, 1797, St. Malo, d. April 29, 1872, Paris, professor and head of the educational board of the Polytechnique and the *École normale* at Paris. He made a name by rearranging Dom Bedos de Celles' great work on the organ, "Nouveau manuel complet du facteur d'orgues" (1849).

Duiffoprugcar (Tiefenbrucker), Caspar, the oldest known violin-maker, hence looked upon as the inventor of the violin (cf. for this **STRICH-INSTRUMENTE** and **VIOLIN**); he came originally from the Tyrol, and settled in Bologna (1510). According to Wasielewski ("Die Violine im 17. Jahrhundert") there exist some genuine D. violins of the years 1511 to 1519, and Fétis names one of 1539. François I. of France drew him to Paris in 1515, and he afterwards settled in Lyons, where he died.—A certain Magno Duiffopruckhar was instrument-maker at Venice about 1607.

Dulcan, Dulcian. (See **DOLCAN**, **DOLCIAN**.)

Dulcimer (Ger. *Hachbrätt*, cimbal; Ital. *Cembalo*; Fr. *Tympanon*), an old stringed instrument; apparently of German origin, as it was called for a time in Italy by the name *Salterio tedesco*; this shows, at the same time, that the Psalterium of the early Middle Ages (*Saltir-sanch*, *Rotta*) was probably played in the same way as the D. Virdung and M. Agricola (q.v.), already at the beginning of the 16th century, make mention of the instrument under its present name, and, indeed, ascribe as little importance to it as did Traetorius a hundred years later. The D., a flat, trapezium-shaped sound-board on which steel strings are set, which are struck with two little hammers (one for each hand), was the precursor of the present pianoforte (q.v.). The D. (cimbalon, cf. **CYMBAL**) is now only to be met with in gipsy bands. The Pantaleon (q.v.) of Hebenstreit was an attempt to improve the D. The insufficient muffling of the sound is the chief fault of the instrument. The sound is always confused and noisy, but in *forte* (in the orchestra) is of excellent effect.

Dulcken, Luise, née David, pianist, b. Mar. 20, 1811, Hamburg, d. April 12, 1850, London, sister of Ferdinand David, pupil of Grund. She came with her husband in 1828 to London, where she attracted extraordinary notice as a

concert-player and teacher, and among her pupils was Queen Victoria.

Dulon, Friedrich Ludwig, blind flautist, b. Aug. 14, 1769, Oranienburg, d. July 7, 1826, Würzburg, made important concert tours, held an appointment, from 1796 to 1800, at the court, Petersburg; he lived then in Stendal, and, finally (from 1823), in Würzburg. D. became blind shortly after his birth. Chr. M. Wieland published his autobiography written at Stendal ("Dulons des blinden Flötenspielers Leben und Meinungen, von ihm selbst bearbeitet," 1804-8, 2 vols.). D. published nine duets and variations for flute and violin, a flute concerto, flute duets, and caprices for the flute.

Duni, Egidio Romoaldo, b. Feb. 9, 1709, Matera (Naples), d. June 11, 1775, Paris, pupil of Durante, and a prolific opera composer. He wrote first for Rome, *Nerone*, with which he beat Pergolesi's *Olimpiade* off the field; and, besides, operas for Naples, Venice, London; and received a post at the Parma court. As this court was entirely French, D. commenced to write French operas, and was induced, in 1757, to go to Paris, where he produced a stately series of operettas with great success; so that he may be regarded as the real founder of Opéra Comique.

Dunoyer. (See GAUCQUIER.)

Dunstable (Dunstable), John, distinguished English contrapuntist of the first half of the 15th century. According to the testimony of Tinctor, he was one of the fathers of real counterpoint, and an early contemporary of Binchois and Dufay. D. died Dec. 24, 1453, and was buried at St. Stephen's, Walbrook. A chanson à 3 (discovered by Danjou in 1847) is in the Vatican Library: there is another copy at Dijon. A riddle-canon, which has not yet been deciphered, exists in two copies: one in the British Museum, and another in Lambeth Palace; the British Museum has, besides, a long composition, à 3, without words; the *Licco filarmonico* at Bologna, "Patrem," "Regina cœli lætare," "Sub tua protectione," and "Quam pulchra es"; the University Library of Bologna, 2 Et in terra à 3, 1 Ave maris stella à 2; and many compositions sacred and secular, formerly at Trient, are now transferred to Vienna.

Dunstede. (See TUNSTED.)

Duo is the term specially used for two (different) obligato instruments with, or without accompaniment. As a rule, a D. is treated in a polyphonic style, so that both parts are concertante. There are, however, some pieces to which the name D. is given, in which the one part dominates, and the other merely accompanies. Compositions for two voices with accompaniment, also compositions for two instruments of the same kind, are called, not *duos* but *duets* (q.v.). It would be more correct to distinguish between these two terms according

to the length of the piece, for *duet* really means a little D.

Duodecima (*duodecima sc. vox*), the twelfth degree of the scale, which also bears the same name as the fifth. (See INTERVAL.)

Duodrama, a stage-piece (with or without music) for no more than two persons.

Duole, a figure of two notes, taking the place of, and having the same value as, one of three notes:



Duolo (Ital.), grief.

Dupla (*proportio dupla*), a term in mensural music to indicate the doubling of the *tempo*, the sign for which was $\frac{2}{1}$ or (C), (C), etc. (Cf. DIMINUTION.)

Dupont, (1) Pierre, b. April 23, 1821, Lyons, d. there July 24, 1870, a poet and a favourite composer of romances; he lived for many years at Paris, but, owing to his socialistic-political songs, was banished by Napoleon III. to Lambessa in 1852. Of music he was quite ignorant.—(2) Joseph (the elder), b. Aug. 21, 1821, Liège, d. Feb. 13, 1861, as professor of the violin at the Conservatoire there, an able violinist, pupil of Wanson and Prume at the Liège Conservatoire. He wrote two operas (*Ribeiro Pinto* and *L'île d'or*), also violin, vocal, and ensemble pieces; but of these few were published. His brother (3) Alexander, b. 1833, Liège, d. there April 4, 1888, wrote a "Répertoire dramatique Belge."—(4) Auguste, b. Feb. 9, 1828, Ensisval (near Liège), d. Dec. 17, 1890, Brussels, distinguished pianist; he attended the Liège Conservatoire in 1838, where Jalheau (pupil of Herz and Kalkbrenner) was his teacher; afterwards he travelled for several years in England and Germany, until he was appointed, in 1850, professor of the pianoforte at the Brussels Conservatoire. D. was a prolific composer for his instrument, and wrote concertos, studies, fantasias, etc., also some ensemble works.—(5) Joseph (the younger), brother of the former, b. Jan. 3, 1838, Ensisval, eminent teacher and conductor, was trained at the Liège and Brussels Conservatoires, received at the latter the *Grand Prix de Rome*, and, at the conclusion of the four years' stipend, became (1867) conductor at Warsaw, and, in 1871, at the Imperial Theatre at Moscow. Already in 1872 he was called back to Brussels as professor of harmony at the Conservatoire, became conductor of the Théâtre de la Monnaie, and of the Society of Musicians; and to these functions was soon added that of conductor of the Popular Concerts, as successor to Vieuxtemps. A third brother (6) Joseph D., d. June 26, 1867, The Hague, was, finally, director of the German Opera at Amsterdam.—(7) J. Franz, b. 1822, Rotterdam,

d. March 21, 1875, Nuremberg, pupil of Mendelssohn and David, was from 1858-74 theatre capellmeister at Nuremberg (opera, *Bianca Sif-fredi*).

Duport, two brothers, celebrated 'cellists:—(1) Jean Pierre, b. Nov. 27, 1741, Paris, d. Dec. 31, 1818, Berlin, where he was appointed principal 'cello in the court band (1773), afterwards director of the court concerts; he was pensioned in 1811.—(2) Jean Louis, the more eminent of the two, b. Oct. 4, 1749, Paris, d. there Sept. 7, 1819. He made his *début* at the *Concerts Spirituels* in 1768, and, on the breaking out of the French Revolution, went to his brother at Berlin, but returned to Paris in 1806, and received a post in the service of the ex-King of Spain (Charles IV.) at Marseilles, and in 1812 also one from the Empress Marie Louise; he finally became solo 'cellist in the royal band, and teacher at the Conservatoire. He indeed lost the latter post in 1815, through the suppression of the Conservatoire, but remained solo 'cellist in the royal band. His 'cello (Stradivari) was purchased by Franchomme for the sum of 25,000 frs. D. wrote sonatas, variations, duets, fantasias, etc., for 'cello, also a Method, "Essai sur le doigté du violoncelle et la conduite de l'archet, etc."

Duprato, Jules Laurent, b. Aug. 20, 1827, Nîmes, d. 1892, pupil of Leborne at the Paris Conservatoire, gained in 1848 the *Prix de Rome*. He composed songs, cantatas, and operettas; but for an energetic development of his talent, he met with too little encouragement, and too few offers of assistance, from the directors. In 1866 he was appointed assistant teacher, and, in 1871, professor of harmony at the Conservatoire.

Duprez, Gilbert Louis, b. Dec. 6, 1806, Paris, a highly-distinguished singer; already as a boy he had a fine voice, for which reason Choron (q.v.) placed him in his musical institute. During the period of mutation D. studied diligently at theory and composition, and as soon as he was in possession of a fine tenor voice, he continued his vocal studies. He made his *début* in 1825 at the Odéon Théâtre; but his fame only dates from 1836, when, after studying for several years in Italy, he received an engagement as principal tenor, as successor to Adolphe Nourrit, at the Paris Grand Opéra. From 1842-50 he was likewise professor of singing at the Conservatoire, but retired from that post, and founded a vocal academy of his own which gained great prosperity. In 1855 he retired from the stage, and now appeared, on a large scale, as a composer, but with little success (operas, mass, a requiem, an oratorio, songs). His vocal Methods—"L'art du chant" (1845, German 1849), and "La mélodie, études complémentaires, etc."—enjoy a great, and well-deserved reputation. His wife, *née* Duperron, was a highly-esteemed vocalist; his daughter, Caroline (b. 1832, Florence, d. April 17, 1875),

also became, under his training, an excellent vocalist. From 1850 to 1858 she distinguished herself on Paris stages (Théâtre Lyrique, Opéra Comique, Opéra), but had to give up the stage in 1859, and withdrew with her husband, Vandenhuevel (whom she married in 1856), to Pau.

Dupy. (See PUTEANUS.)

Dur (Ger.). (See MAJOR.)

Duramente (Ital.), in a harsh manner.

Durand, (1) Auguste Frédéric (really Duranowski), violinist, b. 1770, Warsaw, where his father was court musician. He was sent in 1787, by a Polish nobleman, to Paris, to Viotti, in order to perfect himself in violin-playing. After making concert tours for several years as a violinist, he entered the French army as an officer; but, after a time, was forced to leave the service, and reappeared as a violin virtuoso. Finally he settled in Strassburg as conductor and teacher, where he was still living in 1834.—(2) Émile, b. Feb. 16, 1830, St. Brieuc (Côtes du Nord), studied at the Paris Conservatoire, and, whilst still (1850) a pupil for composition, was appointed teacher of an elementary singing-class, and in 1871 became professor of harmony. D. has written songs, and some operettas, also a Method of harmony and accompaniment.—(3) Marie Auguste, b. July 18, 1830, Paris, pupil of Benoist for the organ, from 1849 successively organist of St. Ambroise, Ste. Geneviève, St. Roch, and St. Vincent de Paul (1862 to 1874), was also active as a musical critic, became a partner of Schönewerk in 1870, and bought the music-publishing business from Flaxland. The name of the firm ("D. et Schönewerk," now "D. et fils") is also well known in Germany and England, for it has brought out a large number of the best French novelties (Masenet, Saint-Saëns, Lalo, Widor, Joncières, etc.). D. himself has composed and published many works (masses, songs, dance pieces in old style, etc., pieces for harmonium—his favourite instrument, and one in the making known of which he has taken an active part).

Durante, Francesco, b. March 15, 1684, Fratta Maggiore (Naples), d. there Aug. 13, 1755. He was at first a pupil of Gaetano Greco at the Conservatorio dei Poveri di Gesù Christo, and when this institution was abolished, continued his studies under Alessandro Scarlatti at the Conservatorio Sant' Onofrio. Besides receiving instruction from these masters, D. diligently studied the works of the Roman School. In 1718 he became director of Sant' Onofrio, which post he exchanged for that at Santa Maria di Loreto, rendered vacant by the departure of Porpora for London in 1742. D. ranks among the most important representatives of the so-called Neapolitan School; but how greatly he was influenced by the Roman School is seen from the fact that he wrote almost exclusively sacred music; whilst Scarlatti, Leo, and the later

composers (Jomelli, Piccini, etc.), all wrote for the stage. His style happily combines Neapolitan melodiousness with solid Roman counterpoint. The Paris Conservatoire possesses an almost complete collection of his works (thirteen masses, and portions of masses, sixteen psalms, sixteen motets, some antiphons, hymns, etc., also twelve madrigals, six clavier sonatas, etc.). Some other works ("Lamentations") are to be found in the Vienna Library. Nothing appears to have been printed during his lifetime, and recent publications (collections of Commer, Rochlitz, etc.) contain only a few specimens of his compositions.

Durchführung (Ger.), working out, development of a subject or subjects.

Durchkomponirt (Ger., "through-composed"), a term applied to a song, when the different strophes of the poem have each their own melody, and are not, as in the folk-song and simple art-song, sung to one and the same melody. The D. song can, naturally, closely follow the contents of the various stanzas, whereas the strophe-song can only express the mood in a general way.

Durezza (Ital.), hardness.

Duro (Ital.), hard, harsh.

Dürner, Ruprecht Johannes Jul., favourite composer of songs for male voices, b. July 15, 1810, Ansbach, d. June 10, 1859, Edinburgh, attended the National Seminary at Altdorf, and studied under Fr. Schneider at Dessau. From 1831 to 1842 he was cantor at Ansbach, but still received further training at Leipzig under Mendelssohn and Hauptmann, and was then, from 1844 until his death, active as a teacher of singing and musical director in Edinburgh. D. composed some quartets for mixed, and male voices.

Durutte, François Camille Antoine Comte, b. Oct. 15, 1803, Ypres (East Flanders), d. Sept. 24, 1881, Paris. He was originally intended for an engineer, but gave himself up to music, and settled in Metz. He was much talked about in France as the author of a new system of theory, which he first expounded in his "Esthétique musicale: Technie ou Lois générales du système harmonique" (1855). He afterwards completed the same in his "Résumé élémentaire de la Technie harmonique et compléte, etc." (1876). For practical purposes, however, his system is unproductive, and, in its mathematical speculations, erroneous. D. wrote several operas, and sacred and chamber-music.

Dussek, (1) Franz, b. Dec. 8, 1736, Czotinbor (Bohemia), d. Feb. 12, 1799, Prague, pupil of Habermann, a refined pianist and an able pianoforte teacher, also a composer (pf. sonatas for four hands, and chamber music, symphonies, concertos, etc.).—(2) Johann Ladislaus, distinguished pianist and composer, b.

Feb. 9, 1761, Tschaslau (Bohemia), d. March 20, 1812, St. Germain-en-Laye, near Paris. He studied the dead languages at the Jesuit College at Iglau, and then, theology at Prague, where he took his bachelor's degree. At the same time, however, he had so trained himself in music that his patron (Count Männer) procured for him an organist's post at Mechlin; and from there he went, in a similar capacity, to Bergen-op-Zoom, and in 1782, to Amsterdam. Later on he became tutor to the sons of the "Statthalter" at The Hague. He paid a visit to Ph. E. Bach at Hamburg, was kindly received, and found his confidence in his own powers strengthened. Soon afterwards he went to Berlin and Petersburg as performer on the pianoforte and harmonica, and afterwards spent two years with Count Radziwill in Lithuania. In 1786 he played at Paris before Marie Antoinette, went to Italy, returned to Paris, was driven by the Revolution to London, where, with his father-in-law, Corri, he founded, in 1792, a music-publishing house; the business, however, failed, and plunged him into debt, so that in 1800 he was compelled to go to Hamburg. There he became enamoured of a lady of title, and lived with her for two years on an estate near the Danish frontier. In 1802 he visited his old father in Bohemia, attached himself to Prince Louis Ferdinand of Prussia, and, after the death of the latter, to the Prince of Isenburg; and at last, in 1808, entered the service of Prince Talleyrand at Paris. D. was one of the first, if not the first, to make the pianoforte "sing." His tone was rich and full, and with this new style of playing he produced great effect. His pianoforte compositions have life in them still, and are distinguished by their noble, pleasant character; they are numerous (twelve concertos, one double-concerto, eighty violin sonatas, fifty-three piano sonatas for two, and nine for four hands, ten trios, a pf. quartet and pf. quintet, and many small pieces). He also wrote a Pianoforte Method, which appeared in English, German, and French editions.

Dustmann, Marie Luise, *née* Meyer, famous stage singer (dramatic soprano parts), b. Aug. 22, 1831, Aix-la-Chapelle, daughter of a singer. She made her *début* in 1849 at Breslau, and was then engaged at Cassel (under Spohr), Dresden (1853), Prague (1854), and, from 1857, at Vienna, and appeared as a "star" on all important German stages, and also at London and Stockholm. In 1858 she married the bookseller, D. In 1860 she was appointed "Kammersängerin."

Duval, Edmond, b. Aug. 22, 1809, Enghien (Hainault), pupil of the Paris Conservatoire, from which, however, he was dismissed on account of his irregular work. He returned to his native town, and earnestly devoted himself to Catholic Church song, moved thereto by the "Vrais principes du chant grégorien" of the Abbé Janssen. In consequence of this interest the Bishop of

Mechlin gave him the commission to revise the church ritual of the diocese, and to re-edit it on the basis of his historical investigations. He travelled for this purpose to Rome, and, on his return, "Graduale" (1848), "Vesperale" (1848), "Processionale" (1851), "Rituale" (1854), etc., were brought out, based on some publications of the 15th-17th centuries, for the Mechlin diocese. In addition, there appeared studies on these various song-books, also a treatise on the organ accompaniment of Gregorian song, etc. These publications were all violently attacked by connoisseurs, who declare that Duval's works are not improvements, but, in part, grievous misconceptions (Fétis).

Duvernoy (Duvernois), (1) Frédéric, b. Oct. 16, 1765, Montbéliard, d. July 19, 1838, Paris; he was principal horn-player at the Grand Opéra, and, until the temporary suspension of the Conservatoire (1815), also professor of the horn at that institution. He wrote many horn concertos, and chamber pieces with horn.—(2) Charles, brother of the former, b. 1766, Montbéliard, d. Feb. 28, 1845, was a clarinetist and a member of the orchestras of the "Théâtre de Monsieur" and "Feydeau" at Paris, professor of the clarinet at the Conservatoire (pensioned in 1802); he wrote clarinet sonatas.—(3) Henri Louis Charles, son of Charles D., b. Nov. 16, 1820, Paris, pupil of Zimmermann and Halévy at the Conservatoire; from 1838 he was assistant, and from 1848, titular professor of singing there. He published several instructive vocal works, and some light pf. music.—(4) Charles François, b. April 16, 1796, Paris, d. Nov., 1872, was for a long time opera-singer at Toulouse, Havre, at The Hague, and also at Paris at the Opéra Comique (made his *début* in 1830, and appeared again in 1843), of which he was also, for some time, *régisseur*. In 1851 he became teacher of operatic singing at the Conservatoire, and in 1856, superintendent of the *Pensionnat des élèves du chant*.—(5) Victor Alphonse, b. Aug. 30, 1842, Paris, pupil of Marmontel and Bazin at the Conservatoire, an able pianist and gifted composer; in 1869 he founded regular chamber-music *soirées*, with Léonard as first violinist.

Dux (Lat., "leader") is the subject in a fugue (q.v.), as it is given out at first by the part (or voice) which commences the fugue.

Duysen, Jes Lewe, b. Aug. 1, 1821, Flensburg, founded in 1860, at Berlin, a pianoforte manufactory, which enjoys distinguished fame, and carries on an important trade.

Dvořák, Anton, b. Sept. 8, 1841, Mühlhausen (Nehalozeves), near Kralup, Bohemia, son of an innkeeper. He was to have been a butcher, but preferred playing the violin with his school-master, and, in 1857, wandered away to Prague in search of sound musical training, and there entered the school for organ-playing (under Pitzsch). He supported himself with difficulty

by playing the violin in a small band. In 1862 he was appointed viola-player at the "National Theatre," and in 1873 he succeeded in having a hymn for male chorus and orchestra performed; the success was a brilliant one, and D. left his post in the orchestra, for he now received a stipend, for several years, from the state. He soon made a name for himself, even beyond Bohemia, and, in this matter, the patronage of Liszt was of great service to him. D. is a national composer, and produces effects by means of Bohemian rhythms and melodies, which often border on the commonplace, and even the vulgar. We name "Slavische Tänze" for pf., four hands, and for orch. (four books); "Slavische Rhapsodien" for orch.; "Legenden" for pf., four hands, arranged also for orch.; a Serenade for wind instruments with cello and double-bass (Op. 44); "Dumka" (Elegy), for pf.; "Furiante," Bohemian national dances; "Klänge aus Mähren" (duets); a pf. concerto (Op. 35); a violin concerto (Op. 53); Mazurek for violin and orch. (Op. 49); Trio (Op. 65, F minor); Notturmo for strings (Op. 40); Scherzo capriccioso for orch. (Op. 66); overtures, "Mein Heim" (Op. 62) and "Husitská"; four symphonies (D, Op. 60, 1882; D minor, Op. 70, 1885; F, Op. 76, 1888; and G, 1890); an oratorio, *Saint Ludmilla* (for the Leeds Musical Festival of 1886); and a cantata, *The Spectre's Bride* (for the Birmingham Musical Festival of 1885). His *Stabat Mater* was first heard at London in 1883. He has also written the 149th Psalm (chorus and orch.), symphonic variations for orch. (Ops. 40 and 78), four stringed quartets, a stringed sextet (Op. 48), a stringed trio (two violins and viola, Op. 74), a stringed quintet, a pf. quintet, pf. quartet, two trios, violin sonata (Op. 57), etc., and the Czechish operas: *Der König und der Köhler* (Prague, 1874), *Wanda* (1876), *Selma Sedláč* (1878), *Turde Palice* (1881), and *Dimitry* (1882). D. has also written many vocal pieces (songs, duets, part-songs, etc.). His "Requiem" (soli, chorus, and orch.) was produced at the Birmingham Festival of 1891. The degree of Mus. Doc. was conferred on him by the University of Cambridge in the same year. D. is at present principal of the National Conservatoire at New York.

Dwight, John Sullivan, b. May 13, 1813, Boston, received his scientific training at Harvard College there, and at the Training School, Cambridge; in 1840 he was ordained pastor of a Unitarian chapel in Northampton (Massachusetts), but gave up that sacred post, and devoted himself entirely to literary work. In 1852 he set up a musical paper, *Dwight's Journal of Music*, which is not only the oldest and best American musical newspaper, but, amongst other things, has also issued historical essays from the pen of Thayer. (Cf. HARVARD ASSOCIATION.)

Dyck. (See VAN DYCK.)

Dynamics, originally the science of powers, and motions originated by them; in music, D. refers to the gradations of sound. The different intensity of sound is one of the chief means of producing effect* in musical art; it occurs either as alternate *forte* and *piano*, by way of contrast, or as a gradual increase and decrease (*crescendo* and *decrescendo*). D. of various kinds have elementary power from which there is no escape. The effect of the *fortissimo* is one of strength, massiveness, dignity; it exalts, or (if the esthetic impression is prejudicially influenced by other factors) it

oppresses, causes anxiety, terrifies. On the other hand, the *pianissimo* resembles a glance at nature through a microscope, in which life in its manifold art-forms is presented in the smallest dimensions. *Pianissimo* is an emblem of everything which is apt to escape the notice of man; *pianissimo* is therefore the essence of spectral music, and only, when the illusion is assured, can *forte* effects be summoned to its aid. *Forte*, like major, is an image of day; *piano*, like minor, an image of night; the foundation-tone of all nocturnes is *piano*.

E.

E, letter name of the fifth note of our musical alphabet (q.v.). (For its solmisation names see MUTATION.) In Italy and France the note is now called *mi*.

e (Ital., before vowels *ed*, "and"; è (Ital.), "is."

Ear. The human ear, like that of the higher animals, is an extremely complicated piece of mechanism. The outer bell, the concha, together with the auditory canal, ends with the drum or tympanum—a stiffly stretched membrane which shuts in the drum or tympanic cavity. In this lie the three small bones, the first of which, the hammer (*malleus*), holds the drum drawn inwards after the manner of a navel; the second, the anvil (*incus*) is fastened by means of a joint to the hammer, and, likewise, the stirrup-bone to the anvil. This stirrup-bone, bordered by a thin membrane on the side lying opposite to the drum of the tympanic cavity, closes an opening (the oval window, vestibule window, *fenestra vestibuli*) in the direction of the inner ear—the labyrinth. The whole labyrinth, filled with water, consists of a belly-shaped cavity (vestibule), three arched or semicircular canals with bottle-shaped prolongations, and the cochlea, the name of which indicates its shape. In the vestibule, partly floating, partly attached to the osseous walls, is the membranous labyrinth, which, on a smaller scale, imitates the form of the osseous labyrinth. Again, the innermost ear (the cochlea) is divided into two passages by a partition-wall, the first of which (the *scala vestibuli*) opens into the vestibule, and, at the apex of the cochlea, where the partition-wall falls away, communicates with the second (*scala tympani*), which, in its turn, quite closed in, returns to the tympanic cavity, whence it is separated by a delicate membrane—the oval window (*fenestra cochleæ*). If the tympanum be thrown into vibration by sound-waves, the first of the small bones connected by joints is set in motion, and by these the impulse—the stirrup-bone pressing down deeper against the round window—is communicated to the labyrinth water, which can only yield at one place—viz., by means of the membrane of

the round window, *i.e.* after the movement has traversed the whole of the inner ear. The air in the tympanic cavity, by the pressure on it of the oval window, passes down the Eustachian tube (*tuba Eustachii*), a small trumpet-shaped passage which opens into the cavity of the jaws, and thus the tympanum is not set in motion again by it. The auditory nerve (*acusticus*) passes through the apex of the cochlea into the ear, and sends out innumerable offshoots into the wall dividing the *scala tympani* from the *scala vestibuli*, as well as into the membranous labyrinth. Respecting the further transformation of sound-movement into tone-perception only conjectures are possible. For further details consult Helmholtz, "Lehre von den Tonempfindungen" (4th ed., pp. 225f and 649f.; Eng. translation by A. J. Ellis). From the brief description of the ear just given it may be seen how easily the function of hearing may be interfered with without the nerve being affected.

Eastcott, Richard, Anglican clergyman, d. end of 1828, as chaplain at Livery Dale, Devonshire; he published "Sketches of the Origin, Progress, and Effects of Music, with an Account of the Ancient Bards and Minstrels" (1793).

Ebeling, (†) Johann Georg, b. about 1620, Lüneburg, d. 1676, Stettin. In 1662 he became musical director at the principal Church, and teacher at St. Nicolas, Berlin; and in 1668, professor at the Gymnasium Carolinum, Stettin. His chief work, "Pauli Gerhardi geistliche Andachten, bestehend in 120 Liedern auf alle Sonntage, etc." (à 4, with two violins and bass), appeared first (in folio) in two parts at Berlin (1666-67) in clavier score, 1669; then (in octavo), at Nuremberg, in 1682, with a preface by Feuerlein (preacher at the "Liebfrauenkirche" there), and this misled Fétis into the supposition that there were two persons named E., one of whom he placed at the Gymnasium Carolinum, Nuremberg, which did not exist. Of E.'s other works are known—"Archæologizæ orphicæ sive antiquitates musicæ" (1676, unimportant), and a concerto for several instruments.

—(2) Christoph Daniel, b. 1741, Garmissen, near Hildesheim, d. June 30, 1817; he studied theology at Göttingen, also *belles-lettres*, was in 1769 teacher at the "Handelsakademie," Hamburg, translated Burney's "Musical Tour," Chasteloux' "Sur l'Union de la Musique et de la Poésie," also, with Klopstock, Handel's *Messiah*; and, in 1784, became professor at the Hamburg Gymnasium, and town librarian. He contributed valuable biographical and historical articles to Hamburg papers, and to the Hanover *Magazin* ("Über die Oper," "Versuch einer auserlesenen musikalischen Bibliothek").

Ebell, Heinrich Karl, b. Dec. 30, 1775, Neuruppin, d. March 12, 1824, as councillor in Oppeln; he was also an able musician, and interrupted his career as jurist (1801-4) to fulfil the duties of capellmeister at Breslau. He composed ten operas and vaudevilles, also an oratorio, arias, songs, and many instrumental works.

Eberhard, Johann August, b. Aug. 31, 1739, Halberstadt, d. Jan. 6, 1809, as professor of philosophy at Halle; in addition to many works not relating to music, he wrote a "Theorie der schönen Künste" (1783, 3rd ed. 1790), "Handbuch der Aesthetik" (1803-5, 4 vols.), and some smaller treatises (in his "Gemischte Schriften," 1784-88, and in the Berlin *Musikalisches Wochenblatt*, 1805).

Eberhard von Freisingen, Benedictine monk of the 11th century, the author of two treatises on the measurement of organ pipes, and on the manufacture of bells (*Nolæ*, see TINTINNABULA).

Eberl, Anton, b. June 13, 1766, Vienna, d. there March 11, 1807, an able pianist and gifted composer. He was at St. Petersburg from 1796 to 1800, lived, for the rest, mostly in Vienna, whence he made many concert tours. He was on intimate terms with Mozart, and, as a boy, attracted the notice of Gluck. Besides five operas, he wrote principally instrumental works (symphonies, concertos, chamber ensembles, pf. variations, etc.). Some of his variations were originally published under Mozart's name.

Eberlin, (1) Daniel, b. about 1630, Nuremberg, d. 1692, after a varied and adventurous life, as captain of the provincial militia in Cassel; he was, in his time, a renowned composer, but only his sonatas for three violins are known (1675).—(2) Johann Ernst (Eberle), b. March 27, 1702, Jettingen (Swabia), d. June 21, 1762, as capellmeister to the Archbishop of Salzburg. He was an exceedingly prolific composer, but, all the same, his works occupy an honourable position in the literature of music. Few of his pieces have been printed:—"IX Toccate e fughe per l'organo," of which one fugue, for a long time, was considered a composition of Bach's (Ed. Griepenkerl, Book 9, No. 13), some sonatas, motets, and organ pieces; and, lately,

some fugues and toccatas in Commer's "Musica sacra." Proské's library at Ratisbon contains the autographs of thirteen oratorios, the Berlin Library an offertory and miserere, and the Royal Institute for Church Music in Berlin, a volume of organ pieces.

Ebers, Karl Friedrich, b. March 25, 1770, Cassel, d. in embarrassed circumstances, Sept. 9, 1836, Berlin. He was theatre capellmeister at Schwerin, Pesth, Magdeburg, and became known by his pianoforte transcriptions. His own compositions (four operas, marches, dances, rondos, sonatas, variations, etc.) are not of importance.

Eberwein, (1) Traugott Maximilian, b. Oct. 27, 1775, Weimar, d. Dec. 2, 1831, as capellmeister to Prince of Rudolstadt. He was, in his time, an esteemed composer (eleven operas; sacred, orchestral, and chamber music). Of his works, however, none have shown any signs of prolonged life.—(2) His brother, Karl, b. Nov. 10, 1786, Weimar, d. there March 2, 1868, as chamber-virtuoso (violin), was often mentioned by Goethe in his books (music to *Faust*). Of his works the best known is the music to Holtei's *Leonore*. He wrote three operas, cantatas, a flute concerto, string quartets, etc.

Eccard, Johannes, b. 1553, Mühlhausen (Thuringia), d. 1611, Berlin; from about 1571-74 he was a pupil of Orlando Lasso at Munich, received (1578) an appointment, first from Jacob Fugger at Augsburg; and, about 1579, became vice-capellmeister (under Riccio). In 1588 he was capellmeister to the Duke of Prussia at Königsberg, and in 1608 went to Berlin as electoral capellmeister. E. is one of the most important composers of this period, and to his merits K. v. Winterfeld first called special attention in his "Der evangelische Kirchengesang, etc." Since then his chorales have again been revived by Mosewius, Teschner, Neithardt, and by the Riedel Union at Leipzig. C. published, first, jointly with Joachim von Burck, "Odæ sacræ," twenty sacred songs (1574), "Creputia sacra, christl. Liedlein mit 4 Stimmen" (two parts, 1578, 1589, 1596), the words of both by Deacon Helmbold of Mühlhausen. Also, by himself: "Neue deutsche Lieder mit 4 und 5 Stimmen," dedicated to Fugger (1578, twenty-four numbers); "Neue Lieder mit 5 und 4 Stimmen" (1589, fourteen numbers with the quodlibet "Zanni et Magnifico," which Winterfeld regards as the scene in the market-place at Venice); "Geistliche Lieder auf den Choral mit 5 Stimmen (1597, two parts, with fifty-one songs; new edition by Teschner. Stobæus published the Lieder in 1634; and added six of Eccard's, and forty-four arranged by himself). After Eccard's death, Stobæus still published "Preuss. Festlieder auf das ganze Jahr für 5-8 Stimmen" (1642; two parts, 1644), which Teschner republished, in 1858, in modern score.

(Cf. *ΣΤΟΙΧΕΙΟΣ*.) In addition, E. composed many occasional songs.

Eccles, John, b. about 1650, London, d. Jan., 1735. He was the pupil of his father, Salomon E., who was a famous teacher of virginals and viols. He wrote music for a great number (forty-six) of dramatic pieces, among which *Don Quixote*, jointly with Purcell (1694). In 1710 he published a collection of songs, including many which he had written for the stage.—His two brothers, Henry and Thomas, were performers on the violin. The former entered the king's band at Paris. He wrote twelve solos for the violin in the style of Corelli. Thomas, whom Handel engaged in 1733, gave way to drink, and was brought very low.

Ecclesiasticus (Lat.), belonging to the church.

Échappement (Fr.), *double échappement*, *double action*, double escapement; an invention introduced into pianoforte mechanism by S. Erard at Paris in 1823. (Cf. *PIANOFORTE*.)

Échelle (Fr.), scale.

Echo, a sound reverberated. As sound-waves are propagated in a rectilinear manner, and are reflected from surfaces at the same angle at which they fall on them, so, under conditions which can easily be fixed mathematically, a great part of the sound rays proceeding from a sounding body (for example, from a singing, or speaking human voice) can be drawn back to the same; and thus, close to it, may be perceived the echo of the original sound. The E. is, naturally, not so strong as the original call.—In the technical terminology of musical composition, E. means the repetition of a short phrase, with diminished intensity of tone. The E. frequently appears in the upper or lower octave. In several places Beethoven produces an original effect with repetitions of an echo kind (sonatas Op. 81a and 90). In the orchestra, by means of varied instrumentation, the effect of an echo can be easily produced; in great organs there exists for that purpose a special manual (echo-work).

Eck, Johann Friedrich, b. 1766, Mannheim, d. 1809 or 1810, Bamberg. He was the son of a horn-player of the famous band in the above-named city, which was removed to Munich in 1778. He was a distinguished violin-player, "Hofmusikus" at Munich in 1780, leader of the band in 1788; and, finally, capellmeister at the Opera. In 1801 he married, resigned his appointment, and went to France. Six violin concertos and a concertante for two violins of his are known.—His brother Franz, one of his pupils, was born 1774, Mannheim, d. 1804. He was also an excellent violin-player, and for several years member of the Munich band. On account of a love adventure, however, he was compelled to leave Munich; he went to Russia, was appointed solo-violinist in the band at Petersburg; but he became a bigot,

and melancholy, and appears to have died in a lunatic asylum at Strassburg. E. was Spohr's last teacher.

Eckelt, Johann Valentin, b. about 1680, Werningshausen, near Erfurt, d. 1732. He was an organist, first, in 1696, at Wernigerode, and afterwards, in 1703, at Sondershausen. He left organ works, a Passion, and cantatas in manuscript. He published "Experimenta musicæ geometrica" (1715); "Unterricht, eine Fuge zu formieren" (1722); "Unterricht, was ein Organist wissen soll" (without year of publication).

Ecker, Karl, b. March 13, 1813, Freiburg-i.-Br., d. there Aug. 31, 1879. He was the son of a surgeon, studied law at Freiburg and Vienna, but, contrary to his parents' wish, devoted himself to music, and studied composition under S. Sechter. In 1864 he returned to Freiburg, where he remained, a highly-esteemed composer, until his death. His quartets for male voices and songs became the most popular of his works; his orchestral compositions were only produced in his native town.

Eckert, Karl Anton Florian, b. Dec. 7, 1820, Potsdam, d. Oct. 14, 1879, Berlin. He was the son of a sergeant-major, but, at an early age, found a patron in the poet F. Förster, who had him trained by good teachers (Greulich, Hubert Ries, Rungenhagen). In 1826 he excited wonder as a musical prodigy, and, already in 1830, wrote an opera, *Das Fischer mädchen*, and in 1833 an oratorio, *Ruth*. High patronage enabled him to make long journeys for the purpose of study, after which, in 1851, he became accompanist at the Théâtre Italien at Paris, and, after a journey to America with Henriette Sontag, conductor at the same theatre. In 1853 he went to Vienna, where he became capellmeister, and afterwards technical director at the court Opera; but in 1860 he exchanged this post for that of capellmeister at Stuttgart, whence he was suddenly dismissed in 1867. He lived some time without employment at Baden-Baden, and, in 1869, was called to Berlin as principal "Hofkapellmeister" (in the place of Taubert and Dorn, who had been pensioned). Of his compositions (three more operas, two oratorios, sacred works, chamber music, etc.) only a few songs met with approbation.

Éclogue, a pastoral.

Écossaise, a *Scottish* round dance in $\frac{3}{4}$ or $\frac{3}{8}$ time. The dance now called É. is, however, a kind of lively *contredanse* in $\frac{3}{4}$ time; the old meaning of the É. is preserved in the *Schottische* (Polka).

Eddy, Clarence H., organist, b. Jan. 30, 1851 (Greenfield, Massachusetts), pupil of Haupt in Berlin (1871), became, on his return home, organist of a church at Chicago, in 1879 of the principal church; and in 1877 director of the

"Hérshy" school of music. E. gives a series of organ concerts every year. He translated Haupt's "Kontrapunkt und Fuge" (1876), and published a collection, "The Church and Concert Organist" (1882 and 1885).

Edgecombe, Richard, Earl of Mount-E., b. Sept. 13, 1764, London, d. there Sept. 26, 1839. He was a zealous lover of music, and in 1800 produced an opera, *Zenobia*, at the King's Theatre, and published in 1825 "Musical Reminiscences of an Amateur," chiefly respecting the Italian Opera in England for fifty years, 1773 to 1823 (4th ed. 1834), which contains many interesting anecdotes about Catalani, Grassini, Billington, and other male and female vocalists.

Éditeur, Édition (Fr.), editor, edition.

Eeden, (1) see VAN DEN E.—(2) **Johann van der**, b. Dec. 21, 1844, Ghent, pupil of the Conservatoire there, and of the Brussels Conservatoire under Fétis, where he received several prizes for composition. He lived for a long time at Assisi, and is now director of the Mons Conservatoire (Hainault). He has written the oratorios *Brutus* and *Jaquélino de Bavière*.

E flat, ♭ lowered by a flat. ♭♭ chord = *e♭*, *g*, *b♭*; ♭♭ min. chord = *e♭*, *g♭*, *b♭*; ♭♭ key, with three flats in signature; ♭♭ minor key, with six flats. (See KEY.)

Egenolf (Egenolph), Christian, one of the older German music-printers at Frankfort; but he was famed, to his disadvantage, for his very bad printing. He was also one of the first who made a living by piracy, and that is why most of the compositions in his collections of works bear no author's name. Thus the Odes of Horace by P. Tritonius, which Cægin already published in 1507, appeared in 1532 without name; and, misled by this, these compositions were attributed to Egenolf in former editions of this dictionary. In 1550 he republished these Odes with others. The most valuable legacies from his printing-house are the two song-books à 4 "Gassenhawerlin" and "Reuterliedlein," of 1535 (in complete form, Zwickau). He is probably also the reprinter of the song-books described in Eitner's Bibliography, p. 35, and G. 47, and which are there spoken of as pirated.

Eggeling, Eduard, b. July 30, 1813, Brunswick, d. April 8, 1885, Harzburg, pianist, composer, and didactic writer.

Egghard, Jules, pseudonym of Count Hardegg, b. April 24, 1834, Vienna, d. there March 22, 1867, an excellent pianist; he was a pupil of Czerny, and composer of favourite *salon* pieces.

Egli, Johann Heinrich, b. March 4, 1742, Seegraben, Wetzikon (Zürich), d. there Dec. 19, 1810, a composer highly esteemed in his fatherland; he wrote principally sacred music (sacred odes of Klopstock, Gellert, Lavater, Cramer, two New Year cantatas, etc.), Swiss

songs, March of the Swiss and German troops, etc.

Eguale (Ital.), equal; *egualmente*, equally, smoothly flowing; *voci eguali* (Lat. *voces aequales*), equal voices, *i.e.* only men's, or only women's voices.

Egypt, the land of an ancient civilisation, extending back far beyond the period of old Grecian culture, appears also to have been far advanced in the domain of musical art while Europe was, as yet, in a state of complete barbarism. It is indeed true that neither a scrap of Egyptian music, nor a single theoretical treatise, has come down to us; but the most ancient tombs in the rocks show representations of musical instruments which excite the greatest astonishment. There, by the side of instruments similar to the Grecian lyre, and ornamented after Egyptian fashion, we meet with harps: some, of the most primitive, others, of the most elaborate construction and of the most tasteful workmanship; these instruments are very high (over man's height), and they have a great number of strings. Harps of similar construction were used in ancient times by no other people, except by the Israelites, who, most probably, became acquainted with them in Egypt. Still more striking is the occurrence, in these representations, of instruments of the lute kind, instruments with long necks (finger-boards), and round or arched sound-bodies, with or without sound-holes. Instruments of this kind, from which sounds of different pitch were obtained by shortening the strings, were utterly unknown to the Greeks, and are first met with among the Persians, likewise among the Arabs after the conquest of Persia (7th century). The old Egyptian name for the harp was *Tebenti*, and that of the lute, *Nabla*. (Cf. NABLUM.) The wind-instruments of the Egyptians were principally straight flutes (Mau or Mem), also double flutes, and straight trumpets. They had, besides, many instruments of percussion, and rattles; the oft-mentioned *Sistrum* was really not a musical instrument, but was employed at the sacred services to attract the attention of the worshippers. (Cf. Kiesewetter: "Die Musik der Neuern Griechen, etc.," from page 41, etc. [1838]; Ambros' "Geschichte der Musik," Vol. I., from page 137 [1862].)

Ehlert, Louis, writer on music and composer, b. Jan. 13, 1825, Königsberg, d. Jan. 4, 1884, Wiesbaden (from a stroke of apoplexy during a "Kurhaus" concert). In 1845 he studied at the Leipzig Conservatorium under Mendelssohn and Schumann, continued his studies at Vienna and Berlin, and, in 1850, settled in the latter city as teacher of music and musical critic. He frequently visited Italy for periods of several years, conducted at Florence the "Società Cherubini," afterwards (1869) taken up by H. v. Bülow, taught, from 1869 to 1871, at Tausig's "Schule des höheren

Klavierspiels," Berlin, lived for some years in Meiningen as teacher of music to the Ducal Princes, and, finally, at Wiesbaden. In 1875 he received the title of Professor. Of his compositions have been published principally: piano-forte pieces, songs and part-songs; also an overture, "Hafis." A "Frühlingssymphonie" and a "Wintermärchen" overture have been produced at Berlin at the "Symphoniesoiréen" of the royal band, but not printed; likewise the "Requiem für ein Kind," produced by the Stern Vocal Union, and in 1879 by the "Tonkünstlerversammlung" at Wiesbaden. In addition to many contributions to the *Neue Berliner Musikzeitung*, the *Deutsche Rundschau*, etc., he wrote: "Briefe über Musik an eine Freundin" (3rd ed. 1879, translated into French and English), and "Aus der Tonwelt," essays (1877-84, two vols.).

Ehnn (E.-Sand), Bertha, celebrated stage vocalist, b. 1848, Pesth, pupil of Frau Andriessen of Vienna, made her *début* in 1864 at Linz, sang then at Graz, Hanover, Nuremberg, Stuttgart, etc., as a "star," and was appointed in 1867 at Vienna. In 1873 she sang at Berlin with great success in Lucca's principal rôles.

Ehrlich, (1) Friedrich Christian, b. May 7, 1807, Magdeburg, d. there May 31, 1887, as teacher of singing at the Cloister College, "Königl. Musikdirector," pianist (pupil of Hummel), and composer of the operas *Die Rosenmädchen* and *König Georg*.—(2) Heinrich, pianist and writer on music, b. Oct. 5, 1822, Vienna, became an accomplished player (worked under Henselt, Bocklet, and Thalberg), and studied theory with S. Sechter. He was, for several years, court pianist to king Georg V. of Hanover, was at Wiesbaden from 1855 to 1857, then in England, Frankfurt, and in 1862 went to Berlin. From 1864 to 1872 he was teacher of the piano-forte at the Stern Conservatorium in that city, and was active, at the same time, as a writer and private teacher. (He was musical critic of the *Berliner Tageblatt*, the *Gegenwart*, as well as of the *Neue Berliner Musikzeitung*.) In 1875 he received the title of Professor. E. composed a piano-forte concerto, and "Lebensbilder." He edited Tausig's "Technische Studien," also the pamphlets "Schlaglichter und Schlagschatten" (1872), "Aus allen Tonarten," "Für den Ring des Nibelungen gegen Bayreuth," "Wie übt man am Klavier" (1879; 2nd edition 1884), as well as a brief "Musik-Aesthetik von Kant bis auf die Gegenwart" (1881); further, "Musikstudium und Klavierspiel" ("Esthetic considerations with regard to performance"), well worthy of perusal, and "Dreissig Jahre Künstlerleben" (1893). He has also written several novels.

Eibenschütz, Ilona, excellent pianist, b. May 8, 1872, Pesth.

Eichberg, (1) Julius, excellent violinist, b. June 13, 1824, Düsseldorf, d. Jan. 18, 1893,

Boston, U.S., pupil of J. Rietz at Düsseldorf. He attended the Brussels Conservatoire from 1843 to 1845, and, in 1846, became violin teacher at the Conservatoire at Geneva. In 1857 he went to New York, and in 1859 to Boston as conductor of the Museum Concerts (1859-66), and founded there a Conservatorium (1867), which, under his direction, was brought into high esteem. E. wrote a large number of compositions for violin (études, duets, characteristic pieces, etc.), also four English operettas, *The Doctor of Alcandra*, *The Rose of Tyrol*, *The Two Caddis*, *A Night in Rome*.—(2) Oskar, b. Jan. 21, 1845, Berlin, pupil of Löschhorn and Fr. Kiel, teacher of music at Berlin, published from 1879-89 a serviceable "Music Calender," and directed for one year and a half the *Neue Berliner Musikzeitung*. Since 1888 he has been president of the Berlin Music Teachers' Union. During fifteen years he conducted a mixed choral union, and is at the present time musical critic of the *Berliner Börsen Courier*. As composer, he has only produced pf. pieces, songs, and part-songs. His brother Richard, b. May 13, 1825, Berlin, lives there likewise as music teacher.

Eichhorn, Hermann Ludwig, writer on music and composer, b. Oct. 30, 1847, Breslau, studied law, and obtained a doctor's degree; he, however, withdrew from courts of justice, and devoted himself entirely to music. His teacher was E. Bohn (q.v.). Besides pf. pieces and songs, he wrote several comic operas and vaudevilles (*Drei auf einen Schlag*, *Zopf und Krummstab*, *Blau Kinder*, etc.). The following monographs are of importance: "Die Trompete alter und neuer Zeit; ein Beitrag zur Musikgeschichte und Instrumentallehre" (1881) and "Zur Geschichte der Instrumentalmusik; eine produktive Kritik" (1885). E. is himself a performer on the French horn and the trumpet, and, jointly with the instrument-maker, E. G. Heidrich, invented a new kind of Waldhorn, which is especially rich in the upper and lower notes (the "Oktav-Waldhorn," which has been especially accepted in Silesian military bands). Since 1883 E. has edited a paper on hygiene, *Das zwanzigste Jahrhundert*, in which are to be found many articles on art; he is also a diligent contributor to the *Zeitschrift für Instrumentenbau* (De Wit).

Eichhorn, the brothers Johann Gottfried Ernst (b. April 30, 1822, d. June 16, 1844) and Johann Karl Eduard (b. Oct. 17, 1823), sons of the Coburg court musician, Johann Paul E. (b. Feb. 22, 1787, d. Oct. 17, 1823), attracted attention as musical prodigies (aged six and seven, respectively), and performed on the violin in grand concert tours up to 1835. They afterwards received appointments in the Coburg band.

Eis (Ger.), E sharp.

Eisfeld, Theodor, b. April 11, 1816, Wolfenbüttel, d. Sept. 2, 1882, Wiesbaden, pupil of

Karl Müller at Brunswick (violin), and of K. G. Reissiger at Dresden (composition), from 1839–43 court theatre capellmeister at Wiesbaden. In 1843 he became conductor of the "Concerts Viviennes" at Paris, in which post he obtained great merit by encouraging high-class music, studying, between whiles, singing under Rossini at Bologna. He was appointed honorary member of the Academy of St. Cecilia. After a short stay in Germany, he went to New York as conductor of the Philharmonic Concerts. In 1865, being on a journey to visit Germany, the ship *Austria*, on which he was a passenger, was destroyed by fire while on the high seas; he was saved, but a severe nervous complaint almost entirely prevented him from exercising his profession. He lived, last of all, at Wiesbaden.

Eissler Marianne, violin-player, b. Nov. 18, 1865, Brünn, pupil of Heissler. Her eldest sister, Emma, is a pianist.

Eisteddfod (Welsh). The triennial assemblies of the Welsh bards from a very early period were known by this name. *Eisteddfodau* of special importance were held in the years 1450, 1567, 1681, and 1819. The modern Eisteddfodau are held annually; but they retain little more than the name of the great gatherings of former times.

Eitner, Robert, a musical historian of merit, b. Oct. 22, 1832, Breslau, was for five years a pupil of M. Brosig; he went to Berlin in 1853 as teacher of music, established, in 1863, a music school of his own, and has recorded his experiences as teacher in his "Hilfsbuch beim Klavierunterricht" (1871). Some of his compositions have also appeared in print. His historical and bibliographical labours, relating especially to works of the 16th and 17th centuries, occupied much of his time, and form his chief title to merit. In a competition appointed by the Amsterdam Society for the Advancement of Art he won the prize (1867) for his dictionary of Dutch composers (manuscript). He also edited for the society a new edition of the organ works of Sweelinck. E. was chiefly instrumental in starting and organising the "Gesellschaft für Musikforschung"; the organ of this society, the *Monatshefte für Musikgeschichte*, has been edited by E. since 1869. He edits likewise the *Publication älterer praktischer u. theoretischer Musikwerke*, etc. Of Eitner's other writings the following are specially deserving of mention: "Verzeichnis neuer Ausgaben alter Musikwerke aus der frühesten Zeit bis zum Jahr 1800" (*Monatshefte*, 1871); "Bibliographie der Musiksammlerwerke des 16. und 17. Jahrhunderts" (with Haberl, Lagerberg, and Pohl); "Verzeichnis der gedruckten Werke von Hans Leo Hassler und Orlandus de Lassus" (*Monatshefte*, 1873–74), and S. G. Staden's "Seelewig" (*Monatshefte*, 1881). E. has lived for some time at Templin-i.-d., Uckermark. He has rendered valuable

assistance in preparing the new editions of this dictionary.

Elegante (Ital.), with refinement.

Elegia (Ital.), composition expressive of sorrow.

Elegiaco (Ital.), in a sorrowful manner.

Electricity has of late been employed in the construction of organs, by conducting electricity from the keys to their respective pipes. An electro-magnet opens the valves, as soon as, by pressing down the keys, the connecting current is established. The electrical apparatus is a welcome improvement for very large organs, as, by means of it, the uncertain or tardy speaking of distant pipes is done away with. It renders the pneumatic lever superfluous, and the touch of the instrument can surpass that of the pianoforte in lightness. To English organ-builders (Barker, Bryceson) we are indebted for this introduction of electricity. Quite recently an attempt has been made to make strings sound by means of intermittent electric currents (electric pianoforte).

Elers (Elerus), Franz, cantor and music director at Hamburg, b. about 1500, Uelzen; about 1530 cantor and teacher at Hamburg. He died Feb. 22, 1590, as musical director of the cathedral; he published (1588) a great Singing-book in two parts: the first part contains collects and responses (*Cantica Sacra*, etc.); the second the chorales (Psalmi, Dr. Martin Luther, etc.), with intonation of the Church Modes according to Glarean's system.

Elevatio (Lat.), elevation. (1) The up beat in beating time.—(2) The unaccented part of a bar.—(3) The rising of a melody beyond the *ambitus* (compass) of the mode.—(4) A motet or any other vocal or instrumental composition performed during the elevation of the Host.

Elevation. To the four meanings given in the preceding article is to be added: (5) The obsolete English name of two ornaments. As one of the "smooth graces," it is synonymous with an ascending double appoggiatura; as one of the "shaked graces," it is more complicated.

Elewyck, Xavier Victor (Chevalier) van, writer on music, b. April 24, 1825, Ixelles lez Bruxelles, d. April 28, 1888, in a lunatic asylum at Zickemont, maître de chapelle of the Louvain Cathedral (without salary, as an amateur). He arranged sacred concerts with orchestra every Sunday and on festival days; and also published motets and orchestral works of his own. E. became known by a series of monographs: "Discours sur la musique religieuse en Belgique" (1861); "Mathias van den Gheyn, le plus grand organiste et carillonneur belge du XVIII. siècle" (1862); "De la musique religieuse, les congrès de Malines (1863 and 1864), et de Paris (1860), et la législation de l'église en cette matière" (1866), and "De l'état actuel de la musique en Italie" (1875). He also published

a collection of old clavier pieces by Netherland composers.

El Farabi. (See ALFARABI.)

Elias Salomonis, priest of St. Astère (Perigord) about 1274, the author of a treatise, "*Scientia artis musicæ*," printed by Gerbert ("*Script.*" III.). This work contains directions for improvised counterpoint (Chap. 30), as well as very characteristic advice respecting the use of clefs (p. 56), which, however, was not adopted.

Ella, John, b. Dec. 19, 1802, Thirsk (Yorks), d. Oct. 2, 1888, London, violinist, and an excellent conductor, pupil of Fémy for the violin. He was, from 1822, member of the orchestra at the King's Theatre, also, afterwards, of the Concerts of Ancient Music and of the Philharmonic Society, London. In 1826 he was still a pupil of Attwood's for harmony, and only studied counterpoint and composition under Fétis in 1845. On his return to London, he established in 1845 "*The Musical Union*" (chamber-music matinées), which existed up to 1880, when he retired from active life; and, at the same time, the "*Musical Winter Evenings*," which, however, were discontinued in 1859. For these concerts E. introduced so-called "*analytical programmes*" (with remarks on the structure of the works to be performed, as well as on the period at which the composers lived, their importance, etc.), which soon became the fashion. In 1855 E. was appointed lecturer on music at the London Institution. Some of his lectures are published. He also wrote, occasionally, musical articles for the London papers, a biographical notice of Meyerbeer, and published "*Musical Sketches Abroad and at Home*" (1869; 3rd edition 1878).

Eller, Louis, celebrated violinist, b. 1819, Graz, d. July 12, 1862, Pau (Pyrénées), published études and fantasias for viola.

Ellerton, John Lodge, an extraordinarily prolific composer, b. Jan. 11, 1807, Cheshire, d. Jan. 3, 1873, London. He wrote seven Italian, one German, and three English operas, besides one oratorio (*Paradise Lost*), six masses, five symphonies, four concert overtures, forty-four stringed quartets, three quintets, eleven trios, thirteen sonatas, sixty-one glees, six anthems, seventeen motets, eighty-three vocal duets—truly an astonishing record for an amateur even taking into account that he had studied counterpoint at Rome for two years.

Ellig (Ger.), a somewhat obsolete expression for 2-feet, used in connection with organ-stops. (See FOOT-TONE.)

Ellis, Alexander John (formerly Sharpe), a meritorious writer on acoustics, b. June 14, 1814, Hoxton, d. Oct. 28, 1890. He first studied jurisprudence, but soon (1843) turned to acoustics, and studied music under Donaldson of Edinburgh. At the suggestion of Max Müller, he devoted all his attention, in 1863, to Helm-

holtz's "*Lehre von den Tonempfindungen*" (of which he published an English translation in 1875; 2nd ed. 1885); as early as 1868 he had published Ohm's "*Geist der mathematischen Analyse*" in English, and, in the "*Proceedings*" of the Musical Association (1876-77), Freyer's "*Über die Grenzen der Tonwahrnehmung*" in rearranged form. All these publications contain comments and additions, the valuable results of independent investigation. The additions to Helmholtz first appeared separately in the publications of the Royal Society—"On the Conditions . . . of a Perfect Musical Scale on Instruments with Fixed Tones" (1864), "On the Physical Constitutions and Relations of Musical Chords" (1864), "On the Temperament of Instruments with Fixed Tones" (1864), and "On Musical Duodenes; or, the Theory of Constructing Instruments with Fixed Tones in Just or Practically Just Intonation" (1874). Papers containing new theories, etc., for the Musical Association are as follows: "The Basis of Music" (1877), "Pronunciation for Singers" (1877), and "Speech in Song" (1878). He wrote in detail on Musical Pitch for the "*Proceedings*" of the Society of Arts (1877, 1880, and 1881; also separately, 1880-81, and a summary in the appendix to the second edition of his translation of Helmholtz's work), for which he received silver medals; also the "*Tonometrical Observations, or Some Existing Non-harmonic scales*" (Royal Society, 1884), and "*On the Musical Scales of Various Nations*" (Society of Arts, 1885).

Elsner, Joseph Xaver, b. June 29, 1769, Grottkau (Silesia), d. April 18, 1854, Warsaw. After studying for the medical profession, he entered the theatre band at Brünn as violinist, and in the following year became capellmeister at the Lemberg, and in 1799, at the Warsaw theatre, in which latter city he established a school for organists, which proved the germ of the Warsaw Conservatoire, of which he became director. The troubles of 1830 led to the closing of the establishment, which was reopened in 1834, with Soliva as director, and is still flourishing at the present day. His compositions are numerous (nineteen operas, several ballets, duodramas, incidental music to plays, symphonies, concertos, cantatas, sacred music, etc.), but his works excited no general and lasting interest. He was also the author of two treatises on the suitability of the Polish language to composition. E. was Chopin's teacher at Warsaw.

Elterlein, Ernst von, pseudonym of Ernst Gottschald, b. Oct. 19, 1826, Elterlein (Saxony), jurist, author of a popular esthetic analysis of Beethoven's pianoforte sonatas (1st ed. 1857; 3rd ed. 1883).

Elvey, Stephen, b. June 27, 1805, Canterbury, d. Oct. 6, 1860; he became, in 1830,

organist of New College, Oxford, took his degree of Mus. Bac. in 1831, and from 1840 was choragus at the university. He composed a few songs and some sacred music.—His brother and pupil, George Job, b. March 27, 1816, became, in 1835, organist of St. George's Chapel, Windsor, took his degrees of *Mus. Bac.* and of *Doc. Mus.* in 1838 and 1846, and was knighted in 1871. He was also a composer of sacred works (hymns, anthems, etc.).

Elwart, Antoine Aimable Élie, b. Nov. 18, 1808, Paris, d. there Oct. 14, 1877, was, at the age of ten, chorister at St. Eustace. He was sent by his father as apprentice to a packing-case maker, but ran away from the latter, and joined the orchestra of a suburban theatre as violinist. He was received into the Conservatoire in 1825, and studied under Fétis and Le Sueur. In 1828 he and several of his fellow-scholars started the *Concerts d'émulation* in the small hall of the Conservatoire. In 1834 he received the *Grand Prix de Rome*, after he had already been for two years assistant-master in Reicha's composition class. On his return from Italy he resumed his post as assistant-master, and in 1840, was appointed professor of a new, second harmony class organised by Cherubini. After thirty years of successful activity (Th. Gouvy, A. Grisar, Weckerlin, etc., were his pupils), he resigned his post in 1871. He wrote a series of important works (masses, oratorios, Te Deum, cantatas, lyric scenes, an oratorio-symphony (*Le Déluge*), several operas (of which, however, only one—*Les Catalans*—was performed, at Rouen); but his position as theorist and writer was a distinguished one. He wrote: "Duprez, sa vie artistique, avec une biographie authentique de son maître A. Choron" (1838), "Théorie Musicale" ("Solfège progressif, etc.," 1840), "Feuille Harmonique" ("Theory of Chords," 1841), "Le chanteur accompagnateur" (General-bass, ornaments, organ-point, etc., 1844), "Traité du contrepoint et de la fugue," "Essai sur la Transposition," "Études élémentaires de Musique" (1845), "L'art de chanter en chœur," "L'art de jouer impromptu de l'alto-violon," "Solfège du jeune âge," "Le Contrepoint et la fugue appliqués au style idéal," "Lutrin et Orphéon" (theoretical and practical vocal studies), "Histoire de la Société des concerts du Conservatoire" (1860; 2nd éd. 1863), "Manuel des aspirants aux grades de chef et de sous-chef de musique dans l'armée française" (1862), "Petit manuel d'instrumentation" (1864), "Histoire des concerts populaires" (1864). From 1867 to 1870 he undertook a complete edition of his own compositions, which, however, only reached the third volume.

E-major chord = *e, g♯, b*; E-major key with signature of four sharps. (See KEY.)

Embouchure (Ger. *Ansatz*), (1) is the term used for the position of the lips in blowing *wind-*

instruments, the mouthpiece of which is placed not in, but only before the mouth. E. in flute-playing differs altogether from that for brass wind-instruments, in which the edges of the lips represent reeds; and hence E. must differ greatly according as high or low sounds have to be produced. The player says that he has no E. when he is not fully master of his lips, *i.e.* when he is excited or languid.—(2) In *singing*, it refers to the manner in which a sound beginning a phrase is produced. A distinction is made between (a) E. *with closed glottis*, on the opening of which, a peculiar guttural sound (the Hebraic *Aleph*) precedes the note; and (b) the *breathed E.*, when the glottis is slowly opened, and the note is preceded by a soft breathing (*spiritus lenis*). E. again is the term applied to the position of the larynx, palate, and mouth, all of which are concerned in tone-formation and resonance, and one speaks of a "palatal E.," etc. Although so many learned works have already been written on voice-formation, yet scientific results beyond dispute, and useful aids for practice, are still lacking. The best teacher of singing is, after all, the best singer, *i.e.* the one who shows how everything should be done. The works of Helmholtz ("Lehre von den Tonempfindungen," 1862, of Merkel ("Anthropophonik," 1856), and others, treat, in the most detailed manner possible, of the functions of the vocal cords, of the connection of vowels with overtones, etc., but almost entirely overlook the fact that the form of the *E. tube*—*i.e.* the hollow space from the larynx to the lips which strengthens the sounds produced by the vocal cords, even for the same vowel (*e.g.* for the pure A)—differs greatly according to the position of the soft parts of the palate, etc. The singer knows that he can sing his A in front from the teeth, or right at the back from the palate, and that the former gives a "flat," the latter a "crushed" tone (the genuine palatal tone); and that the best tones are those which he feels in the middle of the mouth. The singer knows too that it is extremely difficult to give this kind of resonance to a U, or to a bright-toned E., etc., and that for the sake of roundness and fullness of tone something of the strict characteristic of a vowel must be sacrificed (U takes an O colouring, E an OE, I a U). These are hints which the singer at once understands, and which are of more service to him than any, or all, hypotheses concerning the action of the vocal cords. The human voice is a reed-pipe; but organ-builders know that tone-colour, tone-fullness, etc., depend far less on the form of the tongue and force of wind, than on the form of the tube.

Emery, Stephen A., b. Oct. 4, 1841, Paris, Oxford Co. (State of Maine, North America), pupil of the Leipzig Conservatorium; he lives at Boston highly esteemed as a teacher. He also composes.

E-minor chord = *e, g, b*; *E minor key*, with signature of one ♯. (See KEY.)

Emmerich, Robert, composer, b. July 23, 1836, Hanau, where his father was counsellor, d. July 11, 1891. He studied law at Bonn, but, at the same time, studied music diligently under Dietrich. He entered the army in 1859, but in 1873 left the service, as captain, to devote himself to music. From 1873-78 he lived in Darmstadt, and produced there the operas *Der Schwedensee*, *Van Dyck*, and *Ascanio*, and also wrote two symphonies, a cantata (*Huldigung dem Genius der Töne*), songs, etc. From 1878-79 E. was capellmeister at Magdeburg Theatre; after that he lived at Stuttgart, and in 1889 was appointed conductor of the Male Choral Union.

Encke, Heinrich, b. 1811, Neustadt, Bavaria, d. Dec. 31, 1859, Leipzig; he was a distinguished pianist, pupil of Hummel, composed many instructive pf. pieces, and arranged standard classical works as pianoforte duets.

Enckhausen, Heinrich Friedrich, b. Aug. 28, 1799, Celle, d. Jan. 15, 1885, Hanover, as court pianist and castle organist, pupil of Aloys Schmitt. He published instructive pf. pieces, also orchestral and sacred compositions, an opera (*Der Savoyarde*, 1832), and an excellent chorale-book.

Encore (Fr.), again, yet, also.

Energico (Ital.), in an energetic manner (with power, decision).

Engel, (1) Johann Jakob, b. Sept. 11, 1741, Parchim, Mecklenburg, d. there June 28, 1802; he was professor at the Gymnasium, Berlin, later on, tutor to the crown prince (Friedrich Wilhelm II.), after whose accession to the throne he became theatre director, which post he, however, resigned. He wrote "Über die musikalische Mahlercy, an den königlichen Kapellmeister Herrn Reichardt" (1780), and his collected writings contain various articles relating to music.—(2) David Hermann, b. Jan. 22, 1816, Neuruppin, d. May 3, 1877, Merseburg, excellent organ-player and composer, pupil of Fr. Schneider at Dessau, and of A. Hesse at Breslau; he lived first as music teacher at Berlin, and was appointed in 1848 cathedral organist, and teacher at the cathedral Gymnasium, Merseburg. E. composed organ pieces, psalms, an oratorio, *Winfried*, etc., and wrote "Beitrag zur Geschichte des Orgelbauwesens" (1855); "Über Chor und instruktive Chormusik"; "Der Schulgesang" (1870).—(3) Gustav Eduard, celebrated teacher of singing, and clever writer on music, b. Oct. 29, 1823, Königsberg, studied philology, attended lectures at Berlin by Marx on the science of music, took part as singer in the Singakademie, and in the cathedral choir; and in 1848, when his year of probation

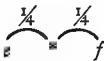
as collegiate teacher at the "Graues Kloster" had expired, devoted himself entirely to the teaching of music, especially of singing. In 1862 he became teacher of singing at Kullak's Academy, and in 1874 was appointed to the Royal High School for Music, receiving at the same time the title of professor. Krolop, Bullss, and others rank among his pupils. Besides various philosophical writings, he has published: "Sängerbrevier" (daily vocal exercises, 1860), "Übersetzungen und Vortragsbezeichnungen," and for the classical albums published by Gumprecht, "Die Vokaltheorie von Helmholtz und die Kopfstimme" (1867), "Das mathematische Harmonium" (1881), and a clever "Aesthetik der Tonkunst" (1884). In 1853 he became musical reporter to the *Spenerische*, and, in 1861, to the *Vossische* newspaper, and is an influential member of the Berlin musical press.—(4) Karl, a musical historian of merit, b. July 6, 1818, Thiedenwiese, near Hanover, d. Nov. 17, 1882, Kensington, London; he received his musical training from the organist Enckhausen at Hanover, and from Hummel and Lobe at Weimar. He lived, first at Hamburg, Warsaw, and Berlin, then went, in 1846, to England, first to Manchester, but afterwards (1850) to London, where he became active as a writer, and was universally recognised as an authority on matters relating to the history of musical instruments, and to the music of various nations, ancient and modern. He published: "The Music of the Most Ancient Nations" (1864; 2nd ed. 1870); "An Introduction to the Study of National Music" (1866); "A Descriptive Catalogue of the Musical Instruments in the South Kensington Museum" (1874); "Catalogue of the Special Exhibition of Ancient Musical Instruments" (2nd ed. 1873); "Musical Myths and Facts" (1876, two vols.); "The Literature of National Music" (1879); besides "The Pianist's Handbook" (1853), and "Reflections on Church-music for Church-goers" (1856). E. was a diligent contributor to the *Musical Times*, and other papers devoted to special subjects.

Engelstimme. (See ANGELICA.)

Englisches Horn (Ger.), English horn, *cor anglais* (q.v.).

Enharmonic (Gr.), a term relating to sounds, which, according to the mathematical determinations of pitch, and also the notation, are different, but in musical practice are identical: for example, *f* and *e sharp*, *b* and *c flat*, etc. The ancient Greeks, in addition to the diatonic and chromatic genera, had an *enharmonic* genus in which the two middle notes of the tetrachord, by lowering the upper one, were brought to the same pitch (*e, f, f, a*); this, at any rate, was the oldest form of E. (*Olympus*). A later E. separated these two identical notes, placed the third in the tetrachord at the distance of half a

tone from the lowest, and gave to the second a middle pitch—



(See GREEK MUSIC.) The 16th century, with its mania for everything Greek, revived the enharmonic genus, and explanations of various kinds were attempted with regard to the same. To these very small differences of pitch was given the name of *enharmonic diesis* (cf. *DIESIS*). The practical result of these endeavours—useless so far as their special aim was concerned—was the recognition that various mathematical values could be applied to one and the same note of our system of music, but that in practice only approximative values are and can be given to them. Thus theory gradually apprehended equal temperament which in practice had long been adopted, and which equalises these approximative values (enharmonically identified). The table given under *Tone, determination of*, gives for each upper key of our pianoforte, eight, and for each lower key, thirteen; for these the mean value of equal temperament stands in the place, i.e. they are, for us, enharmonically identical. By *enharmonic change* is understood the exchange of these really different values. This exchange is either for facility of reading, i.e. a key with flats is chosen, for a time, instead of one with sharps; or (especially if only the meaning of one note is changed) it indicates really a new conception.

Enigmatical Canon. (See *CANON*.)

Enoch & Co., music publishing firm, established in London 1869. They are agents for the Litolf edition. Their vocal catalogue includes many works by English composers, Cellier, Clay, Pinsuti, etc.

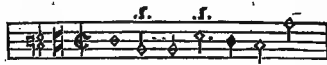
Ensemble (Fr.) signifies the working together of several persons on the stage, especially in an opera, and especially when more than two are taking part in the scene; terzets, quartets, quintets, etc., with or without chorus, are the real ensemble numbers of an opera. In instrumental music, ensemble works are compositions for several instruments, especially for pianoforte with strings, or with wind-instruments (*ensemble music*).

Entr'acte (Fr.), between the acts of a dramatic performance.

Entrée (Fr.; Ital. *Entrata*; Sp. *Entrada*), entry, introduction, prelude; especially a pompous instrumental introduction to old theatre pieces (operas, festival plays). As a piece of dance music (mostly in $\frac{4}{4}$ time), the E. meant the same as our present Polonaise; it is frequently met with as the first part of a serenade.

Entry Signs are the marks in a canon (of which only one part is written out; cf. *CANON*)

for the entry of the imitating parts; for example (Zarlino)—



the .2. are E.S. which show at what distance the parts follow one another. The above canon would be performed thus—



The form of these signs is of no importance; they are written in many ways, for example: § or cross (+), or a small star (*), etc. The sign which a conductor gives to a player or singer to come in after a long pause is also called an Entry Sign.

Enunciation of words in singing. Within recent times special importance has been attached to clear enunciation, since, according to the modern tendency of vocal compositions, from the simple song to the opera, the delivery of the words is speech intensified rather than singing; and, as a rule, there is only one note to each syllable. In Italian opera, in which the words often seem a mere pretext for employing the voice, clear E. is of far less importance than beauty of tone, and therefore frequently gives way in favour of the latter. It must, however, be acknowledged that the various vowels, in consequence of their different natural resonance (in speech), can easily give rise to a difference in the production of sounds, and this cannot be altogether neglected (see *EMBOUCHURE*) without prejudice to the purity of many vowel sounds. In the interest, therefore, of beautiful, smooth singing it is not by any means objectionable to take from the *i*, *e*, *ae* (*ä*) somewhat of their sharpness, and from *u* and *o* somewhat of their dulness; and that can be managed without the vocalisation falling into a kind of *oe* (*ö*) sound, and the singing becoming altogether of an instrumental character. The enunciation of the consonants *l* and *r*, especially before *a*, causes special difficulty to the singer; the strongly-bent tongue in the former case is apt to remain in its position and affect the resonance, while, in the latter case, there is a tendency to make the *a* resound close to the palate. By conscientious practice, both may easily be avoided, especially if care be taken to give the consonant quickly and sharply, and then to set aside all trace of it in the position of the mouth. The palate-*r* can also be replaced by the tongue-*r*. Beginners often

make the mistake of passing too quickly from the vowel to the following consonant, so that either a gap, a break, or a shortening of the time-value takes place; still worse is it, if with *w, v, f, l, m, n, r, s*, the remainder of the note-value is sung with the position of the mouth required for the consonant, *i.e.* the effect produced is as follows: *wv-w, vv-v, ff-f, ll-l, m-m, n-n, rr-r, ss-s*. Also in the singing of double vowels (diphthongs) untrained singers or beginners frequently err. It is not proper to sing *äi, au, äu*, but only *äi, äü, öi, or äi (aj), äü (aw), öi (oj)*; the former is false, the latter correct. With regard to the different degrees of resonance of the vowels in the hollow of the mouth, cf. EMOUCHURE. With regard to the consonants within a word on which a note can be held (semi-vowels, *j, r, l, m, n, w, v*), the question as to whether they are to be taken with the note of the preceding or of the following vowel, must be decided by the division of the word according to the sense, *i.e.* compound words must be separated into their respective elements; for instance, "for-lorn" (the "r" must be sung on the *o* note, and the "l" on the *o* which follows it; and in a similar manner "un-less," "Al-mighty"); even in the case of consonants of little or no tone (*b, p, d, t, g, k, z, ch, s, sch, h*), when they appear next to consonants capable of being held on a note, this distinction is of importance; for instance, "help-less" (not "hel-pless"). Where the sense does not admit of the breaking up of a word, the intermediate sounding consonants, on the other hand, must all be sung on the next note helping the meaning; *ll, mm, nn, rr* are to be clearly enunciated as double consonants; the first to be sung on the preceding, the second on the following note, hal-loo, har-row, ham-mer.

Epicede (Fr.), **Epicedio** (Ital.), **Epicedium** (Lat.), an epicede—*i.e.* a funeral song, an elegy.

Epigonos (Gr.), born after. The sons of the chiefs that fell in the first war against Thebes were called *epigonoï*, after-born. The expression is not unfrequently applied to composers who do not open new paths, but follow in the tracks of their predecessors.

Epilogue (Gr.), a concluding word; postlude.

Epinette (Fr.), a spinet.

Epinicion (Gr.), a song of victory.

Epidion (Gr.), a funeral.

Episode (Gr.), (1) a term used in ancient tragedy for the return of the players after the marching up of the chorus (the *Pavidos*); hence similar to the word *Intermezzo*.—(2) An incidental, accessory part of a composition.

Epistrophe (Gr.), a return to the first theme.

Epithalamion (Gr.), a nuptial song.

Epode. (See *СТРОФЕ*.)

Epstein, Julius, b. Aug. 14, 1832, Agram, studied under A. Joh. Ruffnatscha and A. Halm

at Vienna, devoted himself to the pianoforte, and since 1867 has been teacher at the Conservatorium there.—His two daughters, Rudolphine and Eugénie, since 1876, have become favourably known—the one as 'cellist, the other as violinist.

Equalisation of the registers of the voice. (See REGISTER.)

Erard, Sébastian, celebrated pianoforte-maker, b. April 5, 1752, Strassburg, d. Aug. 5, 1831, at his château near Passy. Sprung from a German family (Erhard), and son of a cabinet-maker, E. placed himself under a harpsichord-maker, but soon knew more than his principal, and, therefore, was dismissed. A clever piece of work, however, drew upon the young man the notice of his new employer. His *clavecin mécanique* created a great sensation. It was a complicated instrument, in which, among other things, the strings could be shortened by one-half (transposition in the upper octave); and this was accomplished by means of a bridge worked by a pedal. At the age of twenty he had already won considerable fame, and a lady with a taste for the fine arts—the Duchess of Villeroy—gave him room in her château for the erection of a workshop. Here E. constructed his first pianoforte, the first really made in France (see, however, SILBERMANN, 5). About this time his brother, Jean Baptiste, came to Paris, and the two brothers founded an establishment of their own in the Rue de Bourbon. Rival establishments complained of him because he did not belong to the Fanmakers' Guild, but a lawsuit was settled by the king specially in Erard's favour, and this made him the talk of Paris. The instrument-makers put fancy work, mother-of-pearl mosaic on their instruments, and, at that time, had to belong to that guild. (See GUILDS.) He next constructed the *piano organisé* (organ-piano, a pianoforte combined with a small two-manual organ), and the *harp à fourchette*. E. went to London in 1786, where he set up a branch establishment, took out a patent, and brought his new instruments into great fame. In 1811 he constructed the harp with double action (*à double mouvement*), which, at one stroke, removed all the deficiencies of the instrument. The success was enormous, and in one year he sold harps to the amount of £25,000. But in 1823 he surpassed all his previous inventions by that of the repetition action (*double échappement*) for the pianoforte. (See ESCAPEMENT.) His last work was the ingenious construction of the *Orgue Expressif* for the Tuileries. After the death of Sébastian Erard, the business passed into the hands of his nephew, Pierre E. (b. 1796, d. Aug. 18, 1855). The latter published "The Harp in its Present Improved State Compared with the Original Pedal Harp" (1821), and "Perfectionnements apportés dans le mécanisme du piano par les Erard depuis l'origine de cet instrument jusqu'à l'exposition de 1834" (1834).

He was succeeded by the nephew of his widow, Pierre Schäffer (d. Dec. 13, 1878).

Erato, the muse of amorous, lyrical poetry.

Eratosthenes, Alexandrian mathematician, b. 276 B.C., Cyrene, d. 195, as custodian of the celebrated library at Alexandria. In his "Catasterismoi" (translated into German by Schaubach, 1795, original text published by Bernhardt, 1822) he has given detached notices of Greek music and instruments. His division of the tetrachord (given in one of his works which has been lost) has been preserved to us by Ptolemy.

Erbach, Christian, b. about 1560, Algesheim in the Palatinate, was organist (1600) at Augsburg, and afterwards "Ratsherr" of that city. He was one of the most important German composers of his time, and his sacred works (motets à 4-8) appeared from 1600 to 1611 (Augsburg library). Of these several are included in Bodenschatz's "Florilegium Portense." There are MS. motets of E. in the Berlin library.

Erdmannsdorffer, Max, b. June 14, 1848, Nuremberg, pupil of the Leipzig Conservatorium, and of Rietz in Dresden. From 1871 to 1880 he was court capellmeister at Sondershausen; he distinguished himself by producing numerous works of modern tendency (Liszt, Berlioz, Brahms, Raff, Saint-Saëns, etc.) at the "Loh" concerts, formerly the nursery of the new German school, to which, indeed, he gave a new impulse. For some time E. lived at Leipzig, and in 1882 undertook the direction of the Imperial Russian Musical Society at Moscow, where, in 1885, he established an Orchestral Union of Students. Up to now his compositions (choral works, "Prinzessin Ilse," "Schneewittchen," "Traumkönig und sein Lieb," "Selinde;" overture, "Narziss;" songs, pf. pieces) have had no lasting success.—His wife, Pauline, née Oprawik, named, after her adopted father, Fichtner, b. June 28, 1847, Vienna, is an excellent pianoforte player (pianist to the courts of Weimar and Darmstadt). She was the pupil of Liszt from 1870 to 1871, and married E. in 1874.

Erhard (Erhardi), Laurentius, b. April 5, 1598, Hagenau (Alsatia), "Magister" at Saarbrücken, Strassburg, and Hanau, cantor at Frankfurt-a.-Main (1640). He wrote: "Compendium musices" (1640; 2nd ed. 1660; revised and enlarged in 1669), likewise a "Harmonisches Choral- und Figural-Gesangbuch" (1659).

Erk, (1) Adam Wilhelm, b. March 10, 1779, Herpf, near Meiningen, was organist at Wetzlar (1802), Worms (1803), Frankfurt-a.-Main (1812), Dreieichenhain, near Darmstadt (1813), and died in the last-named city Jan. 31, 1820. He published pieces for organ, and school-songs written for the collections of his son Ludwig.—(2) Ludwig Christian, son of the former, b. Jan. 6, 1807, Wetzlar, d. Nov.

25, 1883, Berlin, was teacher of music at Moers seminary from 1826 to 1835, then at the municipal seminary at Berlin. In 1836 he became conductor of the liturgical choral singing of the cathedral (the cathedral choir in its present form did not exist at that time), which post, however, he resigned in 1838, and founded in 1843 the Erk Male Choral Union, and in 1852 the Erk Choral Union for mixed voices; in 1857 he was appointed Königlicher Musikdirektor, and later named Professor. The name of Erk has become distinguished and popular by his numerous, and many times republished, school song-books ("Liederkranz," "Singvögelein," "Deutscher Liedergarten," "Musikalischer Jugendfreund," "Sängerhain," "Siona," "Turnerliederbuch," "Frische Lieder," etc.), many of which were written jointly with his brother Friedrich and his brother-in-law, Grief. He published besides:—"Die deutschen Volkslieder mit ihren Singweisen" (1838 to 1845), "Volkslieder, alte und neue, für Männerstimmen" (1845-46), "Deutscher Liederhort" (Volkslieder, 1856), "Mehrstimmige Gesänge für Männerstimmen" (1833-35), "Volksklänge" (for male chorus, 1851-60), "Deutscher Liederschatz" (for male chorus, 1859-72), "Vierstimmige Choralgesänge der vornehmsten Meister des 16. und 17. Jahrhunderts" (1845), "J. S. Bach's mehrstimmige Choralgesänge und geistliche Arien" (1850-65), "Vierstimmiges Choralbuch für evangelische Kirchen" (1863), "Choräle für Männerstimmen" (1866), as well as exercise-pieces for pianoforte, and a "Methodischer Leitfaden für den Gesangunterricht in Volksschulen" (1834, part 1). His valuable library fell into the possession of the Royal School of Music.—(3) Friedrich Albrecht, brother of the former, b. June 8, 1809, Wetzlar, d. Nov. 7, 1879, as teacher of the high school, Düsseldorf. Besides his contributions to his brother's school song-books, he published the well-known and frequently reprinted "Kommersbuch" (with Silcher), the "Allgemeine deutsche Turnliederbuch" (with Schauenburg), and a "Freimaurer-Liederbuch."

Erkel, Franz, national Hungarian composer, b. Nov. 7, 1810, Gyula, d. June 15, 1893, Pesth, from 1838 capellmeister of the national theatre, Pesth, honorary conductor of the Male Choral Unions of Hungary. He composed a series (nine) of Hungarian operas, of which *Hunyady Laszlo* (1844) and *Bánk Bán* (1861) were received with enthusiasm; also some popular songs.—His son Alexander, b. 1846, Pesth, d. there June 10, 1893, made his *début* as an opera composer at Pesth in 1883 with *Tempeszei*.

Erler, Hermann, b. June 3, 1844, Radeberg, near Dresden, was for a long time manager of the firm of Bote and Bock at Berlin. He edited the *Neue Berliner Musikzeitung*, and was musical critic of the *Berliner Fremdenblatt*. In 1873 he established a publishing business in Berlin (now

Ries and Erler). E. has published letters of Schumann ("R. Schumanns Leben und Werke aus seinen Briefen geschildert," two vols.).

Ernst, (1) Franz Anton, b. 1745, Georgenthal (Bohemia), d. 1805. In 1778 he was leader of the orchestra at Gotha, and in his day was famous as a performer on the violin; he also composed for his instrument (concerto in E \flat), and wrote, amongst other things, "Über den Bau der Geige" in the Leipzig *Allgemeine Musikalische Zeitung* (1805).—(2) Heinrich Wilhelm, b. May 6, 1814, Brünn, d. Oct. 8, 1865, Nice, likewise a violinist, and of still greater fame. He held no fixed appointment, but made, for the most part, concert tours; and he spent several years in Paris. His "Elegy," "Otello" fantasia, etc., are still favourite concert pieces.—(3) Heinrich, singer, b. Sept. 19, 1846, Dresden, son of the far-famed dramatic singer, Josephine E. Kayser, connected with the Pesth Hungarian Theatre from 1851 to 1861, nephew of H. W. E., pupil of the Pesth Conservatorium. He was engaged at the Leipzig Theatre as baritone singer in 1872, but was soon trained by F. Rebling to take dramatic tenor rôles, and since 1875 has been a highly esteemed member of the Royal Opera Company at Berlin.

Ernst II. (IV.), Duke of Saxe-Coburg-Gotha, b. June 21, 1818, Coburg, d. Aug. 22, 1893, Reinhardsbrunn, was occupied with music from his youth, and composed songs, cantatas, hymns, likewise the operas *Zaire*, *Toni*, *Casilda*, *Santa Chiara* (1853), *Diana von Solange* (1858), and the operettas *Der Schuster von Strassburg* (Vienna, 1871; pseud. Otto Bernhard), and *Alpenrosen* (Hamburg, 1873; pseud. N.v.K.), which have been performed with success on several stages.

Eroico (Ital.), heroic.

Erotica (Gr.), love-songs.

Escapement, a contrivance in the mechanism of the pianoforte whereby the hammer, immediately after touching the string, falls back to its former position. (See PIANOFORTE.)

Eschmann, Julius Karl, b. 1825, Winterthur, d. Oct. 27, 1882, Zürich, an excellent teacher of the pianoforte, first in Cassel, and from 1852 in Zürich. He published numerous educational works (studies, a Piano Method [1st part, for first year's instruction; 2nd part, for the second and third years], "One Hundred Aphorisms" from the Method); also characteristic pieces, songs, violin pieces with pianoforte, etc.

Escudier, two brothers, Marie (b. June 29, 1819, d. April 17, 1880) and Léon (b. Sept. 17, 1821, d. June, 1881), natives of Castelnauary (Aude), went as young men to Paris, and displayed brilliant journalistic activity. They founded in 1838 the music paper, *La France Musicale*, established a music business (works of

Verdi), were contributors to various political papers, edited (from 1850 to 1858) *Le Pays* (*Journal de l'empire*), and together wrote the following:—"Études biographiques sur les Chanteurs Contemporains" (1840), "Dictionnaire de Musique d'après les Théoriciens, Historiens et Critiques les plus célèbres (1844, 2 vols.; 2nd ed. under the title "Dictionnaire de Musique Théorique et Historique," 1854), "Rossini, sa vie et ses œuvres (1854), "Vie et aventures des cantatrices célèbres, précédées des musiciens de l'empire et suivies de la vie anecdotique de Paganini" (1856). In 1862 the brothers separated, and Léon, who kept the publishing business, brought out a new newspaper (*L'Art Musical*) which still appears, whilst the *France Musicale* continued by Marie collapsed in 1870. In 1876 Léon had the direction of the Théâtre Italien for a short period.

Esercizio (Ital.), exercise, étude.

Eses (Ger.), the ϵ lowered by the sign \flat . Chord of ϵ double flat = e double flat, g flat, b double flat.

Eslava, Don Miguel Hilarion, b. Oct. 21, 1807, Burlada (Navara), d. July 23, 1878, Madrid; probably the most important of modern Spanish composers and theorists. In 1828 he became cathedral maestro at Ossuña, took priest's orders, and in 1832 became maestro of the metropolitan church in Seville, and (1844) court maestro to Queen Isabella. E. wrote a great number of sacred works, besides three operas (*El Solitario*, *La Tregua de Ptolemaide*, *Pedro el Cruel*), an elementary Method of Music much in vogue ("Metodo de Solfeo," 1846), and a composition Method ("Escuela de Armonia y Composicion"; 2nd ed. 1861). From 1855-56 he published a musical paper (*Gaceta musical de Madrid*). His best works are the collections "Museo organico español," which also contain some organ compositions from his own pen, and especially the "Lira sacro-hispania" (1869, 5 vols. in 10 half-volumes), containing sacred compositions of Spanish masters of the 16th to the 19th century; the 8th half-volume contains only his own compositions.

Espagne, Franz, b. 1828, Münster (Westphalia), d. May 24, 1878, Berlin, pupil of Dehn there; in 1858 he was, for a short time, musical director at Bielefeld, and, in the same year, Dehn's successor as keeper of the musical section of the Royal Library, Berlin; also choirmaster of the "Hedwig" church. In addition to his zealous activity as librarian, he made a name as editor of various new editions of old works, especially those of Palestrina (jointly with Witt, for Breitkopf u. Härtel; now continued by Haberl).

Espirando (Ital.), expiring, dying away; similar to *morendo*.

Espressione (Ital.), expression; *con espr.*, *c. espr.*, *espressivo*, *espr.*, with expression; frequently used for solo passages in orchestral parts.

Espringale, spring dance.

Essential Discords. This term is applied by many theorists to harmonic formations in which dissonant notes appear with harmonic meaning, in contradistinction to chance discords, which arise from changing or passing notes. This distinction has a practical value, and the term is especially applicable to the major and minor chords of the seventh, and to the major chord of the sixth. (Cf. DISSONANCE.)

Esser, Heinrich, b. July 15, 1818, Mannheim, d. June 3, 1872, Salzburg. He was leader of the band in 1838, afterwards theatre capellmeister at Mannheim; and was for some years conductor of the "Liedertafel" at Mayence, 1847 capellmeister at the "Kärntnerthor-Theater," Vienna, 1857 court opera capellmeister there, also for some years conductor of the Philharmonic Concerts; and, after receiving a pension, he resided at Salzburg. E. was, if not an inspired, still a gifted composer; his quartets for male voices, and songs, are highly popular—less so his orchestral and chamber compositions. In his earlier years he also wrote some operas (*Silas*, 1839, Mannheim; *Riquiqui*, 1843, Aix-la-Chapelle; *Die beiden Prinzen*, 1844, Munich).

Essipoff, *Annette*, celebrated pianist, b. Feb. 1, 1851, Petersburg, daughter of a high official, pupil of Wielhorski and Leschetitzki (at the Conservatoire), and, since 1880, wife of the latter. She made her *début* as pianist in her own country in 1874, appeared in London and Paris in 1875 and America in 1876 with great success. She lives in Vienna with her husband. Passion and poetry are the chief characteristics of her playing.

Este (Est, East, Easte), Thomas, noted English music-printer (16th to 17th century). His first publication was Byrd's "Psalmes, Sonets, and Songs of Sadnes and Pietie" (1588); this was followed by works of Orlando Gibbons, Th. Morley, Weelkes, etc. A collection of special interest entitled "The Whole Book of Psalmes, with their wonted Tunes in foure Parts," contains psalms harmonised by Alison, Blancks; Cavendish, Cobbold, Dowland, Farmer, Farnaby, Hooper, Johnson, and Kirbye (1592; new editions, 1594, 1604).

Esthetics, Musical, the speculative theory of music in opposition both to the mere theory of music with a practical aim (harmony, counterpoint, composition), and to the philosophical investigation of the phenomena of sound and the sensation of hearing (acoustics and the physiology of hearing). Musical esthetics form a portion of esthetics and art-philosophy generally, and seek to fathom the specific nature of musical impressions, *i.e.* (1) to investigate the nature of the elementary force of melody, dynamics, agogics, which acts on our soul (music as expression, as communication, as will); (2) to define the beautiful in

music, *i.e.* to point out the laws of order and unity through which music receives shape and form (harmony and rhythm), likewise their relationship to mental working (music as perception); and (3) the power of music to awaken worthy, and definite associations, and—whether alone, or supported by the other arts—to characterise, to illustrate, to describe, *i.e.* to transfer the feelings of the composer, while listening or playing, to a special object (music as manifestation of will). (Cf. Riemann, "Wie hören wir Musik," 1888.) The basis for a system of musical esthetics, in the sense here sketched out, has been laid by Schopenhauer, Lotze, Fechner, Hanslick, G. Engel, Helmholtz, Stumpff, Hostinsky, Fr. von Hausegger, Arthur Seidl.

Estinto (Ital.), a term used for the utmost degree of *pianissimo* (Liszt).

Ett, Kaspar, b. Jan. 5, 1788, Erringen, near Landsberg, Bavaria, d. May 16, 1847, Munich. He studied with J. Schlett and J. Gratz at the Electoral College, Munich, and from 1816 was court organist of St. Michael's Church there. E. rendered valuable service in reviving and producing old sacred musical works of the 16th to the 18th century, which he took as a model for his own compositions (masses with and without orchestra, requiem, miserere, Stabat Mater, etc.); of these, only a few appeared in print (*Graduals* and *Cantica sacra*). Also a Method of composition remained unpublished, and is preserved, together with all his other manuscripts, in the Munich library.

Étude (Fr.), really identical with "study"; but now the idea of a technical exercise piece—whether for the first beginnings in learning an instrument, or for the highest development of virtuosity—is specially attached to the term E. Certainly a branch of étude literature is intended for public performance, and hence the contents are of considerable importance (concert-study); yet even here the principal feature consists in a heaping-up of technical difficulties. Generally a technical motive is worked through the E. (scales, arpeggio-passages, leaps, staccato, polyphonic syncopations, etc.), or there are a small number of motives related to one another. There are also many études in which several themes are developed; thus to one of passage-like character may be added, by way of relief, a second, more melodious one.

Euclid, Greek mathematician, flourished in Alexandria about 300 B.C. Two treatises on music, under his name, have been preserved: "Katatomè Kánonos" ("Sectio canonis") and "Eisagogè harmoniké" ("Introductio harmonica"). Perhaps he wrote neither; anyhow he was not the author of both, for the first follows the views of Pythagoras, the second, those of Aristoxenos. Some manuscripts mention Cleonides as author of both treatises.

Eulenburg, Philipp Graf zu, b. Feb. 12, 1847, Königsberg, i. Pr., Royal Prussian ambassador at Stuttgart. He composed songs ("Skaldengesänge," "Nordlandslieder," "Seemärchen," "Rosenlieder" (all to words of his own).

Euler, Leonhard, important mathematician and physicist, b. April 15, 1707, Basle, d. Sept. 3, 1783, Petersburg. He studied under Bernoulli, was professor of mathematics at Petersburg (1730), went to Berlin in 1740, where in 1754 he became director of the mathematical classes at the Akademie; he returned to Petersburg in 1766, and shortly afterwards lost his eyesight. He wrote (apart from his other works) a large number of treatises on acoustics for the reports of the Berlin and Petersburg Academies, but his chief work in relation to music is, "Tentamen novæ theoriæ musicæ" (1729), the negative results of which show that mathematics, as the base of a musical system, will not suffice; for, since, according to mathematical theory, an interval is more difficult of comprehension, *i.e.* becomes more dissonant, the greater the figures by which it is represented, the fourth octave (16), according to E., with regard to its degree of consonance, must be classed between the fifteenth and seventeenth overtones; therefore $c : c''$ is less consonant than $c : b''$ (!). E. was, moreover, the first to introduce logarithms in order the better to show pitch differences.

Euphonium, *Euphonion*, *Euphon*, (1) an instrument invented by Chladni in 1790, consisting of glass rods of different pitch which were rubbed with moistened fingers. These rods vibrated longitudinally, but produced transverse vibrations in rods of metal with which they were in communication. (*Cf.* Chladni's description of the Clavicylinder, etc., 1821.)—(2) (*Baritone horn*) a brass wind-instrument of wide measure introduced into German military bands. (*See* BARYTON, 3.)

Euphony (Gr.), agreeable sound.

Eustachian Trumpet. (*See* EAR.)

Euterpe, the Muse of stringed instruments.

Evacuatio, a term used in the 15th and 16th centuries to indicate the substitution of a "void" (*i.e.* open-headed) note for a full (*i.e.* closed) one; as, for instance, a minim for a crotchet.

Evers, Karl, b. April 8, 1819, Hamburg, d. Dec. 31, 1875, Vienna, an excellent pianist and elegant composer. He studied at Hamburg under Krebs, and at Leipzig under Mendelssohn, made extensive concert tours through the whole of Europe, lived at Paris, Vienna, established himself as music-seller at Gratz in 1858, but returned to Vienna in 1872. He composed four pianoforte sonatas, "Chansons d'amour" (twelve songs without words) characteristic of various nationalities (Provence, Germany, Italy, etc.), songs, etc.

Evesham, Monk of. (*See* ODINGTON.)

Evirato (Ital.), castrato.

Evovæ = *secularum amen*. Close of the *Gloria Patri* generally added to the singing of the psalms in the Roman Catholic Church. (*See* TROPI.)

Ewer & Co., a London firm of music publishers founded by John J. Ewer in 1820. Later on the business passed into the hands of E. Buxton, who, by the acquisition of the copyright of the greater number of Mendelssohn's works for England, brought it to a high state of prosperity. In 1860 it was sold to William Witt, and in 1867 united to the firm of Novello & Co. (Novello, Ewer & Co.).

Exequiæ (Lat.), Exequies, funeral rites.

Eximeno, Antonio, Spanish Jesuit, b. 1732, Balbastro (Aragon), professor of mathematics at the military school at Segovia, went, when the order to which he belonged was suppressed, to Rome, where he died in 1798. He wrote "Dell' origine della musica colla storia del suo progresso, decadenza e rinovazione" (1774), a work directed against "gray theory;" it was violently opposed, amongst others by Padre Martini, whose principal work E. then specially attacked in "Dubbio di D. Antonio E. sopra il saggio fondamentale, etc." (1775). E. warded off further attacks in the "Risposte al giudizio delle efemeridi di Roma, etc." The first two works were translated into Spanish by Guturiez.

Exposition, a "putting out" of the subject or subjects of a piece. In a fugue the term is employed to denote the introduction of the subject in the several parts or voices. In a movement in sonata-form it refers to the first section, separated, as a rule, from what follows, by double bars. This E. contains the subject-matter on which the whole movement is based.

Expression (Ital. *Espressione*), (1) is the term used to indicate the finer shading in the performance of musical works which it is not possible to express in the notation, *i.e.* all the slight drawings back, hurrys on, also the dynamic gradations, accentuations and tone-colouring of various kinds by means of touch (pianoforte), bowing (violin, etc.), embouchure (wind-instruments, human voice), etc., which in their totality make up what is called *expressive playing*. If an attempt were made to indicate all the small accents by means of a \wedge > or *sf.*, etc.—accents indispensable to the correct artistic performance of a work—the notation would be overlaid; and, at the same time, the artist would be so occupied with the marks as to be quite incapable of genuine feeling for the music. It is scarcely possible, when many are performing together, as in the orchestra, to give much play to subjectivity; the *expressivo* must be limited to solo passages played by single instruments, whilst the *tutti* must keep to the prescribed signs, or to modifications indicated by the

conductor: the latter, in a *tutti*, is really the performing artist. It is not easy to give definite rules for expression, but still it is possible; otherwise all good artists would not, in the main, make the same deviations from the rigid uniformity which a mere rendering of the written music would give. Attempts have been made by several writers to lay down general maxims. The best contribution of earlier times is the article written by J. P. A. Schulz, "Vortrag," in Sulzer's "Theorie der schönen Künste" (1772). Among recent works on this subject are to be named A. Kullak's "Asthetik des Klavierspiels" (1861), Mathis Lussy's "Traité de l'expression musicale" (1873; in German by Vogt, 1886; in English by Miss M. E. von Glehn, 1885), Otto Klauwell's "Der Vortrag in der Musik" (1883), H. Riemann's "Musikalische Dynamik und Agogik" (1884), and A. J. Christiani's "Das Verständnis im Klavierspiel" (1886). The very varied results of these works show how much has still to be done; only a few general points can be considered as fixed. First of all, in the matter of small changes of *tempo*, it may be remarked that hurrying implies intensification, and drawing back, the reverse; hence, as a rule, a slight urging, pressing forward is in place when the musical development becomes more intense, when it is positive; and, on the other hand, a tarrying, when it approaches the close. These changes must naturally be exceedingly minute in detached musical phrases, but can already become more important in a theme of a certain length; while for whole movements they are of such extent as to be seldom ignored in the notation. The swelling of tone is likewise an intensification, the decreasing of the same, a giving way; the natural dynamic shading of a musical phrase is therefore *crescendo* up to the point of climax, and *diminuendo* from there to the end. Generally speaking, melodic movement goes hand in hand with dynamic shading, so that phrases growing in intensity have rising melodies, and those which show a decrease, falling. Of course dynamic and agogic shadings must be used with economy; the difference of increase of tone and of movement must be less for a short phrase than for a whole theme, or for the working up of a development section. A composer indicates, for the most part, any deviation from these very general rules; for example, a *diminuendo* combined with a rising melody, or with a *stringendo*; or a *ritardando* with a rising melody and *crescendo*; he surely commits a sin of omission if he does not point out what is irregular. Further, the rule holds good, that anything specially striking in the course of a passage of simple melody, rhythm, and harmony, should be made prominent, accentuated; especially, from harmonic considerations, chords which are foreign to the tonic, or detached, and sharply dissonant sounds. A modulation to a new key is generally accom-

panied by a *crescendo*; the chords or notes by which it is introduced receive stronger accents than those to which, by reason of their metrical and rhythmical position, they are entitled. To soften a sharp dissonance by playing without emphasis is to hush it up, to draw attention away from it; it would cause it to be imperfectly understood, or rather misunderstood, and produce a bad effect similar to that of false relation (q.v.). The composer is, however, at liberty, with full artistic consciousness, to demand quite contrary modes of performance; he can bring about quixotic modulations with *diminuendo*, or the roughest dissonances with a *pianissimo*: his aim will be to give the impression of something strange, wonderful, legendary, uncanny, etc., and therefore the avoidance of what is perfectly clear will be intentional. But even here the abnormal, the deviation from simple modes of performance, must be specially indicated.—(2) A stop in the harmonium, which makes the swelling or diminishing of tone dependent on the pressure of the feet.

Extempore Playing, improvisation, playing without premeditation.

Extraneous Sharps and Flats are such as do not belong to the key.

Extreme, (1) augmented, in speaking of intervals.—(2) The lowest, or the highest part, in speaking of part-writing or part-music.

Eybler, Joseph (from 1834 Edler von), b. Feb. 8, 1765, Schwechat, near Vienna, where his father was schoolmaster, d. July 24, 1846, Schönbrunn. He received his musical training at Vienna, at the boys' seminary, under Albrechtsberger (1777-79), was intended for the law, and only adopted music as a profession when his parents, through misfortune, were no longer in a position to assist him. Friendly relations with Haydn and Mozart were now of service to him, for they recommended him to the publisher Artaria, and helped to make known his musical capacity. E. nursed Mozart during his last illness, and the composer's widow entrusted to him the task of completing the Requiem. (He began the work, but soon gave it up.) In 1792 he became choirmaster of the Carmelite church, in 1794 also to the "Schottenstift," in 1804 vice "Hofcapellmeister," in 1810 music-master to the Imperial princes, and in 1824, on the retirement of Salieri, principal capellmeister. In 1833, while conducting a performance of Mozart's Requiem, he was seized with a stroke of apoplexy, and from that time was forced to give up all activity, both as conductor and composer. As a sacred composer he occupies an honourable position (thirty-two masses, of which seven are printed, one requiem, two oratorios, seven Te Deums, thirty offertories, of which seven are printed, etc.); many of his

works are still performed at Vienna. His symphonies, quartets, sonatas, concertos, songs, etc., are now forgotten.

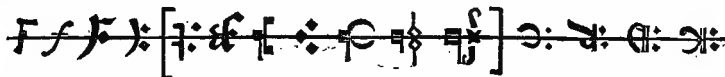
Eyken, (1) (Eycken, Du Chesne) Simon van. (See QUERCU.)—(2) (Eijken), Jan Albert van, b. April 26, 1822, Amersfoort (Holland), d. Sept. 24, 1868, Elberfeld. He was the son of an organist, studied organ-playing and composition, from 1845 to 1846, at the Leipzig Conservatorium, and, on Mendelssohn's advice, for some time also with Joh. Schneider at Dresden, and gave concerts with great success in Holland. In 1848 he became organist of the "Remonstrantenkerche," Amsterdam, in 1853

of the "Zuyderkerche," and teacher at the Rotterdam school of music, and from 1854 until his death, was organist of the Reformed Church at Elberfeld. As a composer, E. has become, specially known by his organ pieces (three sonatas, 150 chorals with introductions, twenty-five preludes, toccata and fugue on the name BACH, variations, transcriptions, arrangements of clavier fugues of Bach for organ, etc.); he also wrote ballads, songs, quartets for mixed voices, a violin sonata, music to the tragedy *Lucifer*.—His brother Gerard Isaak, b. May 5, 1832, is also an organist, and, since 1855, has been music teacher at Utrecht.

F.

F, (1) Letter name of the sixth note of our musical alphabet (q.v.), the oldest one of our musical system, which was placed as a clef (*clavis signata*) before a stave. The use of the *F*-clef extends back to the 10th century. From the 11th to the 13th century the *F*-line

was generally coloured red (*minimum*), and the c-line, on the other hand, yellow (*crocum*), so that they might be more prominent. The clef was originally, and for centuries, a real *F* or *f*, and only gradually assumed its present form:—



In Italy, France, etc., our *F* is called *fa* (for the compound solmisation names, cf. MUTATION).—(2) Abbreviation of *forte*; *ff* = *fortissimo*; *fff* = *fortissimo possibile*.—(3) The holes in the belly of the violin, tenor, cello, and double-bass, from their shape, are often called the *f*, *f* holes.

Fa, in Italy, France, Belgium, Spain, etc., is the name of the sound called *f* in Germany, England, Holland, Sweden, etc. (cf. SOLMISATION, also MUTATION.)

Faber, (1) Nikolaus, by name, the oldest known German organ-builder. He built (1359-61) the organ in Halberstadt Cathedral, which was described by Prætorius ("Syntagma" II).—(2) Nikolaus, published in 1516 "Rudimenta Musicæ" (2nd ed. revised by Aventinus).—(3) "Magister" Heinrich, b. Lichtenfels, d. Feb. 26, 1552, Oelsnitz i. V.; he was rector in 1538 of the St. George Monastic School near Naumburg, whence he was expelled in 1545 on account of some satirical songs against the Pope, and afterwards became rector at Brunswick. He was the author of "Compendiolum musicæ pro incipientibus" (1548, many times republished; in German by Christoff. Rid, 1572, and by Joh. Gothart 1605, both repeatedly republished; in Latin and in German by M. Vulpius, 1610 [with additions, seven editions]). The translation by Rid was revised by A. Gumpeltzhaimer, 1591, 1600, 1611, etc.), as well as "Ad musicam practicam introductio" (1550, 1558, 1563, 1568, 1571, etc.), of which the "Compendiolum" is only an abstract. The rector, Heinrich F.,

who died at Quedlinburg in 1598, has nothing to do with these two works, and his name ought to be struck out of musical dictionaries. (cf. Eitner's reference to the matter in the *Monatshefte für Musikgeschichte*, 1870, No. 2).—(4) Benedikt (1602-31), who held an appointment at Coburg, was composer of psalms à 8, "Cantiones sacræ," à 4-8, of an Easter cantata, Congratulation cantata, etc. (all of which appeared at Coburg).

Fabio. (See URSILLO).

Fabri, (1) Steffano, maestro di cappella at the Vatican, 1599 to 1601, and at the Lateran, 1603 to 1607. He wrote two books of "Tricinia" (1602 and 1607).—(2) Steffano (the younger), b. 1606, Rome, d. Aug. 27, 1658. He was a pupil of Nanini, about 1648 maestro di cappella at the French church of St. Louis, and in 1657 at Santa Maria Maggiore. He wrote motets à 2-5 (1650), and *Salmi concertati* à 5 (1660).

Fabricius, (1) Werner, b. April 10, 1633, Itzehoe, d. Jan. 9, 1679. He studied music at Hamburg with Sellius and Scheidemann, and also law at Leipzig, and became a lawyer there; but at the same time he filled the post of organist at St. Thomas's Church, and that of musical director at St. Paul's Church. He wrote: "Deliciæ harmonicæ" (65 Pavanes, Allemandes, etc., à 5, 1657), sacred Arias à 4-8, dialogues and concertos (1662).—(2) Johann Albert, son of the former, b. Nov. 11, 1668, Leipzig, d. April 30, 1736, as professor of

elocution at Hamburg. He was a distinguished bibliographer, and published "Thesaurus antiquitatum hebraicarum" (1713, 7 vols.), "Bibliotheca græca sive notitia scriptorum veterum græcorum" (1705-28, 14 vols.), all three important works of reference in connection with the history of music.

Façade (Fr.), in an organ the front-board with pipes "in prospect."

Faccio, Franco, b. March 8, 1841, Verona, d. July 23, 1891, Monza, in a private asylum; he studied with Ronchetti and Mazzucato at Milan Conservatorio, and became a friend of Arrigo Boïto's, wandering with him away from the broad high road of Italian operatic music. Of his two operas—*I profughi Fiamminghi* (1863) and *Amleto* (1865)—the latter (libretto written by Boïto) especially gained for him the laudable reproach that it was *à la Wagner*. It was well received at Florence, but hissed at La Scala, Milan. In 1866 F. and Boïto served in the campaign under Garibaldi. In 1867-68 they visited Scandinavia together, about which time the former wrote his symphony in F. From 1868 F. was professor at the Milan Conservatorio (at first for harmony, afterwards for counterpoint and composition), and at the same time conductor at the Teatro Carcano, and later on at La Scala. He enjoyed the fame of being, after Mariani's death, the best conductor in Italy. Besides operas, F. wrote some sets of songs, and (jointly with Boïto) the cantata *Le sorelle d'Italie* (1862).

Facilemente (Ital.), easily, fluently.

Fackeltanz (Ger.), a dance with torches; a kind of polonaise.

Facture (Fr.), the style in which a composition is written.

Fa feint (Fr.), **Fa factum** (Lat), lit. "feigned Fa." Notes lowered a semitone by a flat were called thus in the old theory of music. If, for instance, you flatten the note B, this B \flat will, as regards pitch, be in the same relation to A as F (Fa) to E (Mi).

Fag., abbr. of **Fagott** (Ger.), **fagotto** (Ital.).

Fage. (*Vide* LAFAGE.)

Fago, Nicola, b. 1874, Tarento (hence called *il Tarentino*); was at first a pupil of A. Scarlatti at the Conservatorio dei Poveri, then of Provenzale at the Conservatorio de' Turchini. After his studies were completed he became assistant teacher to Provenzale, and, finally, his successor. The year of his death is not known, but he was still living in 1729. Leonardo Leo was one of his pupils. He was a prolific composer for the church, and wrote also an oratorio (*Faraone sommerso*), cantatas, and several operas. His works are to be found in manuscript in various libraries in Italy, as well as in that of the Paris Conservatoire.

Fagott (Ger.), the bassoon.

Fahrbach, (1) Josef, b. Aug. 25, 1804, Vienna, d. there June 7, 1883, an important flautist and guitar-player; he wrote many flute concertos. His son was—(2) Wilhelm, b. 1838, Vienna, d. there 1866, conductor of an orchestra of his own, and dance composer.—(3) Philipp, favourite dance composer and conductor, b. Oct. 25, 1815, Vienna, d. there March 31, 1885, pupil of Lanner; he also tried his hand at opera (*Der Liebe Opfer*, 1844; *Das Schwert des Königs*, 1845). His son is—(4) Philipp, b. 1843, a favourite dance composer and bandmaster at Pesth.

Faignient, Noë, Dutch contrapuntist about 1570; he lived at Antwerp, and wrote in the style of Orlando Lasso (three-part arias, motets, madrigals, 1567; chansons, madrigals, and motets, four to six parts, 1568; motets and madrigals, four to six parts, 1569; madrigals, five to eight parts, 1595; and, besides, separate ones in collections).

Faisst, Immanuel Gottlob Friedrich, distinguished organist, b. Oct. 13, 1823, Esslingen (Württemberg), studied theology at Tübingen, but, meanwhile, had so far trained himself as a musician, that Mendelssohn, to whom he submitted some compositions at Berlin in 1844, advised him to continue his studies without the aid of a teacher. He held intercourse with Haupt, Dehn, Thiele, but without receiving instruction from them. After he had made concert tours as organist in various towns (1846), he settled in Stuttgart, founded, in 1847, a union for classical church music, with others, in 1849, the "Schwäbischer Sängerbund," and in 1857, with Lebert and others, the Conservatorium, in which he became principal teacher of the organ and of composition. In 1859 he undertook the direction of the institution, which has developed into one of the most important music schools of Germany. He is, besides, organist of the Stiftskirche, and member of the committee of the "Allgemeiner deutscher Sängerbund." From the university of Tübingen he received the degree of doctor for his "Beiträge zur Geschichte der Klavieronate" (in Dehn's "Caecilia," vol. xxv., 1846), and the King of Württemberg named him professor. Among his compositions are organ pieces, a double fugue for pf. (in Lebert-Stark's Pianoforte School), songs, choruses, motets, cantatas, etc. In conjunction with S. Lebert he brought out the far-famed edition of classical pf. works published by Cotta (Beethoven, from Op. 53, edited by Bülow); and with Stark he published an "Elementar- und Chorgesangschule" (two parts, Instruction and Exercise-book). Several works for male voices gained prizes ("Die Macht des Gesanges," "Gesang im Grünen").

Fa la, the burden and name of songs that came into favour in the latter part of the 16th century. (*Vide* BALLET.)

Falsa (Lat. and Ital.), False; *quinta falsa*,

diminished fifth; *musica falsa*, the same as *musica ficta*. (Vide FICTA.)

False Fifth, the same as DIMINISHED FIFTH. (See FIFTH.)

False relation (Ger. *Querstand*) is the conspicuous appearance, and one the effect of which is unpleasant to the ear, of a chromatically changed note in a part other than the one in which it could have been reached by the step of a semitone. The unpleasant effect of false relation merely proceeds from an insufficient comprehension of the harmonic relationship; and of this, one can easily become convinced, since by the frequent repetition of an harmonic progression involving false relation, the unpleasantness almost entirely disappears. An effect of false relation will always happen when a progression of parts, not otherwise modulating, cannot possibly be explained as a case of impure intonation. Mozart and Schubert, in their pianoforte works, are extremely fond of playing with effects of false relation; the performer, however, need only make the note producing false relation a little more prominent than the rest in order to remove all unpleasantness. The most risky kind of false relation occurs in passing from a major chord to a minor chord of the same fundamental tone (a); but it is of no moment when the second fundamental tone is a major third above or below the first (b), or a minor third above or below the first (c):



Falsetto (Ital.). (1) The head-voice as distinguished from the chest-voice.—(2) A singer who sings soprano or alto parts with such a voice. *Falsetti* must not be confounded with *castrati*. (See REGISTER.)

Falso bordone (Ital.). See FAUX BOURDON.

Faltin, Richard Friedrich, b. Jan. 5, 1835, Danzig, pupil there of Markull, of Fr. Schneider (Dessau), and of the Leipzig Conservatorium; in 1856 music teacher at an institute in Wiborg, from 1869 at Helsingfors, as conductor of the Symphony Concerts, 1870 organist and University musical director, from 1872 also director of a choral union, 1873-83 capellmeister of the Finnish Opera. He has published Finnish National Songs, and a Finnish Book of Songs.

Fa mi. In the old solmisation the name of the semitone progression—in the first place of F—E, then of E♭—A, E♭—D, etc.

Faminzin, Alexander Sergiewitch, b. Oct. 24 (Nov. 5), 1841, Kaluga (Russia), pupil of Jean Vogt at Petersburg; of Hauptmann, Richter, and Riedel at Leipzig; and of Seifriz at Löwenberg; he became, in 1865, professor of the history of music at the Petersburg Conservatoire, and in 1870 secretary of the Russian Musical Society. F. commands high respect for his compositions (Russian rhapsody for violin with orchestra, stringed quartets, operas—*Savdanapal* [1875] and *Uriel Acosta* [1883], pf. works, etc.) and also for his writings. He is a contributor to various newspapers, musical critic to the Russian *St. Petersburg Zeitung*, and has translated E. F. Richter's "Harmonielehre," Marx's "Allgemeine Musiklehre," etc., into Russian.

Fandango (Rondeña, Malagueña), a Spanish dance in $\frac{3}{8}$ time, of moderate movement (*allegretto*), with accompaniment of guitar, and castanets, with the castanet rhythm:



It is performed between rhymed verses, during the singing of which the dance stops.

Fanfare, a stately festive trumpet signal, of greater or less extent, in which the triad only is used, and which, as a rule, ends on the fifth. A celebrated example (concluding, however, on the tonic) is the F. in the second act of *Fidelio*, which announces the approach of the governor.

Fanfare (Fr.), same as HORN-MUSIC (q.v.).

Faning, Eaton, English composer, b. May 20, 1851, Helston, Cornwall. He studied at the Royal Academy of Music, and won the Mendelssohn Scholarship in 1873. He is director of the music at Harrow School. He has written two operettas, a symphony, two quartets, anthems, songs, part-songs (the "Song of the Vikings" has attained wide popularity).

Fantasia (Ger. *Phantasiestück*). As a name for instrumental pieces, F. indicates no definite form, but, on the contrary, free production, having no relation to fixed forms. Thus, many of the pieces first composed expressly for instruments (those of G. Gabrieli, H. Vecchi, etc.) appear under the name *Fantasia*, although it is not possible to distinguish them formally from *Ricercar*, *Sonata*, *Toccata*, etc. The common characteristic of these indefinite compositions consisted of the development of a musical thought by means of free imitation, or fugal working, though not, as in the fugue at the fifth, according to a fixed scheme. When a definite fugue form had been evolved, the name F. came to have the meaning of something quite opposed to fugue (cf. J. S. Bach's *Fantasia* and *Fugue* in A minor); it also differed from the sonata in its departure from strict cyclic form (cf. Mozart's

Fantasia and Sonata in c minor). The liberation of the sonata from the schematism of three- or four-fold division, and from the stereotyped sonata-form (q.v.) of the first movement, drew sonata and F. once more closer to each other (cf. Beethoven, "Sonata quasi Fantasia," Op. 27, I, and II.; he might have also given this inscription to Ops. 78, 90, and to the "last five"). Many arrangements of operatic melodies, or folk-songs of the pot-pourri type, are now called fantasias; it would be better to style them paraphrases (pieces ornamented with tinsel-finery) of certain melodies. A F. is produced when anyone improvises, preludes, or extemporises.

Fantastico (Ital.), fantastic, in free form.

Fantasy is the creative activity of the mind, the *power of imagination*, the real mother of all art, in so far as art is something more than mere imitation of nature—a spontaneous generation. In any case, the creative faculty of man depends on the impressions which he receives; the material with which he works is bestowed on him by nature. This faculty is the reproduction of impressions received, yet not a direct, unchanged reproduction, but a free transformation of the same according to laws implanted in the human mind. The freedom of the fantasy-faculty is nowhere so evident as in music; and, again, it is here that the laws by which it is ruled, and which prevent it from degenerating into mere caprice, are most clearly made manifest. The painter, the sculptor, is confined within much narrower limits, in so far as he must imitate forms given to him by nature; and even the poet, in imagination, evokes pictures from surrounding nature. It is otherwise with the musician, for whom nature only provides elements of the most primitive kind, but, at the same time, inexorable laws, according to which he must create, out of the raw material, works of art. Nature produces landscapes, figures, situations, which often the painter has only slavishly to copy in order to create a perfect work of art; but she makes no music, she sings no melodies—she only gives tones to the musician, and his tone-pictures are his own work; he has no model for them, only laws in his mind which will point out the right road to his imagination. These laws are valid for mental activity of all kinds. They enforce unity in variety, *i.e.* unity clearly set forth in its various embodiments of contrast, conflict, and esthetic reconciliation. (CF. ESTHETICS.) The laws respecting musical creation, on close investigation, can be particularised down to minute technical details, and it is seen that music has no projection in nature, but exists in the inner life of man; that it is a picture of the movement of the soul in its various states. Thus the F. of the composer is not, indeed, an imitation of nature, but still a creation according to natural laws from which no departure

can be made without producing the effect of imperfection or ugliness.

Farabi. (See ALFARABI.)

Farandole, a Provençal dance in $\frac{3}{8}$ time, similar to the gigue (for instance, in Gounod's *Mirville*, and Bizet's *L'Arlesienne*).

Farce (Fr., *Farsa* Ital.), a farce.

Fargas y Soler, Antonio, Spanish writer on music, published as a supplement to the Madrid musical paper *La España Musical*, and from 1866, in sections, a biographical Dictionary of Music—"Biografías de los Musicos, etc." (extracts from *Fétis*); he has also published a "Diccionario de Musica."

Farinelli, (1) celebrated singer (evirato), b. June 24, 1705, Naples, d. July 15, 1782, Bologna. His real name was Carlo Broschi, and he sprang from a noble Neapolitan family. He received an artistic training from Porpora, and already as a half-grown lad became famous in Italy under the name *Il Ragazzo* (the boy). In 1722 he gained an unprecedented triumph at Rome in Porpora's opera, *Eumene*. His *messa di voce* is said to have been unusually fine, both as regards duration and production of tone. He received the final polishing touch as late as 1727 from Bernacchi in Bologna, after the latter had beaten him in a competition. He repeatedly went to Vienna, exciting his audience there, as everywhere, to a high pitch of enthusiasm by his astonishing "divisions" and his faultless shake. He then, at the personal request of the Emperor Charles VI., also studied sustained and expressive singing, and became, in consequence, as important a dramatic singer (in the noble sense of the word) as he had previously been a coloratura virtuoso. In 1734 he was drawn to London, on the advice of Porpora, by Handel's enemies, and met with such success that Handel was forced to give up his opera undertaking at the Haymarket, and from that time to devote all his powers to oratorio. Laden with gold, F. turned his steps towards Spain (1736), where an extraordinary fate detained him; for his singing cured the melancholy of Philip V., and F. did not venture to leave; and he remained, indeed, after the death of Philip, for many years as the favourite of Ferdinand VI., exerting immense influence on the important policy of this king. Only at the accession to power of Charles III. (1759) was he driven from Spain. In 1761 he built himself a magnificent palace at Bologna, and died there, in perfect retirement, at the age of 77.—(2) Giuseppe, b. May 7, 1709, Este, d. Dec. 12, 1836, Trieste, pupil of the Conservatorio della Pietà at Naples (Barbiello, Fago, Sala, Tritto), a prolific opera-composer in the style of Cimarosa, whose *Matrimonio Segreto* was repeatedly performed with a duet by F., without any difference in the style being noticed. He composed fifty-eight operas (mostly comic),

several oratorios and cantatas, also a number of sacred works (five grand masses, two Te Deums, Stabat Mater, etc.). F. lived from 1810-17 as maestro at Turin, then Venice, and in 1819 became maestro at Trieste.

Farmer, John, b. Aug. 16, 1836, Nottingham, pupil of the Leipzig Conservatorium and of A. Späth at Coburg; he was teacher at a music school in Zürich, 1862 music-teacher at Harrow School, in 1885 organist of Balliol College, where he instituted regular concerts. F. has composed an oratorio (*Christ and His Soldiers*, 1878), a Requiem, a fairy opera (*Cinderella*), choral songs with orchestra, and has also published several collections of school songs.

Farrenc, Jacques Hippolyte Aristide, b. April 9, 1794, Marseilles, d. Jan. 31, 1865, Paris; he was second flute at the Théâtre Italien, Paris, in 1815, and in the following year studied at the Conservatoire. After that he was active as a teacher of music and as composer, especially for the flute. He established a music business, but gave it up in 1841, and, inspired by Fétis's *Revue musicale* and "Biographie Universelle," devoted himself to historical studies in connection with music, so that when Fétis was preparing the second edition of his great work, Farrenc was able to render him valuable aid. He was also for many years a contributor to the *France musicale*, and other newspapers.—His wife, Jeanne Louise, daughter of the sculptor Jacques Edme. Dumont, sister of the sculptor Auguste Dumont, b. May 31, 1804, Paris, d. there Sept. 15, 1875, was a distinguished pianist and highly esteemed composer. She was a pupil of Reicha, and appointed professor of the pianoforte at the Conservatoire in 1842, receiving a pension in 1873. She composed symphonies, variations, sonatas, trios, quartets, quintets, a sextet, a nonet, etc., twice received a prize (*Prix Chavtier*) from the Académie for distinguishing herself in the department of chamber-music, and wrote historical notes and comments to her husband's publications of classical works for the pianoforte ("Trésor du Pianiste").

Farsa. (See FARCE.)

Fasch, (1) Johann Friedrich, b. April 15, 1688, Butteltstadt, near Weimar, a pupil of Kuhnau at Leipzig, d. 1758 (1759) as court capellmeister at Zerbst: he composed masses, motets, concertos, an opera, etc.—(2) Karl Friedrich Christian, son of the former, founder of the "Singakademie" at Berlin, b. Nov. 18, 1736, Zerbst, d. Aug. 3, 1800, Berlin. In spite of weakness of constitution, and without any instruction, he developed considerable musical talent, and, taking the greatest care of his health, trained himself for the musical profession. In 1756 he was called to Berlin as second cembalist to Frederick the Great, Ph.

Em. Bach being his coadjutor; but, through the Seven Years' War, he soon lost this appointment. From 1774 to 1776 he was, *ad interim*, capellmeister at the opera, but afterwards had once again to depend on private teaching. He made use of his free time for zealous study of composition, and developed masterly contrapuntal skill (among other things, a combination of five canons for twenty-five voices). Lastly, in 1792, he found a praiseworthy field for activity in the "Singakademie," which he founded at Berlin, an institution which quickly developed to a state of great prosperity, and which to-day enjoys the highest fame. Of this, F. was conductor up to the time of his death. Zelter was his successor, and, in memory of him, wrote a short biography (1801). Only a few compositions of F. have been preserved (among which a Mass à 16 published by the "Singakademie"); the greater number of his works were burnt, by his order, shortly before his death.

Fassade. (See FAÇADE.)

Fastoso (Ital.), pompous, stately.

Faugues, Vincent, Dutch contrapuntist of the 15th century, manuscripts by whom have been preserved in the Pope's Chapel. Tinctore makes mention of a composer named Guillaume F.

Faure, Jean Baptiste, b. Jan. 15, 1830, Moulins (Allier), son of a church singer. He lost his father at an early age, and soon, by means of his attractive boy's voice, supported his mother and brothers and sisters. He entered the Paris Conservatoire, became chorister boy at St. Nicolas des Champs, and afterwards at the Madeleine, where, in *maître* Trévaux, he found an excellent teacher. During the period of mutation he played the double-bass in a suburban orchestra. When his voice returned to him as a baritone, full and pleasing in quality, he was soon successful. After further study at the Conservatoire, for the space of two years, under Ponchard and Moreau-Sainti, he received the first prize in the Opéra Comique singing-class. In 1852 he was engaged at the Opéra Comique with Bataille and Bussine. His first successes were not phenomenal, but good, and he advanced *crescendo*. He sang for a long time as principal baritone at the Opéra Comique after the retirement of the singers named above; he then went to the Grand Opéra, and achieved a success such as had not been witnessed since the time of Duprez. In 1857 he was appointed professor of singing at the Conservatoire, but soon resigned. He has published some books of songs.

Fauré, Gabriel Urbain, noteworthy composer, b. May 13, 1845, Pamiers (Ariège), pupil of Niedermeyer, Dietsch, and Saint-Saëns, 1866 organist at Rennes, 1870 accompanying organist of St. Sulpice, Paris, afterwards principal

organist of St. Honoré, and finally maître de chapelle of the Madeleine. He has written, besides various vocal pieces (songs, duets, etc.), a well-known violin sonata (1878), a Berceuse and Romance for violin and orchestra, an Élégie for cello, two pf. quartets, a violin concerto, an orchestral suite, symphony in D minor, a Requiem (1888), a choral work ("La Naissance de Vénus"), the "Chœur des Djinnis," etc. In 1885 he received the *Prix Chavrier* (for the best chamber composition).

Faust, Carl, German composer and bandmaster, b. Feb. 18, 1825, Neisse, Silesia, d. Sept. 12, 1892, Bad Cudowa. Bandmaster from 1853-63; capellmeister at Holstein (1863-69), Waldenburg (1869-80). He has written a quantity of light, pleasing dance music.

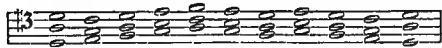
Faustina. (See HASSE, 3.)

Faux-bourdon (Fr.; Ital. *Falso bordone*; Eng. *Fa-burden*), (1) is one of the oldest forms of vocal harmony. It arose in England, but its age has not hitherto been established. Gulielmus Monachus (14th to 15th century), whose treatise, "De præceptis artis musicæ," etc., was printed by Coussemaker ("Script." III., 273, f.), gives a detailed description of F. (*Faulx bordon*), mentions it as "*apud Anglicos communis*," i. e. as something well known in England. F. was in three parts; to the Gregorian *Cantus firmus* (tenor) was added a part (contra-tenor) in parallel movement in the upper third, beginning and closing, however, on the fifth; and one in the under third, beginning and closing on the unison. The latter part was sung an octave higher than written, so that it fell to the soprano—

Notation.



Effect.



Dr. Guido Adler (q.v.) has written a valuable monograph on the F.—(2) At a later date F. came to mean a simple harmonisation of the *Cantus firmus*, not, indeed, as formerly, in parallel movement, but chiefly, or even exclusively, note against note in consonant chords, similar to the improvised counterpoint. In the 17th century the term was equivalent to *Contrapunto alla mente*, improvised according to similar rules, but ornamented with shakes and coloratura. Lastly, the term *Falso bordone* was also used for the reciting-note of the Psalms, which remains throughout at the same pitch.

Favarger, René, French pianist and composer, b. 1815, d. Étretat, near Havre, Aug. 3, 1868. He wrote a great many pianoforte pieces of a light, graceful character.

Fawcett, John, b. 1789, Bolton-le-Moors (Lancashire), d. there Oct. 26, 1867. He was originally a shoemaker, but afterwards devoted himself to music, and made a name as a sacred composer. He published collections of psalms and hymns: "The Voice of Harmony," "The Harp of Zion," "Miriam's Timbrel," and an oratorio, *Paradise*. He arranged the accompaniments to a collection ("Melodia divina") of psalms published by Hart, etc. His son John, b. 1824, d. July 1, 1857, Manchester, Mus.Bac. (Oxford), was held in esteem as an organist.

Fay, (1). (See DUFAY.)—(2) Amy, pianist, b. May 21, 1844, Bayou Goula (Mississippi), studied with Tausig, Kullak, Liszt, and also Deppe, and became known by her book, "Musical Study in Germany." She lives at Chicago.

Fayolle, François Joseph Marie, b. Aug. 15, 1774, Paris, lived in London from 1815 to 1829, then in Paris, where he died Dec. 2, 1852. He published in 1810-11, jointly with Choron (q.v.), a "Dictionnaire historique des musiciens" (two vols.), to which, however, Choron only contributed a few articles and the introduction, while F. made use, for the most part, of Gerbert's old dictionary, making many errors in translation. He published besides: "Notices sur Corelli, Tartini, Gaviniés, Pugnani et Viotti, extraits d'une histoire du violon" (1810); "Sur les drames lyriques et leur exécution" (1813); "Paganini et Bériot" (1830).

F double sharp, the note *F* raised by a *x*.

Fechner, Gustav Theodor, physicist and philosopher, also a clever poet (pseudonym, Dr. Mises), b. April 19, 1801, Gross-Särchen (Niederlausitz), d. Nov. 18, 1887, Leipzig. He was, from 1834, professor in ordinary of physics, and distinguished not only on account of his works on physics, which treat thoroughly of many matters relating to music ("Repertorium der Experimentalphysik"), but also for his philosophical writings, especially the "Elemente der Psychophysik" (1860, two vols.), and the "Vorschule der Ästhetik" (1876, two vols.), of essential importance in establishing the first principles of a rational system of musical esthetics.

Fedele. (See TREU.)

Federclavier (Ger.), a spinet.

Federici, Vincenzo, Italian opera composer, b. 1764, Pesaro, d. Sept. 26, 1826, Milan, wrote fourteen serious operas, and one comic opera, *La Locandiera Scaltra* (Paris, 1812), also several cantatas. He was professor of counterpoint, and, from 1812, censor at the Milan Conservatorio.

Feldflöte (Ger.). (See BAUERNFLÖTE.)

Felstein, Sebastian von (Felstinsenis), bachelor of music and director of church music at Cracow about 1530, wrote a small treatise

on Gregorian Chant: "Opusculum musicæ" (several times republished; 2nd ed. 1515), also one on mensural music, "Opusculum musicæ mensuralis"; both were published together in 1519. In 1536 he prepared an edition of the text of St. Augustine's "Dialogi de musica," and also published a volume of hymns of his own composition.


Feltre, Alphonse Clarke, Comte de, b. June 27, 1806, Paris, d. Dec. 3, 1850, son of the marshal, Duke of F. He was an officer in the French army, but resigned already in 1829, and devoted himself entirely to music; he composed several operas, pianoforte pieces, songs, ensembles, etc.

Fenaroli, Fedele, b. April 15, 1730, Lanciano (Abruzzi), d. Jan. 1, 1818, Naples; he was a pupil of Durante at the Conservatorio di Loreto there (1742), and, after his course of study was ended, teacher at the Conservatorio della Pietà until his death. A large number of famous composers (Cimarosa, Zingarelli, etc.) studied under him. He composed in a plain, unostentatious style (motets, masses, hymns, etc.); he also published studies on counterpoint and a Method of general-bass ("Regole per principianti di cembalo").

Feo, Francesco, eminent teacher of singing and composer at Naples, pupil of Gizzi, and his successor in his post as teacher. He wrote his first opera, *Zenobia* (*L'amor tirannico*) in 1713, which was followed by a series of others, an oratorio, masses, etc. The year of his death is not known.

Fermamente (Ital.), firmly.

Fermāta (Ital.), pause sign (—). The F. lengthens the value of a note or rest for an indefinite time; it is sometimes written over the bar-stroke, and then a pause is made. The F.

over rests of long value (for ex. ) does

not lengthen their value, but only renders them indefinite; in some cases they are actually made shorter. (Cf. "L. Mozart, Violinschule," p. 45.) By raising his bâton and holding it still, a conductor indicates the length of the F. In the complicated canonic notation of the 15th to the 16th century the conclusions of voice-parts are shown by means of an F. (*corona*), which then gives to the note in question the value of the concluding Longa. Of especial importance is the F. in concertos, etc., which defers (interrupted cadence) the final cadence, and which gives an opportunity to interpolate a last, and extended solo; as a rule, this F. is on the second inversion of the tonic chord. (See CADENZA.)

Feroce (Ital.), fierce, violent.

Ferrabosco (Ferabosco), (1) Alfonso, Italian composer of madrigals, in the service of the Duke of Savoy (madrigals à 4, 1542; à 5, 1587;

some in Pierre Phalèse's "Harmonie céleste," 1593).—(2) Domenico, papal chapel-singer about the same time, madrigals by whom are to be found in various collections.—(3) Constantino, for several years in the imperial service at Vienna, published a book of Canzonette (1597).—(4) Alfonso, b. about 1580, Greenwich, of Italian parents (the above-mentioned Alfonso F. was considered his father), d. 1652; about 1605 he became teacher of music to Prince Henry, to whom, in 1609, he dedicated a volume of "Ayres." He was a contributor to Leighton's *Teares* (Lamentations, 1614), composer of "Fancies" (Fantasias) for viols.

Ferranti. (See ZANI DE FERRANTI.)

Ferrari, (1) Benedetto, poet and composer, b. 1597, Reggio, d. Oct. 22, 1681, Modena; he received his musical training at Rome, and distinguished himself, first as performer on the theorbo, and for this reason he received the nickname "Della Tiorba." After he had lived for some time in Venice, and written libretti, and composed operas for the theatres there, he received in 1645 an appointment in the court band at Modena, but exchanged it in 1651 for a better one at Vienna, and brought out operas there, and also at Ratisbon. He was recalled in 1653, as maestro di cappella, to Modena, but on the change of government in 1662, he was dismissed, and only in 1671, when Franz II. reassumed the reins of government, was he reappointed maestro. The libretto of *Andromeda*, written by F., was set to music by Manelli, and the work was produced at the Teatro San Cassiano, Venice (1637). It was the first opera performed in a public theatre (F. undertook to defray the costs of the undertaking); before that, all performances of opera were of a private nature. The first opera F. composed (to his own libretto) was *Armida* (1639). The music of his operas is lost. Six opera libretti appeared in 1644 (and 1651); and the instrumental introduction to a ballet (*Dafne*) is preserved in manuscript at Modena. There also still exists in print "Musiche varie a voce sola" (1638).—(2) Domenico, distinguished violinist, b. at Piacenza, d. 1780, Paris, pupil of Tartini, lived first of all at Cremona; he appeared in 1754 with great success at Paris, and was for some years leader of the band at Stuttgart. Six of his violin-sonatas with bass exist. His brother—(3) Carlo, an eminent 'cellist, b. 1730, Piacenza, d. 1789, as member of the court band at Parma, is said to have been the first who introduced into Italy the use of the thumb as a nut. He published soli for the 'cello.—(4) Jacopo Gotifredo, b. 1759, Roveredo (South Tyrol), d. Dec. 1842, London; he received his first musical education at the Mariaberg monastery, near Chur, studied afterwards under Latilla at Naples, whither he went as the travelling companion of Prince Liechtenstein. Campan, Marie Antoinette's master of the household, took him

to Paris, where he received the post of accompanist to the queen, and afterwards occupied a similar post at the Théâtre Feydeau. The Revolution frightened him away, and, after several years of tour-making, he settled in London as a teacher of music. Besides many works for the voice, pf., harp, and flute, four operas, two ballets, etc., he published a Vocal Method ("A Treatise of Singing," 2 vols.), "Studio di musica pratica teórica," and Reminiscences of his life ("Aneddoti, etc.," 1830, 5 vols.).—(5) Serafino Amadeo de (Deferrari), b. 1824, Genoa, d. there March 31, 1885, as director of the Conservatorio. He was a composer of Italian operas (*Don Carlo* [1853], *Pipèlè* [1856], *Il Menestrello*, etc.).—(6) Francisca, b. 1800, Christiania, d. Oct. 5, 1828, Gross-Salzbrunn (Silesia); she was a celebrated performer on the harp.—(7) Carlotta, b. Jan. 27, 1837, Lodi, pupil of Mazzucato at the Milan Conservatorio; she acquired great fame as a composer in Italy with several operas (*Ugo*, 1857; *Sofia*, 1866; *Elenore d'Arbocea*, 1871), a grand festival mass (1868), a Requiem (1868), and many songs. She was at the same time a very prolific poetess (she also wrote the libretti for her operas, and the words for her songs).

Ferreira da Costa, Rodrigo, Portuguese theorist, doctor of jurisprudence and mathematics, and member of the Lisbon Academia, d. 1834 (or 1837); he wrote "Principios de musica" (1820-24, 2 vols.).

Ferretti, Giovanni, b. about 1540, Venice, published five books (à 5) and two books (à 6) of *Canzoni alla napoletana*, also a book of madrigals à 5 (1567-91).

Ferri, Baldassare, famous evirato, b. Dec. 9, 1610, Perugia, d. there Sept. 8, 1680; he was, at the age of eleven, chorister to Cardinal Crescenzo at Orvieto. In 1625 the Prince (afterwards king) Wladislaus (IV.) of Poland won him for the court of Sigismund III. at Warsaw. In 1655, when Johann Kasimir V. broke up the court at Warsaw, F. entered the Imperial service at Vienna. In 1675 he returned to his native country. F. was one of the most distinguished vocal artists of any age. His virtuosity was almost incredible, and his length of breath almost inexhaustible; but to these qualities he united that of quiet, expressive singing.

Ferté. (See PAPHILLON DE LA F.).

Fervente (Ital.), fervent, ardent, passionate.

Fesca, (1) Friedrich Ernst, violinist and composer, b. Feb. 15, 1789, Magdeburg, d. May 24, 1826, Carlsruhe, received his first musical instruction in his native town, where he also appeared at concerts; he studied in 1805 under A. E. Müller at Leipzig, and played at the same desk with him in the theatre and Gewandhaus orchestras. In 1806 he

received an appointment in the Oldenburg court band, and, in 1808, became solo violinist in the band of King Jérôme at Cassel. After the fall of Napoleon and the suppression of the kingdom of Westphalia, he lived for a short time at Vienna, and in 1815 became violinist in the court band at Carlsruhe, where he was soon advanced to the post of leader. As a composer he is highly esteemed for his chamber-music works (twenty quartets and five quintets, first published separately, afterwards together, at Paris); he wrote besides, three symphonies, four overtures, two operas (*Cantemira*, *Omar und Leila*), psalms, songs, etc.—(2) Alexander Ernst, son of the former, b. May 22, 1820, Carlsruhe, d. Feb. 22, 1849, Brunswick. He received his training in Berlin from the best teachers (Rungenhagen, J. Schneider, and Taubert), made concert tours as a pianist with success, but soon succumbed to the effects of a disorderly life. Four operas (*Marietta*, *Die Franzosen in Spanien*, *Der Troubadour*, *Ulrich von Huiten* (1849) were produced at Carlsruhe and Brunswick; they were light in style, but gave evidence of great talent. His songs (forty-eight of them appeared under the title "F. Album") are exceedingly popular.

Festa, (1) Constantio, distinguished contrapuntist, was appointed singer in the Pope's chapel (1517), d. April 10, 1545. He can be looked upon as a predecessor of Palestrina, with whose style his music has many points of similarity. He was the first Italian contrapuntist of importance, and gives a foretaste of the beauties which were to spring from the union of Netherland art with Italian feeling for euphony and melody. Of his works have been preserved: motets à 3 (1543), madrigals à 3 (1556), and Litanies (1583); also many motets and madrigals in collections, first in Petrucci's "Motetti della Corona" (1519), and a *Te Deum* à 4 and a *Credo* à 5 in manuscript (Abb. Santini). The *Te Deum* is still sung in the Vatican on grand festival occasions.—(2) Giuseppe Maria, b. 1771, Trani (Naples), d. April 7, 1839, as maestro at the Teatro San Carlo, and royal maestro at Naples; he was a distinguished violinist, who also appeared in Paris. He wrote some compositions for the violin (quartets). His sister—(3) Francesca, b. 1778, Naples, d. 1836, Petersburg, pupil of Aprile, was a well-known singer, first in Italy, 1800-11, Paris, then after her marriage, as Signora F.-Maffei again in Italy, and from 1829 at Petersburg.

Festing, Michael Christian, famous violinist, b. London, d. July 24, 1752; son of the equally famous flautist F. who played under Handel (1727), pupil of R. Jones and Geminiani, royal chamber musician, 1742 conductor and leader at Ranelagh Gardens, founder (with Greene) of the Society of Musicians (for the maintenance of decayed musicians and their families). His compositions are pieces for the

violin (soli, sonatas, concertos), also some odes and cantatas.

Festivo (Ital.), festive.

Fétis, François Joseph, famous musical *littérateur*, b. March 25, 1784, Mons (Belgium), d. March 26, 1871, Brussels. He was a man of distinguished musical gifts, enormous diligence, and of almost unexampled working power; and very much is owing to him for his investigations concerning the history, theory, and philosophy of music. Son of an organist, already at the age of ten he began to write works of large dimensions; he became organist in his native town, and soon excited astonishment by his zest for learning, and by his attempts at composition. When his professional training at the Paris Conservatoire (where, from 1800 to 1803, Rey, Boieldieu, and Pradher were his teachers) came, nominally, to an end, he entered the field in which he gathered the finest laurels, that of the investigation of history. His first great work was a history of Gregorian Song; he was induced thereto by a Paris publisher (Ballard), who, on the re-establishment of Catholic worship, interrupted by the Revolution, had an idea of bringing out a new Ritual service-book, and commissioned F. to prepare one; the preparatory studies for that purpose increased gradually in dimension, yet, after all, the book was never published. Another path into which F. was soon led was that of the study of harmony; he already commenced at the Conservatoire, when Catel attacked Rameau's system. F., who had diligently studied ancient and modern languages, compared the works of Sabbatini and Kirnberger, and tried hard to form independent opinions. To his meditations we are indebted for the modern conception of tonality (q.v.). The works of Cimarosa, Paisiello, Guglielmi, which then ruled the stage; the reputation, ever growing brighter, of the German masters (Haydn, Mozart, Beethoven); the severe tendency of Cherubini to point back to the old Italian masters (Palestrina)—all this led him to the study of practical musical literature, and matured his mode of viewing things. He found himself emancipated from the spirit of any particular age, and able to render justice to all the various styles of music. In 1806 he married a rich lady (*see below*), but, after a few years, lost the whole of his fortune through the breaking of a Paris bank, and withdrew to the Ardennes in 1811, composing all the more diligently, and occupying himself with philosophical considerations concerning music. In 1813 he became organist of St. Peter's, Douai, and teacher of harmony and singing at the music school there. From that period dates the working out of an elementary Method of singing, which appeared later, and of a system of harmony which he presented to the Académie. In 1818 he settled again in Paris, and in

1821 was appointed professor of composition at the Conservatoire. In 1826 he founded the *Revue Musicale*, a musical paper of scientific tendency such as had not previously existed, neither has there since been one of a similar kind; he conducted this paper all by himself for five years, until he received a call to Brussels. At the same time he was musical critic to the *Temps* and the *National*. In 1827 he became librarian at the Conservatoire, and arranged, in 1832, historical concerts and historical lectures; but already in 1833, he undertook the direction of the Brussels Conservatoire, which post he retained until his death (for thirty-nine years). At the same time he exercised the functions of conductor, and was an active member of the Brussels Académie. The great merit of F. does not, indeed, lie in his compositions, although he himself entertained a high opinion with regard to them. He published pf. works (variations, fantasias, sonatas, etc., for two and four hands), a violin sonata, three quintets for pf. and strings, a sextet for pf. (four hands), and stringed quartet, two symphonies, a symphonic fantasia for orchestra and organ, a concert overture, requiem, songs, etc. Six operas were given from 1820 to 1832; a seventh (*Phidias*) remained in manuscript, as well as many sacred works (masses, Te Deums, etc.). Of his writings the following are the most important: "Méthode élémentaire et abrégée d'harmonie et d'accompagnement" (1824, practical method of harmony, many times republished, and much used in Belgium and France; also translated into Italian and English); "Traité de la fugue et du contrepoint" (1825, 1846; a celebrated work); "Traité de l'accompagnement de la partition" (1829; playing from score); "Solfèges progressifs" (1827; elementary method of singing, many times republished); a "Mémoire" on the merits of the Netherland composers (1829; cf. KIESEWETTER); "La musique mise à la portée de tout le monde" (1830, many times published and translated; German by Blum, 1833); "Biographie universelle des musiciens et bibliographie générale de la musique" (1835-44, eight vols., 2nd ed. 1860-65; A. Pougin wrote a supplement of two volumes, 1878-80), the most comprehensive work of its kind, and containing, by reason of its enormous size, unavoidable faults; but even now, especially for the musical history of the Middle Ages, and for modern Italian, French, and Netherland music, it is the best source, and is constantly quoted; "Manuel des principes de musique" (1837); "Traité du chant en chœur" (1837); "Manuel des jeunes compositeurs, des chefs de musique militaire, et des directeurs d'orchestre" (1837); "Méthode des méthodes de piano" (1837, analysis of the best pianoforte methods; published twice in Italian, 1841); "Méthode des méthodes de chant"; "Esquisse de l'histoire de l'harmonie" (1840, now only fifty copies); "Méthode

élémentaire du plain-chant" (1843); "Traité complet de la théorie et de la pratique de l'harmonie" (1844, several times republished—in Italian, twice, by Mazzucato and Gambale, 1849; in Spanish by Gil, etc.); unfortunately, F. as theorist was a dictator, and brooked no reply; "Notice biographique de Nicolo Paganini" (1851, with a short history of the violin); "Antoine Stradivari" (1856, with investigations concerning the development of bowed instruments); "Exposition universelle de Paris en 1855 (1856, report of musical instruments); "Exposition universelle de Paris en 1867" (the same); a number of important essays in his *Revue Musicale* and its continuation, the *Revue et Gazette Musicale de Paris*; also in the reports of the Brussels Académie (commencing from the 11th vol.), and "Histoire générale de la musique" (1869-75, five vols.; extends only up to the 15th century). Several important works remain unfinished in manuscript.

F.'s wife, Adélaïde Louise Cathérine, b. Sept. 23, 1792, Paris, d. June 3, 1866, Brussels, was the daughter of the editor of the *Mercur National*, P. F. J. Robert (friend of Danton's), and of the well-known Mademoiselle Céralio, a friend of Robespierre's. Madame F. translated Stafford's "History of Music" into French (1832). The two sons of F. likewise became musicians: Édouard Louis François, b. May 16, 1812, Bouvignes, near Dinant; he took part in the editorship of his father's *Revue Musicale*, and conducted it himself from 1833-35. He then followed his father to Brussels, and undertook the direction of the musical, afterwards of the art feuilleton of the *Indépendant* (now *Indépendance Belge*), and next became subordinate officer in the Brussels Library; and for a long time has been librarian in ordinary, and member of the Académie etc. He published: "Les musiciens belges" (1848, two vols.). The younger son, Adolphe Louis Eugène, b. Aug. 20, 1820, Paris, d. there March 20, 1873, pupil of his father, and in pianoforte playing of Henri Herz; he composed many pieces for pf., harmonium, etc., also an opera, but without any special success. He lived at Brussels, Antwerp, and from 1856 was music teacher in Paris.

Feurich, Julius, pianoforte-maker, b. March 19, 1821, Leipzig, established himself in 1851 in his native town, after working under good masters (Pleyel, Wolff & Co. among others) in Paris. He has become specially famous for his pianos.

Fevin, (1) Antonius de, distinguished (probably Netherland) contrapuntist, contemporary and rival of Josquin; nothing positive is known about his life (the Spaniards look upon him as a Spaniard, the French as a Frenchman). Of his works are preserved: three masses in Petrucci's "Missæ Antonii de F." (1515), three

others in Antiquis's "Liber XV. missarum" (1516), masses in manuscript at Munich and Vienna, motets in Petrucci's "Motetti della corona" (1514), and in several later collections. —(2) Robertus, b. Cambrai, was maestro to the Duke of Savoy, in Petrucci's masses "Antonii de F." is preserved a mass by Robertus de F. on "Le vilain jaloux;" another on "La sol fa re mi" is to be found in manuscript in the Munich library. As the two masses are side by side in Petrucci and in the Munich manuscript, the two F.'s were possibly related to each other.

Fèvre, le. (See LEFÈVRE.)

Fiacco (Ital.), weak, languishing.

Fiasco, failure.

Fibich, Zdenko, composer, b. Dec. 21, 1850, Seberschitz, near Tschaslau. He received his first instruction at Prague, then at the Leipzig Conservatorium (1865), and under Vincenz Lachner; he became, in 1876, second capellmeister of the National Theatre at Prague, and in 1878, director of the choir of the Russian church. F. is one of the most famous of the young Czechish composers, and among his works deserving mention are the symphonic poems *Othello*, *Zaboj und Slavej*, *Toman* und *die Nymphé*, two symphonies without programme, several overtures, two stringed quartets, choral ballad, "Die Windsbraut"; and, besides, a "Frühlingsromanze" for chorus and orchestra, and a symphonic tone-picture, "Vesna"; the Czechish operas *Bukowin*, *Blanik* (1877), and *Die Braut von Messina* (1883); and melodramas, part-songs, a pf. quartet in E minor, Op. 11, songs, and pf. pieces, etc. He has also published a pianoforte Method.

Fiby, Heinrich, b. May 15, 1834, Vienna, pupil of the Conservatorium there, was at first conductor and violin soloist at the Laibach Theatre, and in 1857 became Stadtmusikdirector at Znaim, where he founded a music school and a musical union, both of which flourished under his direction. F. became specially known by his songs for male voices (also three operettas).

Fichtner, Pauline. (See ERDMANNSDÖRFFER.)

Ficta (Lat.), feigned; *Musica ficta*, feigned music, was the name formerly given to music in a transposed key, which, of course, required accidentals.

Fiddle (Lat. *Fidula*, Ger. *Fidel*), equivalent to viol, a comprehensive term for the older stringed instruments (8th to 14th century). The German *Fidel* preserved, for a longer period than the *vièle* of the French, the arched and pear-shaped form of the sound-box; and, to distinguish it from the former, it was called in the 12th century *gigue* (*ham*) by the French. The German word *Geige* is derived from *gigue*.

Fides (Lat.), (1) a catgut string.—(2) a string-instrument.

Fidicen (Lat.), a lyre, harp, or lute-player; indeed, a player on any stringed instrument.

Fiedler, Aug. Max, pianist and composer, b. Dec. 31, 1859, Zittau, studied the pianoforte with his father (Karl August F., teacher of music there), and theory and organ-playing with G. Albrecht; from 1877 to 1880 he studied at the Leipzig Conservatorium, where he gained the Holstein scholarship; and since 1882 he has been teacher at the Hamburg Conservatorium. He appeared with success as a concert player, and has published a piano quintet and pf. pieces; songs, a stringed quartet, a symphony in D minor (produced in 1886, Hamburg) are in manuscript.

Field, John, one of the most original pianistic phenomena, b. July 16, 1782, Dublin, d. Jan. 11, 1837, Moscow; he sprang from a family of able musicians, but was of a tender, weak constitution. At an early age he became a pupil of Clementi's, with whom he went in 1802 to Paris, and from there to Petersburg. He settled in the latter city as teacher, and became extraordinarily famous. After a long residence there, he returned to London in 1832, where he gave concerts with the greatest success, and travelled through Belgium, France, Italy, etc. His constitution, undermined by his irregular course of living, broke down at Naples; a Russian family took him back to Moscow. Field's highest achievement was displayed in his Nocturnes, which became models for Chopin (of the twenty now so-called Nocturnes, only twelve had that name given to them by F.). He wrote, besides, for the pianoforte, seven concertos, four sonatas, one quintet, two divertissements (pianoforte, two violins, flute, viola, and bass), variations for 2-4 hands, rondos, etc.

Fiero (Ital.), proud.

Fife, a simple cross-flute (See FLUTE), generally either in the key of F or B \flat , and chiefly used in military music in combination with the side-drum, in what are called drum-and-fife bands.

Fifre (Fr.), a fife.

Fifths, circle of, is the rotation through the twelve fifths of the tempered system—c (b \sharp)—g (f \times , a \flat b \flat)—d (c \times , e \flat b \flat)—a (g \times , b \flat b \flat)—e (f \flat)—b (e \flat)—f \sharp (g \flat)—c \sharp (a \flat)—g \sharp (a \flat)—d \sharp (e \flat), a \sharp (b \flat)—e \sharp (f \flat)—b \sharp (c). When the circle of F. has to return to the starting-note, there must be an enharmonic change somewhere. Modulations through the whole circle of F., or a part of the same, are convenient, but from an artistic point of view, objectionable.

Fifths (Parallel Fifths). (See PARALLELS.)

Figuralmusik (Ger.), unequal counterpoint (q.v.; cf. FIGURATION).

Figura muta (Lat. and Ital.), a rest.

Figura obliqua (Lat.), in mensural music, was the joining together of two note-bodies into one slanting stroke. The F. O. of mensural music had no special meaning within the ligatures, but at the close it meant *Imperfectio* for the last note. (See LIGATURE.)

Figuration (Ger. *Figurierung*) is the working out of more lively melodic-rhythmical motives (figures) in the contrapuntal parts accompanying a given part (figured counterpoint, figured chorale, etc.). Also the term F. is applied to the variation of a theme by the introduction of accompanying figures ever increasing in liveliness, which, to a larger or smaller extent, twine round, and conceal the theme.

Figurato (Ital.), figurate or figurative.

Figured Bass. (See GENERAL BASS.)

Filar il tuono (Ital.). (See AFFILAR IL TUONO.)

Filippi, (1) Giuseppe de, b. May 12, 1825, Milan, d. June 23, 1887, Neuilly, near Paris, son of the physician of like name who died 1856 (author of a "Saggio sull' estetica musicale," 1847). He lived from 1846 at Paris as a writer, was contributor to Pougin's supplement to Fétis's "Biographie universelle," and published "Guide dans les théâtres" (1857, jointly with the architect Chaudet) and "Parallèle des théâtres modernes de l'Europe" (1860).—(2) Filippo, b. Jan. 13, 1833, Vicenza, d. June 25, 1887, Milan, studied law and took his degree at Padua, but soon devoted himself entirely to musical criticism. He undertook in 1858 (after having been on the staff for several years) the editing of the Milan *Gazzetta Musicale*, and later on became musical critic to the *Perseveranza*. He published, separately, a series of musical articles under the title of "Musica e musicisti" (1876). F. is a follower of Wagner. His pamphlet on Richard Wagner was translated into German, 1876 ("Richard Wagner: Eine musikalische Reise in das Reich der Zukunft").

Filling-up Parts, (1) are those, in a composition of several parts, which are not treated melodically, but which only, according to need, complete the harmony (in contradistinction to melody part, fundamental part [bass], concertante parts). For instance, the chords in old pieces played by the accompanying organist, cembalist, likewise theorbist, gambist, etc., from the figuring above the continuo were F. P. (a good accompanist was not content with adding plain chords and ornamental runs, but could introduce figuration based on motives). In works in the concertante style (fugue, canon, trio, quartet, etc.) extra notes appear in cadenzas, or in the final cadence, and these must be regarded as filling-up, since, for the moment, they increase the number of parts; though in such a case it is better to speak of them as filling-up notes.—(2) In the organ the mutation stops (quint-

tierce-, mixture-stops) are F. P.; and in a similar sense the expression is employed for orchestral parts which enter in unison with other parts to mark accents, or to intensify the sound in *forte* passages, as, for instance, is frequently the case with the trombones.

Filling-up Stops. (See MUTATION STOPS.)

Fillmore, John Comfort, b. Feb. 4, 1843, New London County (Connecticut), pupil of the Leipzig Conservatorium (1866), a gifted teacher of music in America, now director of a music school of his own at Milwaukee. He has written: "History of Pianoforte Music" (1883), "Lessons on Musical History," "New Lessons of Harmony," "On the Value of Certain Modern Theories" (on von Oettingen's and Riemann's systems), and translated into English Riemann's "Klavierschule" and "Natur der Harmonik."

Filtsch, Karl, b. July 8, 1830, Hermannstadt, Siebenbürgen, an extraordinarily precocious pianist, in 1842 pupil of Chopin and Liszt at Paris; he made concert tours, in 1843, to London, Paris, etc., but died already on March 11, 1845, Vienna.

Fin'al, or *finò al* (Ital.), ending at.

Final. The final is in the Church modes what the tonic is in our modern musical system. In the authentic modes the final is on the first degree, in the plagal modes on the fourth degree of the scale. Besides the *regular* finals (*i.e.* "concluding notes") there are also *irregular* ones (*confinals*), which occur frequently in the endings of the Psalms and in the sections of the Responsories, Graduals, and Tracts.

Finale (Ital., "closing movement") is the name given to the last part of compositions in several movements, especially in the case of sonatas, and works of like form (trios, quartets, etc.); and more especially when it has not the lively character of the rondo, but the more serious, passionate mood of a first movement, and is similar to it in structure. The last movement of a symphony is always called F. In opera by F. is understood the closing scene of an act, in which there is generally a grand *ensemble* (mostly with chorus). (Cf. OPERA.)

Finck, (1) Heinrich, one of the most important of German contrapuntists, received, according to the testimony of his grand-nephew, Hermann F., his training in Poland (Cracow), and was afterwards at the royal court of Poland under Johann I. (1492), Alexander (1501), and Sigismund (1506). The years of his birth and death are unknown. Of his works are still known: "Schöne auserlesene Lieder des hochberühmten Heinrich Finckens, etc." (1536), also some in Sablinger's "Concentus 8, 6, 5 et 4 vocum" (1545), and in Rhaw's "Sacrorum hymnorum liber I" (1542). A collection of songs, hymns, and motets has recently been published in vol. viii. of the *Publik. der Ges. f. Musikforschung* (Breitkopf &

Härtel). Two manuscript copies of a four-part "Missa dominicalis" signed "H. F." have been preserved in the Munich Library; the initials probably refer to Heinrich F.—(2) Hermann, b. March 21, 1527, Pirna (Saxony), grand-nephew of Heinrich F., studied in 1545 at Wittenberg, and then occupied the post of organist there, but died already on Dec. 28, 1558, Wittenberg, and, indeed, as a contemporary says, "er kam plötzlich elendig ums Leben" (he suddenly and miserably lost his life). His theoretical work, "Practica musica" (1556) ranks him amongst the first writers of that period, and, in the few compositions which he left he shows talent of a deep and prominent kind. (See the above-mentioned work, p. 84 f.)

Fincke, Fritz, pianist, violinist, and teacher of singing, b. May 1, 1836, Wismar, pupil of the Leipzig Conservatorium, was for a short time violinist at the Frankfort Theatre, then organist at Wismar, and in 1879 became teacher of singing at the Peabody Conservatoire at Baltimore. He published, besides pf. compositions, a small instructive treatise, "Anschlags-elemente" (1871).

Fine (Ital. "end"). The word is met with at the end of a composition, but is specially employed in works with a D.C. (*da capo*), to show how far the repeat extends, *i.e.* it marks the end right in the middle of the music.

Finger-board (Ger. *Griffbrett*). This is the name, in stringed instruments, lutes, guitars, etc., of the black-stained or ebony board placed over the smooth surface of the neck, on which the player presses his finger in shortening the strings. In instruments plucked by the fingers, as well as in the old viols (Gamba, etc.), the F. (the "collar") was divided into frets (q.v.), which made it easier to find the correct pitch.

Fingering (Ger. *Fingersatz*, *Apphatur*; Fr. *Doigtur*). For all instruments on which the various sounds are produced by means of the fingers, the employment of suitable fingering is indispensable for technical treatment. (With regard to the fingering of stringed instruments, see POSITION.) F. appears in its simplest form in brass wind-instruments, which have so few keys (pistons, valves, etc.) that they can be managed with the fingers of one hand, without any change of position. More difficult is the F. of wood-wind instruments, in which the number of round holes and keys exceeds in number the fingers of both hands, so that various functions are assigned to the same finger; and, under certain circumstances, the same keys are acted on by different fingers. The F., however, is most complicated in instruments with key-boards (pianoforte, organ, harmonium, etc.); in this case it has a precise history, and a comprehensive literature: every pianoforte method, in fact, half consists of a school of F. The old style of playing (before

Bach) almost entirely excluded the thumb and little finger; during the following period, right up to the early decades of this century, the use of the two short fingers was generally limited to the lower keys. The Liszt-Tausig-Bülow, the most recent phase, takes no note whatever of the unevenness of the key-board (upper and lower keys), and removes all restrictions to the employment of the short fingers. Such free considerations are, however, only of service to the virtuoso: a player with less developed technique will derive comfort from respecting the black keys, and not putting the thumb or little finger on them. The system of F. in England differs from that of other countries: the fore-finger is called the first finger, and the thumb is indicated by means of a +. The English method is the old German one, as it is to be found in Amerbach's "Orgel- und Instrument-Tabulatur" (1571); only there the thumb is indicated by a nought (0) instead of a +:—

Amerbach	0 1 2 3 4
English	+ 1 2 3 4

Finger Trainer. (See DACTYLION.)

Fink, (1), Gottfried Wilhelm, b. March 7, 1783, Sulza (Thuringia), d. Aug. 27, 1846. From 1804 he studied theology at Leipzig, and acted there as assistant preacher; from 1812 to 1827 he was at the head of a training institution of which he was the founder. From a child he had taken great interest in music; in Leipzig he extended his knowledge, and composed much. In 1818 his first work "Über Takt, Taktarten, etc.") appeared in the *Allg. Mus. Zeitung*, to which he afterwards became a zealous contributor. In 1827 he himself became editor, and continued in this post until 1841. In 1842 he was named musical director of the University, gave lectures, and received the title of Doctor of Philosophy *honoris causa*. Death overtook him in Halle whilst on a pleasure excursion. His compositions are: pieces for pianoforte and violin, songs, tertzets and quartets for male voices, "Häusliche Andachten." He also published a collection of a thousand songs, "Musikalischer Hausschatz der Deutschen" (1843). His writings are: "Erste Wanderung der ältesten Tonkunst" (1821); "Musikalische Grammatik" (1836); "Wesen und Geschichte der Oper" (1838); "Der neumusikalische Lehrjammer" (1842); "System der musikalischen Harmonielehre" (1842); "Der musikalische Hauslehrer" (1846). After his death appeared his "Musikalische Kompositionslehre" (1847). F. was, besides, contributor to Schilling's "Universalexikon der Tonkunst," Ersch & Gruber's "Encyclopädie," and to the 8th edition of Brockhaus' "Conversationslexikon." A "Handbuch der allgemeinen Geschichte der Tonkunst, etc.," remained in manuscript. F. was a diligent worker, but not an original thinker.—(2) Christian, b. Aug. 9, 1831, Dettingen (Württemberg), attended

the seminary at Esslingen (under Frech), and then became elementary teacher at Stuttgart, and in 1849 assistant music-teacher at the seminary at Esslingen. From 1853–55 he studied at the Leipzig Conservatorium, besides taking lessons at Dresden with Joh. Schneider in organ-playing and composition. He then resided up to 1860 at Leipzig, highly esteemed as a performer on the organ and as teacher; after this, he was appointed principal teacher of music at the Esslingen seminary, and musical director and organist of the principal church there. In 1862 he received the title of professor. F. has published a great number of excellent organ works (sonatas, fugues, trios, exercises, preludes, etc.), as well as sacred compositions (psalms, motets, etc.); also pianoforte pieces (four sonatas) and songs.

Fino. (See FIN'AL.)

Finto, Finta (Ital.), feigned.—*Cadenza finta*, a deceptive cadence; *Fa finto*, the same as FA FEINT (q.v.).

Fioravanti, (1) Valentino, b. Sept. 11, 1769, Rome, d. June 16, 1837, whilst on a journey to Capua; he studied privately with Sala at Naples, made his *début* as opera-composer with *Gli inganni fortunati* (Naples, 1788), and *Con i matti il savio la perde* (Florence, 1791); these were followed by a series of comic operas for Turin, Milan, Naples, Lisbon, and one for Paris (*I virtuosi ambulanti*, 1807). In 1816 he was appointed successor to Jannaconi as papal maestro at St. Peter's, and, while in office, wrote a number of sacred compositions—inferior, however, to his forty-nine operas, which, at least, were not lacking in humour and freshness.—(2) Vincenzo, son of the former, b. April 5, 1799, Rome, d. March 28, 1877, Naples. In 1833 he became maestro of a church at Naples, and afterwards musical director of the *Albergo dei poveri* in that city. He was also highly esteemed in his native land as a composer of comic operas; he made his *début* in 1819 with *Pulcinella molinaro* at the small Carlo Theatre at Naples, and wrote about forty operas, mostly for the *Teatro nuovo* at Naples.

Fiorillo, (1) Ignazio, b. May 11, 1715, Naples, d. June, 1787, Fritzlär; he studied under Leo and Durante, made his *début* as an opera-composer at Venice in 1736 with the serious opera *Mandane*, which was followed by several others. He was appointed "Hofkapellmeister" at Brunswick in 1754, and called to Cassel in 1762; he received a pension in 1780, and withdrew to Fritzlär. Besides eight serious operas he wrote a requiem, three Te Deums, an oratorio (*Isacco*), etc.—(2) Federico, son of the former, b. 1753, Brunswick, an excellent violinist and composer; he became capellmeister at Riga in 1783, went to Paris in 1785 and to London in 1788, where he appears to have turned his attention to the viola, as he played this instrument in Salomon's quartet-party, and

performed a concerto at the Ancient Concerts. The year of his death is unknown. Many of his compositions for violin, and ensemble works have been preserved, of which the "Thirty-six Caprices" were edited by Spohr (with a second violin part), and again, recently, by Ferd. David: they rank as classical studies.

Floriture (Ital.), ornaments (q.v.).

Fiqué, Carl, b. 1861, Bremen, pupil of the Leipzig Conservatorium, lives at Brooklyn (New York); he is an able pianist and composer (stringed quartet, \sharp minor; pf. pieces).

Fis (Ger.), \sharp sharp.

Fischel, Adolf, b. 1810, Königsberg, an excellent violinist, pupil of Spohr. He composed several works for the violin, also stringed quartets which display a healthy talent. For many years he has been proprietor of a cigar business at Berlin.

Fischer, (1) Christian Friedrich, b. Oct. 23, 1698, Lübeck, d. 1752 as cantor at Kiel; he was member of the Mizler Society, and highly spoken of by Mattheson; also author of a four-part chorale book with an introduction on church music, and an essay, "Zufällige Gedanken von der Komposition," both of which, however, only exist in manuscript-copies.

(2) Johann Christian, celebrated oboist and composer for his instrument, b. 1733, Freiburg (Baden), was in 1760 member of the Dresden court band, made great tours in Italy for the purpose of study; he also gave concerts, and was appointed, in 1780, court musician at London. He died April 29, 1800, from a stroke of apoplexy whilst performing an oboe solo. Besides ten oboe concertos (some of which are still played) he wrote flute solos, duets for two flutes, quartets for flute and stringed instruments, etc.

(3) Christian Wilhelm, stage singer (*basso buffo*), b. Sept. 17, 1789, Konradsdorf, near Freiberg, d. Nov. 3, 1859, Dresden; he made his *début* in 1810 under *Seconda* in Dresden, was (1817-28) *basso buffo* and director of the chorus at Leipzig, 1828-29 at Magdeburg, 1829-32 opera *régisseur* and chorus-master at Leipzig; then in a similar post at Dresden, where he staged works of Wagner. Marschner wrote for F. the part of Toms Blunt (*Vampyr*) and Friar Tuck (*Templer und Jüdin*).

(4) Ludwig, highly esteemed bass-singer, with voice of enormous compass ($D-a'$), b. Aug. 18, 1745, Mayence, d. July 10, 1825, Berlin; he was first of all singer at the Electoral Chapel, Mayence, then was engaged at Mannheim (Munich) and Vienna, appeared with extraordinary success in 1783 at Paris, and afterwards in Italy; and in 1788 was engaged for life at Berlin, and pensioned in 1815. The *Osmin* in Mozart's *Entführung* was written for F.

(5) Michael Gotthard, music-teacher at

the seminary and concert-director, b. June 3, 1773, Alach, near Erfurt, d. Jan. 12, 1829, Erfurt, as organist. He was a celebrated organ-player (pupil of Kittel), and composed organ-works (which are still in use)—motets, stringed quartets, a stringed quintet, bassoon concerto, clarinet concerto, symphonies, etc.

(6) Anton, b. 1777, Ried (Swabia), d. Dec. 1, 1808, Vienna. He was Capellmeister at the Josephstadt Theatre, Vienna, later (1800), at the Theater an der Wien (under Schikaneder), composed numerous vaudevilles, a pantomime, a children's operetta, and revised Grétry's *Raoul, Barbe-Bleue*, and *Les deux Avares* for the stage at Vienna.

(7) Gottfried Emil, b. Nov. 28, 1791, Berlin, d. Feb. 14, 1841, son of a teacher of natural philosophy at the Graues Kloster, Professor Ernst Gottfried F. (b. July 17, 1754, Hoheneiche near Saalfeld, d. Jan. 21, 1831, Berlin, author of a treatise on the vibrations of stretched strings). In 1817-25 he became mathematical teacher at the Royal Military School, and in 1818, until his death, singing teacher at the Graues Kloster, Berlin. He composed motets, chorales, songs, school-songs, melodies to v. d. Hagen's *Minnesänger*, was contributor to the *Allgemeine Musikalische Zeitung*, and wrote "Über Gesang und Gesangunterricht" (1831).

(8) Karl Ludwig, excellent violinist and conductor, b. 1816, Kaiserslautern, d. Aug. 15, 1877, Hanover, was theatre capellmeister at Trèves, Cologne, Aix-la-Chapelle, Nuremberg, Würzburg, 1847-52 at Mayence, 1852 second capellmeister (jointly with Marschner) at Hanover, 1859 first court capellmeister; he composed vocal works, choruses for male voices, etc.

(9) Adolf, b. June 23, 1827, Uckeründe, in 1845 pupil of the Royal Institute for Church Music at Berlin (A. W. Bach, Grell), 1848 organist of St. John's Church, Berlin; he became a pupil of Grell and Rungenhagen at the Akademie, in 1851 cantor and organist at the Gr. Friedrichs-Waisenhaus, 1853 organist of the two principal churches at Frankfurt-a-O., and director of the Singakademie, 1864 royal musical director, 1870 principal organist of St. Elizabeth's, Breslau, where in 1880 he founded the "Schlesisches Conservatorium."

(10) Karl August, b. July 25, 1828, Ebersdorf, near Chemnitz, d. Dec. 25, 1892, at Dresden, was first of all organist at the English, and at St. Ann's Church, next at the Dreikönigskirche, Dresden; he was a celebrated organ-player. Of his compositions are to be mentioned four organ symphonies with orchestra, three organ concertos ("Weihnachten," "Ostern," and "Pfingsten"), a grand festival mass, an opera (*Loreley*, libretto by Geibel), two orchestral suites, also pieces for violin and organ, and cello and organ.

(11) Franz, 'cellist and conductor, b. July 29, 1849, Munich, pupil of Hippolyt Müller, 1870, solo 'cellist at the Pesth National

Theatre under Hans Richter, then at Munich and Bayreuth under Wagner, 1876 chorus-director at Bayreuth, 1877-79 first Hofkapellmeister at Mannheim, and, later on, occupied the same post at Munich.

(12) Paul, b. Dec. 7, 1834, Zwickau, from 1862 cantor at Zittau, for many years contributor to the *Neue Zeitschrift für Musik*, editor of a "Liedersammlung für höhere Lehranstalten."

(13) Adolf, excellent 'cellist, b. Nov. 22, 1847, Brussels, d. March 18, 1891, in a lunatic asylum near Brussels. He received his musical training from his father, who was highly esteemed as conductor of choral societies and of orchestral music, and afterwards from Servais at the Brussels Conservatoire. From 1868 he lived at Paris, whence he repeatedly made concert tours.

(14) Ignaz, b. 1828, d. July 7, 1877, Vienna, was for some time court opera capellmeister there.

(15) Josef, b. 1828, composer of the song, "Hoch Deutschland, herrliche Siegesbraut," was chamber musician at Stuttgart, where he died Sept. 27, 1885.

Fischhof, Joseph, b. April 4, 1804, Butschowitz (Moravia), d. June 28, 1857; he studied medicine at Vienna, but was, at the same time, a diligent student of music (composition under J. v. Seyfried). Later on he devoted himself entirely to music, and, after several years' activity as a private teacher of music, was appointed music-teacher at the Conservatorium of the "Gesellschaft der Musikfreunde." Besides several pianoforte pieces and ensemble works, he published, "Versuch einer Geschichte des Klavierbaus" (1853).

Fis (Ger.), ♯ double-sharp; a doubly-raised ♯.

Fistel (Ger.). Falsetto. (See REGISTER.)

Fistula (Lat.), reed, hence pipe; the common term used by the Latin writers of the Middle Ages for organ pipes (*fistula organica*); hence it is scarcely probable that the F. of the Romans was a reed instrument (the *calamus*, on the other hand, certainly was). Cf. WIND-INSTRUMENTS.

Fistulieren (Ger.), to speak or sing with head-voice.

Fitznagen, Wilhelm Karl Friedrich, 'cellist, b. Sept. 15, 1848, Seesen (Brunswick), d. Dec. 13, 1890, Moscow; he made a name as virtuoso by concert tours, and published many pieces for his instrument. F. was leader of the Imperial Russian Society of Music at Moscow, and professor at the Conservatoire.

Fitzwilliam Collection, The. A valuable collection of books, engravings, manuscript music, etc., left by Viscount Fitzwilliam to the University of Cambridge, of which he was a member. The manuscript music contains, among other treasures, the so-called "Virginal-book of Queen Elizabeth," a volume of anthems in the handwriting of Purcell, Handel Sketches, etc. A valuable catalogue has been drawn up

by Mr. J. A. Fuller-Maitland, M.A., and Dr. A. H. Mann (1893).

Fl., abbreviation for flute (Ital. *Flauto*, Fr. *Flûte*, Ger. *Flöte*).

Flageolet, (1) A small wind-instrument, the last representative of the *flûte à bec* (see FLUTE), still used in subordinate orchestras in Belgium and France. Like the piccolo flute, it is an octave higher in pitch than the ordinary cross-flute.—(2) A small organ stop (2-ft. and 1-foot), a flute stop of somewhat narrow measure.—(3) Term used for the tones produced by the partial vibrations of strings of stringed instruments (flageolet tones), which have a peculiar piping, but soft, ethereal sound, free from the rasping noise of the other tones of these instruments. The F. tone is produced by touching gently with the tip of the finger the point of the string which corresponds to the half, third, or fourth of the string; the latter does not then vibrate through its whole length, but in two, three, four, etc., sections, each one of which produces independently the overtone in question. Other overtones than the natural ones can be produced by firmly pressing upon, and shortening the string (cf. NUT) so that the tone desired may be in the overtone series of the changed sound of the string, e.g., $c''''\sharp$ on the *g*-string by pressing upon *a*, and touching lightly the place of $c''\sharp$ ($\frac{1}{2}$). Further details may be found in any treatise on instrumentation. Flageolet tones speak on thick strings (double-bass, 'cello) more easily than on thin ones, but not so well on covered as on plain ones.

Flammenorgel (Ger.). (See PYROPHONE.)

Flat, the character (♭) by which the normal pitch of a note is lowered a semitone.

Flautato, *flautando* (flute-like), an expression used with stringed instruments, indicating that the bow should be kept near the finger-board (somewhere about the middle of the string), whereby the formation of the even-numbered overtones is prevented, and the tone receives indeed a clang-tint more like the clarinet than the flute. F. is sometimes used for flageolet-playing.

Flautino, small flute (piccolo-flute) or flageolet.

Flauto (Ital.), flute.

Flauto amabile (Ital.), a sweet-toned organ stop, most frequently of 4-foot pitch.

Flaxland, Gustav Alexandre, b. 1821, Strassburg, studied at the Paris Conservatoire, and was a music-teacher for several years; he founded in 1847 a music-publishing business, which soon became one of the most famous in Paris, especially after F. had obtained the copyright of works by Schumann and Wagner—a somewhat risky undertaking at that time. In 1870 he sold his business to Durand and Schönewerk, and, jointly with his son, opened a pianoforte manufactory.

Flebile (Ital. "weeping"), doleful, mournful.

Fleischer, Oskar Reinhold, Dr.Phil., lecturer on music at the Berlin University, custos of the royal collection of ancient instruments, b. April 12, 1842, Dahsau (Silesia), pupil of the Royal Institute for Church Music, and of the Royal Akademie at Berlin; he became, in 1870, organist of the principal church and conductor of the "Singakademie" at Görtz, 1885 royal musical director; composer of organ pieces, songs, motets, and the cantata *Holda*.

Flemming, Friedrich Ferdinand, b. Feb. 28, 1778, Neuhausen in Saxony, d. May 27, 1813, as practical physicist at Berlin; member of the Zelter Liedertafel, composer of Horace's "Integer vitæ" for male chorus.

Flessibile (Ital., "pliant"), smooth, flowing.

Florentine Quartet. (See BECKER, 3.)

Florentine Reformation of Music, the theoretical exposition, and first practical exercise of a new style which took place about 1600, and which, in opposition to the over-artificialities of counterpoint of the preceding epoch, placed chief value on plain declamation and on the natural pathos of solo-singing with instrumental accompaniment. Opera, oratorio, cantata, the chief aims of modern music, are to be traced to the esthetic circle in the houses of the Florentine noblemen Bardi and Corsi. (Cf. OPERA, CACCINI, CAVALIERI, etc.)

Florimo, Francesco, one of the most meritorious of Italian investigators of music, b. Oct. 12, 1800, San Giorgio Morgeto, near Reggio, d. Dec. 18, 1888, Naples. He became (1817) a pupil of the Real Colleggio di Musica at Naples, where Furno, Elia, Zingarelli, and Tritto were his teachers. From 1826 he was librarian of that institution. The principal work of F. is "Cenno storico sulla scuola musicale di Napoli" (1869-71, two vols.; 2nd ed., in four stout vols., 1880-1884, under title "La scuola musicale di Napoli e i suoi conservatorii," a history of the Neapolitan schools of music, of the professors connected with them, and of the pupils trained by them). He wrote, besides, the pamphlets "Riccardo Wagner ed i Wagneristi" (1876), and "Trasporto delle ceneri di Bellini a Catania" (F. himself escorted the body of Bellini from Paris to Catania). As a composer he is represented by sacred and orchestral works, cantatas, and some books of songs in Neapolitan dialect, with added Italian version. His "Metodo di canto" is used at the Naples Conservatorio.

Flotow, Friedrich Freiherr von, composer, b. April 27, 1812, on the Teutendorf estate (Mecklenburg), d. Jan. 24, 1883, Darmstadt. He studied composition under Reicha at Paris (1827-30), returned to Mecklenburg on the outbreak of the July Revolution, but went again to Paris after a few years, where his

first musico-dramatic attempts were produced on small stages (1836). He obtained his first noteworthy success in 1839 with *Le Naufrage de la Méduse* (jointly with Pilotti and Grisar); this piece was to have been given at Hamburg, but the great fire put a stop to it, and F. rewrote it under the title *Die Matrosen* and produced it there in 1845. His next operas were *L'âme en peine* (known in England as *Leoline*), *L'esclave de Camoëns*, produced at the Opéra Comique in 1843. But his most fortunate ventures were the operas *Alessandro Stradella* (Hamburg, 1844) and *Martha* (Vienna, 1847). The March Revolution once more drove F. from Paris. In 1850 he produced *Die Grossfürstin* at the Berlin Opera, but without much success; he was more fortunate with *Indra* in 1853, but the following fell flat: *Rübezahl* (1854), *Hilda* (1855), *Albin* (*Der Müller von Meyan*), 1856. F. was appointed intendant of the court music of the Grand Duke of Mecklenburg in 1856. In 1863 he returned once more to Paris, and produced the operettas *Veuve Grapin* (1859) and *Pianella* (1860), also the comic operas: *Zilda* (1866) and *L'Ombre* (*The Phantom*, 1870). *Zilda* met with no success, but it was very different with *L'Ombre*. In 1868 F. settled permanently on an estate near Vienna, spending the season sometimes in Vienna, sometimes in Paris, or making a stay in Italy. The Court Opera at Vienna produced the following novelty from his pen: *Die Libelle* (ballet, 1866); the Darmstadt Opera, the ballet *Tannhönig* (1867); and Prague, the opera *Am Runenstein* (1868, jointly with Genée). Revisions of older operas not produced are *Naida* (1873) and *Il fior d'Harlem* (1876). His last works were *L'enchanteresse* (Ital. *Alma l'incantatrice*; Ger. *Die Hexe*, 1878, a revision of *Indra*) and *Rosellana* (posthumous). Flotow's music is French rather than German; the rhythm is graceful and piquant, while the plain, easily comprehensible melodies form its most essential feature. *Martha* and *Stradella* are truly popular. Besides operas, F. wrote some chamber-music works and small vocal pieces, but none of them in any way striking.

Flue-pipes, those organ pipes (metal as well as wooden) which are made to sound by forcing the wind through a slit (the wind-way) at the top of the foot, and against a sharp edge (the upper-lip), which divides the wind, part of which only enters the body of the pipe. A *flue-work* is the aggregate of such pipes.

Flue-work (Ital. *Organo di legno*), a small organ, containing only lip-stops, in contradistinction to reed-work (*Schnarrwerk*), *Regal*, which had only reed-stops.

Flügel, since centuries, the German name for Claviers, not the square ones in table form, but those in the shape of a right-angled triangle with the acute angle rounded off. Their strings ran in the direction of the keys; and not, as in the table claviers, crossways. Before the invention of the hammer-mechanism

the F. was called *Clavicembalo* (*Cembalo*) by the Italians, *Clavecin* by the French, and *Harpsichord* by the English.

Flügel, (1), Gustav, organist and composer b. July 2, 1812, Bernburg-on-the-Saale, attended the Gymnasium at Bernburg, and received his first instruction in pianoforte playing and theory from the Cantor Thiele, in the neighbouring village of Altenburg; he was then, from 1827 to 1829, a private pupil of Fr. Schneider in Dessau, and attended his school for music there until 1830. F. lived and taught successively at Nienburg, Bernburg, Cöthen, Magdeburg, Schönebeck, and, from 1840 to 1850, at Stettin. In 1850 he took a post as teacher of music at the seminary at Neuwied, where in 1856 he received the title of "Königlicher Musik Direktor." In 1859 he returned to Stettin as cantor and organist of the "Schlosskirche." Of F.'s compositions for the organ must be specially named his book of preludes (112 Choralvorspiele); he wrote, besides, many organ pieces, pf. works of all kinds (five sonatas), sacred and secular vocal part-songs for mixed and male chorus, some of them for schools, songs with pianoforte accompaniment, etc.

(2) Ernest Paul, son of the former, b. Aug. 31, 1844, Stettin, received his musical training from his father, and from 1862 to 1863 was a pupil of the Royal Institution for Church Music at Berlin, and of the School for Composition of the Akademie. He enjoyed also private instruction from Bülow, Fl. Geyer, and Kiel, and then lived chiefly as a teacher of music at Treptow-a.-T., and Greifswald, became organist at Prenzlau, and teacher of singing at the Gymnasium there in 1867, and in 1879 Cantor at the "Bernhardinkirche," Breslau; he founded a society bearing his name, and was also active as a musical critic. Among his published compositions the following deserve mention: the 121st Psalm (Op. 22), and "Mahomet's Song" (Op. 24), and a pf. trio (Op. 25); also pieces for pianoforte, organ, and songs.

Flügelharfe (Ger.). (See SPITZHARFE.)

Flügelhorn (Ger.). (See BUGLE HORN.)

Flute (Ital. *Flauto*; Fr. *Flûte*), one of the oldest wood wind-instruments in which the tone is produced, not by means of vibrating tongues (as in the oboe, bassoon, clarinet, etc.), but by directing a thin stream of air against a sharp edge. (Cf. WIND-INSTRUMENTS.) The instrument is blown either by means of a mouthpiece, which conducts the wind (exactly as in the flue-pipes of an organ) through a narrow fissure against the upper edge of the opening situate above (straight-flute, *flûte à bec*, *flûte droite*, *Schnabelflöte*, *Plochflöte*, *Blockflöte*; (cf. SCHWEGEL); or (as in the only kind of flute in present use) the player points his lips so that a narrow, band-like stream of air is formed, which he directs against the sharp edge of a round blow-hole of the instrument held

obliquely (German- or cross-flute, *Querflöte*, *Flûte traversière*, *Flûte allemande*, *Flauto traverso*). The flute in its present form is a German instrument: its oldest name is "Schweizerpfeiff." The different notes of the c (not d) instrument are produced partly by the shortening of the tube by opening the sound-holes, partly by overblowing (the overtones of the tube produced by overblowing). The modern F. (system of Boehm, q.v.) has fourteen sound-holes, which are closed by means of keys. The compass of the F. extends from (small) *b* to *c*⁴ (chromatic). Of all orchestral instruments the F. is the most agile; immense leaps in rapid tempo can easily be taken on it. From the 15th to the 17th century the F., like all other instruments, was constructed of different sizes (*Discant*-, *Alto*-, and *Bass-flutes*). At the present day, besides the "large" F., there is only used the "small" F. (*Pfeckflöte*, *Flauto piccolo*) an octave higher in pitch; and in France and Belgium, the *Flageolet* (q.v.). In military bands there are also the small flutes, respectively a semitone and a minor third higher in pitch than the piccolo in *d*² (erroneously said to be in *e*²) and the one in *e*² (erroneously said to be in *f*). The *tierce flute* (in *e*² [erroneously said to be in *f*]), the *quart flute* (in *f* [erroneously said to be in *g*]), and the *Flûte d'amour* (in *a*) are obsolete. F. Weingartner recently proposed the re-institution of the *alto flute*. Of Flute Methods specially worthy of mention there are the following:—Berbiguier: "Grande méthode de la flûte" (three parts); Hugot and Wunderlich: A complete Flute Method, accepted by the Conservatoire, Paris (also in German editions); A. B. Fürstenau: "Flötenschule," Op. 42, and "Die Kunst des Flötenspiels," Op. 138; Fahrbach: "Wiener Flötenschule"; Soussmann: "Praktische Flötenschule," Op. 54 (five books); Tulou: "Méthode de Flûte," Op. 100; W. Popp: "Neue praktische und vollständige Schule des Flötenspiels"; Terschak: Op. 131, a collection of valuable études; Barge, orchestral studies for flute (four books), besides exercises and solo pieces by Drouet, Doppler, Briccialdi, Böhm, etc. There are also to be mentioned the works of Böhm, "Über den Flötenbau" (1847), and "Die F. und das Flötenspiel" (no date). The works of Quantz, Tromlitz, Devienne, etc., are obsolete.—(2) The term *flute-work* is applied to all lip-pipes; and *flute* (or its German equivalent, *Flöte*) appears as a part of compound names denoting special stops, such as: Cross-flute (*Querflöte*), Swiss-flute, Zartflöte, Fernflöte, Stillflöte, Dulcet-flute, Hellflöte, Hohflöte, Tubalflöte, Rustic-flute (*Feldflöte*), Waldflöte, Spindle-flute (*Spillflöte*), Blockflöte, Pyramidenflöte, Double-flute, Reed-flute, etc. Most of the flute stops are of 4- or 8-ft.; those of 2-ft. and 1 foot are generally called "fifes," such as Cross-fife (Schweizerpfeife), Rustic-fife (*Feldpfeife*), etc.

Flûte (Fr.), flute. *F. à bec* (Schnabelflöte).

F-minor-chord = *F. a⁷, c*; *F-minor-key*, with signature of 4 ♯s. (See KEY.)

Foco. (See FUOCO.)

Fogliani, Ludovico, a noteworthy theorist, b. Modena, d. there about 1539. He published "*Musica theorica*" (1529), the work in which the ratio of the major-third was first fixed at 4 : 5, and the difference made between the major and the minor tone, *i.e.* our modern determination of intervals. It was not Zarlino, but already F. who restored to the light of day the principle set forth by Didymos and Ptolemy, and obtained for it a meaning which it could not have had in antiquity. Some compositions of F. are to be found in Petrucci's "*Frottole*" (1504-8).

Foglietto (Ital.), a "cue"; in parts written out from a score; especially the first violin part, in small notes, written in when long pauses occur.

Foignet, (1) Charles Gabriel, b. 1750, Lyons, d. 1823, Paris, teacher of singing and composition; he wrote twenty-five comic operas for small Paris theatres (1791-99).

His son (2) François, b. about 1780, Paris, d. July 22, 1845, Strassburg, followed in his father's footsteps, and wrote, between 1799 and 1819, comic operas and fairy pieces, in some of which he appeared himself as a singer.

Foli, A. J., Irish bass singer, b. Cork. He has a big voice, and one of great compass; his style is highly artistic, and he is very popular. He has sung in Great Britain, Ireland, and America.

Folias (Sp.), **Folies d'Espagnes** (Fr.), **Follia** (Ital.), a Spanish dance in $\frac{3}{4}$ time.

Folk Song (Ger. *Volkslied*) is either a song sprung from the people (*i.e.* whose poet and composer are unknown), or one that has become popular; or, finally, one of a popular kind, *i.e.* one with melody and harmony simple and easily comprehensible.

Fondamental (Fr.), forming the basis. (See FUNDAMENTAL BASS.)

Fonds d'orgue (Fr.), the series of foundation stops (8') especially the lip-pipes of the organ.

Foote, Arthur, b. March 5, 1853, Salem (Massachusetts), trained in America. He lives in Boston as a teacher of music, and composer of light pieces.

Foot-tone, a term for pitch (8 ft., 16 ft., 4 ft., etc.) connected with organ-building. An open lip-stop of medium measure (Open Diapason) tuned to (great) C, has a height of about 8 feet. All those organ stops then, which, when the key C is struck, sound C are called 8-ft. stops (the real normal, or foundation stops of the organ). On the other hand, a stop is described as of 4 ft. when the C key gives a sound such as would be produced by an open lip-pipe

4 feet high, *i.e.* small c; and it is said to be of 16 feet when the C key gives the contra C instead of great C. In the same way there are stops of 32-, 2-ft., and 1 foot; Quint stops of 10 $\frac{2}{3}$, 5 $\frac{1}{3}$, 2 $\frac{2}{3}$, 1 $\frac{2}{3}$ feet, or $\frac{2}{3}$ of a foot; Tierce stops of 6 $\frac{2}{3}$, 3 $\frac{1}{3}$, 1 $\frac{1}{3}$ feet, or $\frac{1}{3}$, $\frac{2}{3}$, $\frac{1}{3}$ of a foot; Seventh stops of 4 $\frac{2}{3}$ or 2 $\frac{2}{3}$ feet, etc. Quint stops give always the third, Tierce the fifth, Seventh the seventh partial tone of a fundamental stop (10 $\frac{2}{3}$ as $\frac{3}{2}$ is a mutation stop belonging to a 32-ft. stop, etc.). The word F is used, with transferred meaning, when one speaks quite generally, not only of an 8-ft C, but also of D, E, F, etc., and likewise of 4-ft. sounds other than c. The notes of a whole octave are thus named according to the c from which they start: the great octave, the 8-ft.; the small, the 4-ft.; the once-accented, the 2-ft., etc. The usual abbreviation for foot-tone is an ' placed near to the figure; for example, 4', 8', etc. Recently it has become the fashion to replace foot-tone determination of pitch by that of mètre measurement. If the velocity of sound (see ACOUSTICS) be 340 mètres, 34 instead of 33 vibrations must be taken for C as normal, in order to obtain a sound-wave of 5 m. ($\frac{340}{68}$). Thus Diapason 16' = 5 m., 32' = 10 m., 8' = $\frac{5}{2}$ m., 4' = $\frac{5}{4}$ m., 2' = $\frac{5}{8}$ m.; Quint 10 $\frac{2}{3}$ ' = $\frac{10}{3}$ m., 5 $\frac{1}{3}$ ' = $\frac{5}{3}$ m., 2 $\frac{2}{3}$ ' = $\frac{5}{6}$ m., 1 $\frac{2}{3}$ ' = $\frac{5}{9}$ m., $\frac{2}{3}$ ' = $\frac{5}{27}$ m.; Tierce 6 $\frac{2}{3}$ ' = $\frac{10}{3}$ m. (2 m.), 3 $\frac{1}{3}$ ' = $\frac{5}{3}$ m. (1 m.), 1 $\frac{1}{3}$ ' = $\frac{5}{9}$ m. ($\frac{1}{3}$ m.), $\frac{2}{3}$ ' = $\frac{5}{27}$ m. ($\frac{1}{9}$ m.), etc. It is, however, thoroughly unpractical to substitute decimal fractions, as the overtone ratios cannot then be recognised.

Foberg, Robert, b. May 18, 1833, Lützen, d. Oct. 10, 1880, Leipzig; in 1862 he opened a music-publishing house there, which quickly won a good name, and issued works by Rheinberger, Reinecke, Raff, Jensen, etc.

Forchhammer, Theodor, b. July 29, 1847, Schiers (Graubünden), pupil of the Stuttgart Conservatorium, became in 1885 G. A. Ritter's successor as organist at Magdeburg Cathedral, and in 1888 royal musical director. He published with Brosig a Guide through Organ Literature (1890), composed an organ concerto (with orchestra), and other organ works, pf. pieces, songs, etc.

Forkel, Johann Nikolaus, the celebrated historian of music, b. Feb. 22, 1749, Meeder, near Coburg, d. March 17, 1818, Göttingen. He was the son of a shoemaker, and received his first musical instruction from the Cantor of his native place, and then became chorister of the principal church at Lüneburg; he attended the college there, and, in 1766, became "Chorpräfekt" at Schwerin. At the same time he found opportunity to perfect himself in organ- and harp-playing; and from Mattheson's "Vollkommener Kapellmeister" he extracted further knowledge of the art of music. In 1769 he went to Göttingen, really for the purpose of studying law, for which he obtained the

necessary means by giving lessons in music; but he became more and more absorbed in musical history, was appointed, first of all, organist, and in 1778 Universitäts-Musikdirektor, and in 1780 received the title of Doctor *honoris causâ*. F. applied for the post at Hamburg, as successor to Ph. E. Bach, but did not succeed in obtaining it, and he remained for the rest of his life in Göttingen. F. rendered important services to musical history and bibliography; he was the first in Germany to labour in that special department on a large scale, though in England Hawkins and Burney were his predecessors. His works are: "Über die Theorie der Musik, sofern sie Liebhabern und Kennern derselben notwendig und nützlich ist" (1774); "Musikalisch-kritische Bibliothek" (1778-79, three vols.); "Ueber die beste Einrichtung öffentlicher Konzerte" (1779); "Genauere Bestimmung einiger musikalischer Begriffe" (1780); "Musikalischer Almanach für Deutschland" (for the years 1782, 1783, 1784, and 1789); "Allgemeine Geschichte der Musik" (1788 to 1801, two vols.; unfortunately the work does not extend beyond the year 1550, or thereabouts. He left materials for the remaining period, which passed into the hands of the publisher Schwickert); "Allgemeine Litteratur der Musik oder Anleitung zur Kenntnis musikalischer Bücher" (1792, an epoch-making work, the first of its kind); "Über Johann Sebastian Bachs Leben, Kunst und Kunstwerke" (1803; English, 1820). A work of F.'s, unique of its kind, is a transcription of Graphäus' "Missæ XIII." of 1539, and of the "Liber XV. misarum" of Petrejus (1538) in modern score (masses of Okeghem, Obrecht, Josquin, H. Isaac, Brumel, Pierre de la Rue, etc.). It was intended to publish the latter, and it was, in fact, engraved, and a proof in F.'s hands for correction; but after the battle of Jena the French, who had marched into Leipzig, melted down the plates for cannon balls. The proof, carefully corrected by F., is in the Berlin Library. His compositions are now forgotten (pf. sonatas, variations, songs of Gleim were printed); the following remained in manuscript: an oratorio, *Hiskias*; cantatas, *Die Macht des Gesangs* and *Die Hirten an der Krippe zu Bethlehem*, trios, symphonies, part-songs, etc.

Forlana, an obsolete, exceedingly lively dance in $\frac{3}{4}$ or $\frac{3}{8}$ time (originated in Friuli).

Form, Musical. In art there must be form, which is merely a placing together of the parts of a work of art so as to form a uniform whole; but such placing together is only possible if the various elements are intimately related one to another. If this condition be not fulfilled the result is merely proximity, juxtaposition. The first condition for form of all kinds, also musical, is therefore unity; yet this can only fully unfold its esthetic effect by means of antithesis, as contrast, and as contradiction (conflict).

Formation, specially of a musical kind, tending to unity, is exhibited in the consonant chord, in clearly establishing a key, in holding fast to a particular measure or rhythm, in the return of rhythmic-melodic motives, in the framing and repetition of well-rounded themes; contrast and conflict are exhibited in changes of harmony, rhythm, dissonance, and modulation, and in opposing to each other themes of contrary character. Contrast must be subject to, conflict resolved into, a higher unity, *i. e.* the succession of chords must bear the stamp of definite tonality; modulation must move around a principal key, and lead back to it; dissonance must be resolved; the themes must disentangle themselves from the development section, etc. Thus laws for specific musical formation can be deduced from general esthetic laws; yet within certain prescribed lines, formations of various kinds are possible. For instrumental music the most usual forms with regard to the grouping of themes are as follows:—

(1) Pieces with only one theme (rare; generally in études, bagatelles, album-leaves, songs without words).

(2) Pieces with two themes (A = 1st theme, B = 2nd theme):

(I.) A — B — A.

(II.) A — B — A — B (B the second time in the key of A).

(III.) A — B — $\frac{B}{A}$ — A — B (that is, a development section in the middle).

(IV.) $\left[\begin{array}{c} A \\ \hline B \\ \hline A \end{array} \right] A — B — \left[\begin{array}{c} B \\ \hline A \\ \hline B \end{array} \right] — B — A — B$ (B at the close in the key of A).

(V.) $\left[\begin{array}{c} A \\ \hline B \\ \hline A \end{array} \right] A — B — \left[\begin{array}{c} B \\ \hline A \\ \hline B \end{array} \right] — B — A — A.$

(VI.) A — B — A (in the key of B) — B (in the key of A) — A.

(3) Pieces with three themes:

(I.) A — B — C — A — B (in the key of A).

(II.) A — B — C — B — A.

(III.) A — B — A — C — A — B — A (both of the middle A's in other keys).

(IV.) A — B — C — B — C — A (the second C in the key of A), etc.

The form 2, I. is generally called sonform, 2 IV.—V. sonata-form, 2, VI. (3, III.) rondo-form; but the setting-up of these three forms only is an unjustifiable limitation in contradiction with practice. All the other forms given above, and many others besides, are permissible, and, from an esthetic point of view, justifiable for a detached movement, or for a movement of a work in which there are several movements. Works consisting of several movements (*cyclic* forms) are in similar manner compounded of movements of different character, key, and measure; for example (S = slow, Q = quick):

(2) S — Q.	(4) Q — S — Q — Q.
(3) Q — S — Q.	(5) Q — Q — S — Q.
(3) S — Q — S — Q.	(6) Q — S — Q — S — Q.

It is not usual to end with a slow movement;

Beethoven, however, in his sonata in E (Op. 109) has obtained by that means a magnificent effect.

(7) S — Q — S.
(8) Q — S — Q — S, etc.

By using these one-movement and cyclic *abstract* forms in music, differing according to the number and character of instruments employed, and according to the aim and style, there arise many *concrete* forms, of which the name already awakens a different conception, viz. .

A. for purely *instrumental music*: Études, prelude, fantasia, song without words, air, theme with variations, etc., dances (allemande, bourrée, branle, chaconne, czardas, gailarde, galop, gavotte, gigue, hornpipe, loure, mazurka, minuét, passacaglia, passamezzo, passepied, pavana, polka, polonaise, rigaudon, sarabande, schottisch, siciliana, tambourin, waltz, etc.), march (funeral march, etc.), fugue, toccata, suite, partita, sonata, fantasia, duo, trio, quatuor (quartet), quintuor (quintet), sextuor (sextet), septuor (septet), octet, nonet, divertissement, serenade, cassation, concerto, overture, symphony. B. for *vocal music*: Song, part-song, canzone (chanson), romance, ballad, bicinium, tricinium, duet, terzet, quartet, etc., antiphon, psalmody, sequence, hymn, chorale, motet, madrigal, ode, mass, réquiem, etc. C. for *accompanied vocal music* for stage or otherwise: recitative, arioso, cavatina, aria, concerto, cantata, oratorio, opera, Passion, romance, ballad, legend, etc. (Cf. articles under respective names.)

Formes, the name of two brothers, celebrated opera-singers—(1) Karl Joseph (bass), b. Aug. 7, 1816, Mühlheim, on the Rhine, d. Dec. 15, 1889, New York; he made his *début* in 1841 as Sarastro at Cologne, and was engaged in 1843 at Mannheim, where he was very popular; but in 1848 he took part in the revolution, and was forced to flee. From 1852 to 1857 he was engaged at the Royal Italian Opera in London, and afterwards divided his time between America and Europe. As late as 1874 he met with great success in Berlin.

(2) Theodor (tenor), b. June 24, 1826, Mühlheim, d. Oct. 15, 1874, Eнденich, near Bonn; made his *début* in 1846 at Ofen, was then engaged at Vienna, Mannheim (1848), and at the Berlin Court Opera (1851–66), and travelled with his brother through America. After a temporary loss of voice, he appeared once again at Berlin, and with brilliant success, but lost his reason, and had to be placed in an asylum. Taubert and Dorn wrote *rôles* for him.

Another, belonging to the same family, was the baritone singer, Wilhelm F., b. Jan. 31, 1834, at Mühlheim, d. March 12, 1884, New York.

Formschneider. (See GRAPHÄUS.)

Förner, Christian, b. 1610, Wettin, d. there, 1678, was a famous organ-builder, whose instruments at Halle-a.-S. (Ulrichskirche) and

Weissenfels (Augustsburg) still exist. He was the inventor of the "Windgänge" (q.v.).

Forster, (1) Georg, physician at Nuremberg, and editor of collections of songs and motets, b. Amberg, and entered the University of Wittenberg on Oct. 15, 1534, practised first in Amberg, then in Würzburg; he was appointed by the Duke of Bavaria physician at Heidelberg, and went through the French campaigns. After 1544 he settled in Nuremberg, and d. there Nov. 12, 1568. The principal service which he rendered to music was the collecting and editing of secular songs with harmonies (five parts); they appeared at Nuremberg between 1539 and 1556, and form a real treasury of choice melodies entitled "Volkslieder."

(2) Georg, for a short time, deputy capellmeister at the Saxon court at Dresden, was, according to Walther, cantor in Zwickau (1556), and in Annaberg (1564). In 1568 he went as performer of the double-bass to Dresden, became vice-capellmeister in 1581, principal capellmeister in 1585, after the departure of Pinelli, and d. Oct. 16, 1587. He has hitherto only found a place in dictionaries by being confounded with the physician (1) (see *Monatshefte für Musik-Geschichte*, I. 1, etc.)

(3) Nikolaus (Fortius), celebrated contrapuntist of the 16th century at the court of Joachim I. of Brandenburg, but only a mass à 16 of his is known by name.

(4) Kaspar (also written Förster), b. 1617, Danzig, d. March, 1673, at the Olivan monastery, near Danzig; he was for many years capellmeister at Copenhagen, lived for a time also at Venice, and was famous as a composer and theorist. His works, however, have completely disappeared.

Forster, (1) William, English violin-maker, b. May 4, 1739, Brampton, Cumberland, d. 1808; he was also the publisher of many of Haydn's works (eighty-three symphonies, twenty-four quartets, etc.).

(2) William, English violin-maker, son of the above, b. Jan., 1764, London, d. July 24, 1824; some of his instruments are of a high order of merit.

Förster, (1), Christoph, b. Nov. 30, 1693, Bebra (Thuringia), d. Dec. 6, 1745; for many years he was ducal Saxon capellmeister at Merseburg, in 1745 capellmeister at Rudolstadt, and was a very prolific composer (symphonies, organ pieces, pf. pieces, cantatas, etc.).

(2) Emanuel Aloys, b. 1757, Neurath (Austrian Silesia), d. Nov. 19, 1823, Vienna, where he lived for many years as a teacher of music. He published many instrumental works (pf. sonatas, variations, stringed quintet, stringed quartets, pf. quartets, a pf. sextet, *Notturno concertante* for strings and wind), some songs, a "Huldigungskantate," and published an "Anleitung zum Generalbass" (1805).

(3) Adolph M., a well-known American

composer and conductor, b. Feb. 2, 1854, Pittsburg (Pennsylvania), pupil of the Leipzig Conservatorium; he lives at Pittsburg.

Forsyth Brothers, English music-publishing firm, established at London and Manchester. They publish, besides many works by various composers, Charles Hallé's arrangements for the pianoforte.

Fort (Fr.), strong; an organ term used in connection with mixture stops; it is equivalent to "fold," for example: *fourniture 4 tuyaux fort* = 4-fold mixture.

Forte (Ital.), abbr. *f*, loud; *fortissimo* (*ff*), very loud; *mezzoforte* (*mf*), moderately loud; *fortepiano* (*fp*), loud, and directly afterwards, soft; *poco forte* (*pf*), rather loud; *più forte* (*pf*), louder—(*pf*) must not be understood as meaning *piano forte*. (Cf. SFORZATO.)

Fortepiano, pianoforte. (See PIANOFORTE.)

Fortlage, Karl, writer on esthetics, b. June 12, 1806, Osnabrück, d. Nov. 8, 1881, Jena; in 1820 he was a private teacher of philosophy at Heidelberg, 1845 at Berlin, from 1846 professor of philosophy at Jena. He published, besides several important philosophical works: "Das musikalische System der Griechen in seiner Urgestalt" (1847), an investigation of the old Greek system of notes and theory of scales, etc.—the best work on the subject; yet, as F. Bellermann's monograph ("Die Tonleiter und Musiknoten der Griechen"), arriving at nearly the same conclusions, appeared at the same time, it was almost entirely overlooked.

Förtsch, Johann Philipp, b. May 14, 1652, Wertheim (Franconia), d. Dec. 14, 1732, as Aulic counsellor at Eutin, studied medicine, but turned to music, and in 1671 was tenor singer at the "Rathskapelle," Hamburg. In 1680 he became successor of Theile as capellmeister to the Duke of Schleswig at Gottorp, but, owing to the political events, he soon lost the post, whereupon he returned to medicine, and in 1694 became body physician to the Bishop of Eutin. F. wrote, during his musical career, twelve operas, clavier concertos, etc. Mattheson praises him highly in his "Musikalischer Patriot."

Forza (Ital.), force, vigour.

Forzato, same as SFORZATO.

Foundation Stop is a stop in the organ which on the key *c* also gives the note *c* or one of its octaves. The term is used specially for the 8-ft. and for pedal 16-ft., from which the smaller octave stops are distinguished as secondary stops (*Seitenstimmen*). In a further sense the foundation stops are opposed to the mutation stops, *i.e.* the quint-, tierce-stops, mixtures, etc.

Fouque, Pierre Octave, b. Nov. 12, 1844, Pau (Lower Pyrénées), d. there April, 1883; he went, when young, to Paris, became a pupil

of Reinhold Becker (harmony) and Chauvet (counterpoint), and was received in 1869 into A. Thomas's composition class at the Conservatoire. F. was active as a composer of pf. pieces and songs, also of some small operettas. He was still more important as a writer. He published the following: "On Music in England before Handel," "J. F. Lesueur, the Predecessor of Berlioz," and "M. J. Glinka" (biography), "Histoire du Théâtre Ventadour" (1881). F. was librarian of the Conservatoire, musical critic of the *République Française*, and wrote for the *Ménestrel* and the *Revue et Gazette Musicale*.

Fournier, Pierre Simon, type-founder, b. Sept. 15, 1712, Paris, d. there Oct. 8, 1768. In place of the note types of Pierre Hautin (q.v.), which the Ballards, by virtue of their patent, had used for 225 years, F. introduced types more suitable to his day, *i.e.* of a shape (round heads) agreeing with written and engraved notes. (Cf. BREITKOPF.) F. described his improvements in his "Essai d'un nouveau caractère de fonte pour l'impression de la musique" (1756); he also published a "Traité historique et critique sur l'origine et les progrès des caractères de fonte pour l'impression de la musique" (1765).

Fourniture (Fr.), same as mixture in the disposition of a French organ.

Française (Fr.), (1) a lively dance in $\frac{3}{4}$ time. —(2) Instead of *Contredanse française*, the former word being understood.

Francesco cieco (Ital. "the blind"), also called *degli organi*. (See LANDINO.)

Franchinus. (See GAFORI.)

Franchi-Verney, Giuseppe Ippolito, Conte della Valetta, b. Feb. 17, 1848, Turin, writer on music, and critic; he studied law at Turin, passed his examination in 1867, and entered state service. But in 1874, after suffering from severe pains in the head, he gave up jurisprudence and devoted himself to music-literary pursuits, receiving at the same time further musical training from good teachers (Marchisio, Stefano Tempia). Already in 1872 he had taken great interest in the establishment of the "Popular Concerts" at Turin. In 1875 he and several friends started a Quartet Society for the performance of comparatively unknown works, and in 1876, jointly with his teacher Tempia, the "Accademia di canto corale." F. is an active and distinguished musical critic (from 1875 to 1877 of the *Gazetta del Popolo*, under the name Ippolito Valetta, and since then of the *Risorgimento*, etc.). F. is favourable to Wagner's musico-dramatic reforms. Some years since he married Teresina T. u. a.

Franchomme, Auguste, b. April 10, 1808, Lille, d. Jan. 21, 1884, Paris; in 1825 he was pupil of the Paris Conservatoire (Levasseur and Norblin), received, already in 1826, the

first prize of the 'cello class, and appeared as 'cellist in the orchestra of the Ambigu Comique, in 1827 at the Théâtre Italien; together with D. Alard and Ch. Hallé he established chamber-music *soirées*, and was an intimate friend of Chopin's. In 1846 he was appointed teacher of his instrument at the Conservatoire. After Duport's death he bought his Stradivari 'cello for 25,000 francs. F. was known as one of the most distinguished 'cellists of this century. He composed a few solo pieces for 'cello (a concerto, Adagios, sets of variations, etc.).

Franck, Melchior, (1) an exceedingly prolific composer of church music, b. about 1573, Zittau, d. June 1, 1639, as court capellmeister at Coburg. He published: "Melodiæ sacræ" (à 4—12, 1600—7, three parts); "Musikalische Bergreyen" (1602); "Contrapuncti compositi" (1602); "Teutsche Psalmen und Kirchengesänge" (1602); "Neue Paduanen, Galliarden, etc." (1603); "Opusculum etlicher newer und alter Reuterliedlein" (1603); "Neues Quodlibet" (1604); "Farrago 4 voc." (1604); "Teutsche (weltliche) Gesänge und Tântze" (1605); "Geistliche Gesänge und Melodien" (1608); "Newes Echo" (1608); "Cantica gratulatoria" (and some other *pièces d'occasion*, 1608—9); "Neue musikalische Intraden" (1608); "Flores musicales" (1610); "Musikalische Fröhlichkeit" (1610); "Tricinia nova" (1611); "Vincula natalitia" (1611); "Sechs deutsche Konzerte von acht Stimmen" (1611); "Suspiria musica" (1612); "Opusculum etlicher geistlicher Gesänge" (1612); "Viridarium musicum" (à 6—10, 1613); "Recreationes musicæ" (1614); "Zween Grabgesänge" (1614); "Zwey neue Hochzeitsgesänge" (1614); "Threnodiæ Davida" (1615); "Die trostreichen Worte aus dem 54. Kapitel Esaia" (à 7—15, 1615); "Delicia amoris" (1615); "Fasciculus quodlibeticus" (1615); "Geistlicher musikalischer Lustgarten" (à 4—9, 1616); "Lilia musicalia" (1616); "Teutesches musikalisches fröhliches Konviviū" (1621); "Laudes dei vespertinæ" (1622); "Neue teutsche Magnificat" (à 2—8, 1622, four parts); "Gemmulæ evangeliorum musicæ" (1623 and 1624, two parts); "Newes Heibliches musikalisches Lustgärtlein" (à 5—8, 1623); "40 Teutsche lustige musikalische Tântze" (1624); "Newes musikalisches Opusculum" (1624); "Sacri conviviū musica sacræ" (1628); "Rosetulum musicum" (1628); "Cithara ecclesiastica et scholastica" (without date); "Psalmodia sacræ" (1631); "Dulces mundani exilii delicia" (1631); "Der 51. Psalm für vier Stimmen" (1634); "Paradisus musicus" (1636); "2 neue Epicedia" (1639). A careful description of his printed works, also of those preserved in public libraries, is to be found in vol. xvii. of the *Monatshette für Musik-Geschichte*.

(2) Johann Wolfgang, b. 1641, Hamburg, physician, and opera capellmeister there; he published sonatas for two violins and

bass; he also produced a series (fourteen) of operas at Hamburg (1679—86). Of his sacred compositions there are preserved "Geistliche Melodien" with general bass (1681, also 1685, 1700), with new text by Osterwald, lately published by D. H. Engel (1857). In 1688 he went to Spain, found favour at court, but is said to have died of poison.

(3) César August, b. Dec. 10, 1822, Liège, d. Nov. 8, 1890, Paris; he attended, at first, the Liège Conservatoire, and then the one at Paris, where he was a pupil of Zimmermann (pianoforte), Leborne (counterpoint), and Benoist (organ). After Benoist's retirement (1872), he became his successor as professor of the organ at the Conservatoire, and organist of Ste.-Clotilde. Of his compositions F. published an oratorio (*Ruth*), a symphonic poem with chorus ("Les béatitudes"), pf. works, chamber-music, songs, etc.

His brother, (4) Joseph, teacher of music at Paris, has published masses, cantatas, motets, songs, instructive pianoforte pieces, also "Manuel de la transposition et de l'accompagnement du plain chant," "Traité d'harmonie," "L'art d'accompagner le plain chant," "Nouvelle méthode de piano facile," etc.

(5) Eduard, b. Dec. 5, 1817, Breslau, was at first teacher of pianoforte-playing at Cologne Conservatorium, 1859 at the Berne School of Music, from 1867 at the Stern Conservatorium at Berlin, and since 1886 has taught at Emil Breslaur's Klavierlehrer-Seminar. F. has published a large number of instrumental compositions (symphony, Op. 47; pf. quintet, Op. 45; sextet, Op. 41; 'cello sonata, Op. 42; duets for two pianos, Op. 46; six sonatas, Op. 49; three ditto, Op. 44, etc.).

Francke, Augustus Hermann, founded in 1865 at Leipzig a pianoforte manufactory, which has gained great prosperity.

Franco, a name which has a distinguished sound in the history of measured music, for under it have been handed down to us several of the most famous treatises on Discant; yet a great uncertainty prevails respecting the period at which F. flourished, the place of his birth, and his position. He has been set down as a scholastic of Liège in the 11th century; but this is a thoroughly untenable supposition, since his theory of measured music is too far developed for this period. A passage in an anonymous treatise belonging to the first half of the 13th century, printed in Coussemaker's "Script." I. (Anonymous 4), brings bright light into what had hitherto been darkness. In it is written: "Mark, that Magister Leoninus was distinguished as a composer (*organista*), and had written a great work in Organum style based on the *Graduale* and *Antiphonarivm* to obtain variety in Divine service; and that this work was in use up to the time of the great Perotinus, who himself made an

epitome of it, and added many new and better compositions, inasmuch as he had an excellent knowledge of Discant, and in that matter surpassed Leoninus. Magister Perotinus himself wrote some fine compositions in four and three parts (on a *Cantus planus*) and also threefold, twofold, and single *Conductus*. The book, or the books, of Magister Perotinus were in use in the choir of Notre-Dame Cathedral at Paris, and indeed, up to the time of Robert of Sabilon, and from him, in like manner, up to recent times, when men arose such as Petrus, a distinguished composer (*notator*), and Johannes the Great (*Primarius*), and, in the main, up to the time of Magister Franco the Elder, and of the other Magister Franco of Cologne, who, partly in their works, introduced a changed notation, and, on that account, established rules applying specially to their works." From that passage it is evident that there were two *Franco*s, viz., *F. of Paris* and *F. of Cologne*, and that the former was older than the latter; but they were, approximately, contemporaries, and, as it appears, both acted as *maitre de chapelle* at Notre-Dame, Paris. Anyhow, it is quite possible that the Cologne *F.* did not live at Paris, but, during his lifetime, was celebrated there. Then it could be assumed that the *F.* born at Dortmund, who in 1190 was prior of the Benedictine Abbey at Cologne, wrote the treatise commencing "Ego Franco de Colonia" (in Gerbert, "Script." II., and Coussemaker, "Script." I.); for the monks were not named after their place of birth, but after their cloister. On the other hand, *F.* of Paris wrote the treatise which Johann Ballox has given in condensed form. (*Cf.* Coussemaker, "Histoire de l'harmonie," etc., No. V., and "Script." I., p. 292.)

FRANCOUR, (1) François, b. Sept., 1698, Paris, d. there Aug. 6, 1787, violinist; he became a member of the Opéra orchestra in 1710, where he made the acquaintance of François Rebel, with whom he stood during his whole life on terms of the closest friendship. Gradually he rose to be chamber musician (member of the 24 violons du roi, chamber composer, opera instructor, director of the Opéra, and finally (1760) royal principal intendant. *F.* wrote two books of violin sonatas, and, jointly with Fr. Rebel, ten operas.

(2) Louis Joseph, nephew of the former, b. Oct. 8, 1738, Paris, d. there March 10, 1804, likewise violinist; he pursued the same career as his uncle, but, owing to the Revolution, lost his appointments of director of the Opéra and chief music intendant. He also wrote several operas (only one produced); likewise a good treatise on wind-instruments.

FRANK, Ernst, an eminent conductor and composer, b. Feb. 7, 1847, Munich, d. Aug. 17, 1889, Oberdöbling, near Vienna (of unsound mind). He attended the Gymnasium at the Metten Cloister, and also the Munich University,

but the study of the pianoforte under Mortier de Fontaine and of composition under Franz Lachner soon became his chief occupations; and, as court organist and conductor of the rehearsals at the Opera, *F.* made a firm start as conductor. In 1868 he was capellmeister at Würzburg, 1869 chorus-master at the Vienna Opera, and afterwards conductor of the "Singverein" and of the "Akademischer Gesangverein"; he ably discharged the duties of court capellmeister at Mannheim from 1872-77, where, among other things he produced in 1874 Götze's *Der Widerspenstigen Zähmung* (The Taming of the Shrew), and in 1877 *Francesca da Rimini*, the opera which the composer left unfinished (completed by *F.*). In 1877 he received a call to the Frankfort Theatre as principal capellmeister, where, under Otto Devrient as intendant, a new era for the encouragement of true art was expected to begin. Unfortunately, the good resolutions did not last; when Devrient, who, owing to his earnest efforts, proved inconvenient, was removed, *F.* resigned. At the end of 1879 he was richly compensated by being called to Hanover as Bülow's successor. Of *F.*'s compositions his songs and part-songs have become especially well known (Duettinos for two female voices from Kate Greenaway's "At the Window," and "Rattenfängerlieder," from Wolff's "Singuf," with violin obbligato). *F.* wrote the operas *Adam de la Halle* (Carlsruhe, 1880) and *Hervo* (Berlin, 1884), and translated into German Stanford's *The Veiled Prophet*, and *Savonarola*, also MacKenzie's *Colomba*.

FRANKENBERGER, Heinrich, b. Aug. 20, 1824, Wümbach, Schwarzburg-Sondershausen, d. Nov. 22, 1885, Sondershausen, was trained by the Stadtmusikus Bartel (orchestral instruments), and his son Ernst (instrumentation and theory), the organist Birnstein (organ), and capellmeister G. Hermann (pianoforte) at Sondershausen, also, afterwards, by L. Plaiddy, K. F. Becker, and M. Hauptmann at Leipzig. He was appointed in 1847 violinist in the ducal band at Sondershausen, in 1852 teacher of music at a seminary, and later on, sub-conductor of the court band. *F.* was a distinguished performer on the harp. During the yearly leave of absence he worked as opera-conductor at Erfurt, Halle, Frankfort-on-the-Oder, etc. *F.* was an able composer and teacher. Three operas, *Die Hochzeit zu Venedig*, *Vineta*, and *Der Günstling*, were produced with success, and some numbers printed. He wrote also: an "Anleitung zur Instrumentierung," a "Harmonielehre," an "Orgelschule," a "Choralbuch," preludes and postludes, a Vocal Method, pf. pieces, songs, etc.

FRANKO. (*See FRANCO.*)

FRANZ, (1) Robert (von Knauth), b. June 28, 1815, Halle-a-S., died there Oct. 24, 1892; one of the most thoughtful song-composers and, generally, one of the best musicians of our

time. His parents were at first opposed to his leaning towards music, but finally allowed him to go to Dessau to complete his musical knowledge under Friedrich Schneider (1835). He remained there for two years, making a thorough study of counterpoint, although the dry lessons of Schneider were by no means to his taste. In 1837 he returned to Halle, and, as he could not obtain any post nor find a publisher for his compositions, he devoted all his time to the study of Bach and Handel, whose works, by masterly revision of the instrumental portion, he rendered more accessible to our time. After many years of waiting, he at last became organist of the Ulrichskirche (organ by Förner), then conductor of the "Singakademie," and, finally, "Musikdirektor" of the University. In 1843 his first set of songs appeared; at first their merit was acknowledged by a few only; but, among these were the important names of Schumann and Liszt. Further sets quickly followed, and F. became one of the most distinguished lyrical writers, combining Schumann's romanticism with a contrapuntal method of composition reminding one of Bach. In all he published over 250 songs. Already in 1841 his sense of hearing began materially to decline, and this, aggravated by a general disorder of the nerves, reached such a pitch that he was compelled to resign his posts in 1868. His anxiety with regard to the maintenance of his family was removed by a magnanimous gift from Freiherr Senft von Pilsach, J. Schäffer, Otto Dresel, Frau Magnus, Liszt, and Joachim, the profit resulting from a concert tour undertaken in 1872 for Franz's benefit. Among the most meritorious achievements of F. are his revisions of Bach's and Handel's works, especially of the former: the St. Matthew Passion, Magnificat, Funeral Ode, ten cantatas, as well as many arias and duets; and of Handel: the *Messiah*, *Jubilate*, "L'Allegro, il Penseroso ed il Moderato," operatic airs and duets. Of F.'s compositions may be mentioned, in addition, the 117th Psalm for double choir, a Kyrie for soli and chorus, and part-songs for male, and for mixed choir. Essays on F. have been written by Ambros, Liszt, A. Saran, J. Schäffer, and H. M. Schuster.

(2) J. H., Pseudonym of Count Bolko von Hochberg (q.v.).

Fränzl, (1) Ignaz, distinguished violinist, b. June 3, 1734, Mannheim, d. 1803; he became, in 1750, a member of the famous court band of the Elector Karl Theodor, afterwards leader, finally capellmeister at Munich (after the band had been removed to that city in 1778). He travelled with his son, from 1784, for several years, and in 1790 undertook the direction of the Mannheim Theatre band. Of his compositions there appeared in print violin concertos, trios, quartets, etc.

(2) Ferdinand, son of the former, b. May 24, 1770, Schwetzingen (Palatinate), d.

Nov. 1833, Mannheim, pupil of his father, whom he surpassed both as a violinist and a composer; he made concert tours with him to Munich, Vienna, and Italy, studied composition under Padre Martini at Bologna, in 1792 became leader at Frankfurt, in 1794 private capellmeister of Bernard at Offenbach, travelled in 1803 in Russia; and in 1806 became Cannabich's successor as court capellmeister and director of the German Opera, Munich, but frequently went on concert tours. On receiving his pension in 1827, he first retired to Geneva, afterwards to Mannheim. He composed nine violin concertos, a double concerto for two violins, duets and trios for violin, overtures, a symphony, several operettas, "Das Reich der Töne" (vocal solos, violin solo, chorus and orchestra), etc.

Frederic II., the Great, King of Prussia, b. Jan. 24, 1712, Berlin, d. Aug. 17, 1786, Sans-Souci. He was not only a zealous dilettante, and a fairly accomplished flautist (cf. QUANZ, GRAUN, PH. E. BACH), but also a composer (flute solos, arias, marches, opera, *Il re pastore*, an overture to *Acis und Galatea*). His musical biography was written by K. F. Müller (1847) and W. Kothe. Breitkopf & Härtel have published a selection of his compositions.

Fredon (Fr.), a short run, shake.

Freiberg, Otto, b. April 26, 1846, Naumburg, where his father was Musikdirektor; from 1860-63 a pupil of the Leipzig Conservatorium, in 1865 violinist in the court orchestra at Carlsruhe. He studied afterwards under V. Lachner, in 1880 became Universitäts-Musikdirektor at Marburg, and in 1887 Musikdirektor and assistant professor at Göttingen University.

French horn, natural horn (Waldhorn).

French sixth, the chord of the augmented sixth, with fourth and third e.g. A \flat , C, D, and F \sharp .

French violin clef, the G clef on the first line.

Freschi, Giovanni Domenico, b. 1640, Vicenza, d. there 1690, wrote masses and psalms à 3-6, an oratorio (*Judith*), and twelve operas (for Venice, 1677 to 1685).

Fresco (Ital.), fresh.

Frescobaldi, Girolamo, according to the latest investigations of Haberl (1886), was baptised Sept. 9, 1583, Ferrara (therefore probably born a few days previously), and buried at Rome, March 2, 1644. His teacher was Luzzasco Luzzaschi at Ferrara. F. is said to have been organist at Mecklin in 1607. In any case he seems to have lived about this time in the Netherlands, for P. Phalèse published his first work at Antwerp (madrigals à 5, 1608). In 1608 he was elected organist of St. Peter's, Rome (successor of Erc. Pasquini), and held this post until shortly before his death (during the last years of his life he played the organ of St. Lorenzo in montibus). From 1628-33 F. obtained leave

of absence, and was represented by a deputy, and during this period lived at Florence as organist to the Duke; but, finally, probably fled from the ravages caused by the plague and by war. That F. was held in high esteem is evident from the fact that Joh. Jac. Froberger, who was court organist at Vienna, obtained leave of absence, from 1637-41, in order to study under Frescobaldi at Rome. According to the testimony of contemporaries, F. created a new style of playing, which was generally adopted. As an organist he had no rival; but also as composer he was held in the highest esteem, and, in fact, was a musician of very great importance. He helped materially in the development of fugue. Besides the madrigals named, he published: "Fantasia a quattro" (1608); "Ricercari e canzoni francese" (1615); "Toccate e partite d'intavolatura di cembalo" (1615-16, which, while they were being engraved, were given out in copies of various compass [from fifty-eight to ninety-four pages]; new ed. 1637); "Capricci et arie" reprinted together with the "Ricercari" at Venice, 1626; "Il II. Libro di Toccate, Canzone," etc. (1627); "Canzoni a 1-4 voci" (1628); "Arie musicali" (1630, two books); "Fiori musicali di toccate, etc." (1635, containing some compositions printed in 1627). From the manuscripts left by F., Vincenti also published a (fourth) book, "Canzoni alla Francese" (1645). Single pieces are to be found in collections between 1618-25. Only a Maundy Thursday Lamentation, and an "In te domine speravi" for double choir, remained in manuscript. The second and third books of the "Canzone" have hitherto not been discovered. (Cf. Haberl's monograph which preceded his edition of F.'s organ compositions [selected].)

Frets (Ger. *Bünde*; Fr. *Touches*; Ital. *Tasti*), small strips of wood or metal fixed transversely on the finger-board of stringed-instruments; when the finger presses down the string over them they become bridges and definitely fix the length of string which is to vibrate—i. e. if the distances between the F. are correctly calculated, pure intonation is rendered easy. F. are especially used for instruments of the lute kind, and appear to have been introduced into the West by the Arabians. (Cf. INSTRUMENTS, STRINGED.)

Fretta (Ital.), haste; *con f., frettando*, same as STRINGENDO.

Freudenberg, Wilhelm, b. March 11, 1838, Raubacher Hütte, near Neuwied, was for a long time theatre capellmeister in various towns; he went, in 1865, to occupy a post as director of the Cecilia Union and the "Synagogenverein" at Wiesbaden, where, in 1870, he founded a Conservatorium, which still flourishes; and he was, at the same time, director of the "Singakademie." In 1886 he moved to Berlin, where, jointly with K. Mengewein, he opened a school for music, but soon gave over the directorship to

Mengewein, and went to Augsburg and Ratisbon as theatre capellmeister. He has published: pf. works, songs, music to *Romeo und Juliet*, an overture (*Durch Dunkel zum Licht*), a symphonic poem ("Ein Tag in Sorrento"), and produced the operas *Die Pfahlbauer* (1877), *Die Nebenbuhler* (1879), *Kleopatira* (1882), *Die Mühle im Wisperthale* (1883); *Der St. Katharinentag* (Augsburg, 1889), and *Marino Faliero* (Ratisbon, 1889).

Friberth, Karl, b. June 7, 1736, Wullersdorf (Lower Austria), d. Aug. 6, 1816; in 1759 tenor singer to Prince Esterhazy at Eisenstadt, in 1776 capellmeister at the Jesuit and Minorite churches, Vienna. He wrote sacred compositions (masses, offertories, graduals, etc.).

Fricassé (French), a jocular, and common term in the 16th century for compositions in several parts, with different words for each part.

Frick (Frike), Philipp Joseph, b. May 27, 1740, Würzburg, d. June 15, 1798; he was court organist at Baden-Baden, afterwards travelled as a performer on Franklin's glass-harmonica, and, in 1780, settled in London as a teacher of music, and made fruitless efforts to improve the harmonica. Besides some pf. works, he published "The Art of Musical Modulation," 1780; (in French, "L'art de moduler en musique," without date); "A Treatise on Thorough Bass" (1786); and "A Guide in Harmony" (1793).

Fricke, August Gottfried Ludwig, distinguished stage-singer (bass), b. March 24, 1829, Brunswick, pupil of the baritone Meinhardt there; he made his *début* in 1851 as Sarastro at Brunswick, sang afterwards at Bremen, Königsberg, and Stettin, and from 1856-86 was principal bass at the Royal Court Opera, Berlin.

Frickenhaus, Fanny (*née* Evans), b. June 7, 1849, Cheltenham, an able pianist. She studied under Mr. G. Mount, M. Aug. Dupont, and later, under Mr. W. Bohrer. She appears at the principal London concerts. She played the pianoforte concerto of Goetz for the first time in London.

Friedheim, Arthur, pianist, b. Oct. 26, 1859, Petersburg, of German parents. He developed into a virtuoso at an early age, but attended the Gymnasium; and, after conducting small theatre orchestras for several years, was taken up by Liszt. F. is more especially an interpreter of Liszt.

Friedländer, Max, distinguished concert-singer (bass) and writer on music, b. Oct. 12, 1852, Brieg (Silesia), pupil of Manuel Garcia at London, and of J. Stockhausen at Frankfurt. He made his *début* in 1880 at the London Monday Popular Concerts, and quickly obtained great fame. From 1881-83 he resided in Frankfurt, and since then has lived in Berlin. In 1882 the university of Breslau conferred on him the degree of *Dr. Phil. hon. causá*. F. edited

for Peters a new and complete edition of the songs of Schubert, wrote a biography of this master; and, in his preliminary work for the latter, proved himself an excellent musical investigator, and made a number of highly interesting discoveries. Besides a series of hitherto unpublished songs, he has published varied readings of the words of the songs of Schubert, Schumann, and Mendelssohn, and also rendered assistance in Stockhausen's "Gesangstechnik."

Frike. (See FRICK.)

Frimmel, Theodor, b. Dec. 15, 1853, Amstetten (Lower Austria), studied medicine, and took his doctor's degree at Vienna in 1879; but occupied himself at the same time with the plastic arts and music. He made extensive journeys for the sake of the history of art. F. is "Custos-Adjunkt" of the Royal Library at Vienna, and "Dozent" of the Society of Arts. He has written studies on the painters, K. F. Lessing (1881) and Jos. Ant. Koch (1884). His first musico-historical pamphlet was "Beethoven und Göthe (1883), and his most interesting, the "Neue Beethoveniana" (1887, with an authentic likeness of Beethoven; a faithful representation of the man Beethoven). A second and enlarged edition appeared in 1889.

Friska (Fris), the principal section, in lively time, of the czarda.

Fritze, Wilhelm, gifted, but short-lived pianist and composer, b. Feb. 17, 1842, Bremen, d. Oct. 7, 1881, Stuttgart, attended the Gymnasium at Bremen, and was then a pupil of E. Sobolewski for music. In 1858 he attended the Leipzig Conservatorium, and, on Liszt's advice, studied again in Berlin under Hans von Bülow and Weitzmann. After several concert tours in Italy and France, F. settled in Glogau, and in 1867 in Liegnitz, where he directed the "Singakademie" from 1867-77, and then went to Berlin, and recommenced studying under Kiel. In 1879 he went (without, however, any fixed appointment) to Stuttgart. F. wrote works of all kinds (symphony, "Die Jahreszeiten"; oratorios, *Fingal* and *David*; violin concerto, pf. concerto, music to *Faust*, etc.), and also published much music (pf. sonatas, Op. 2, Sanctus, Benedictus, and Agnus for mixed chorus, soli, and orchestra; pf. pieces à 2 et à 4; songs, vocal pieces) which bear favourable testimony to his talent.

Fritzsch, Ernst Wilhelm, b. Aug. 24, 1840, Lützen, pupil of the Leipzig Conservatorium, founded in 1866 a music-publishing firm (works of Rheinberger, Svendsen, Grieg, Herzogenberg, Cornelius; Wagner's "Gesammelte Schriften," etc.), and edited *Musikalisches Wochenblatt*, which he had started in 1870. From 1883, for several years, F. managed a piano-forte manufactory, jointly with Fischer, the inventor of the *Adiaphon* (q.v.).

Fröberger, Johann Jakob, eminent organist

and composer, whose date and place of birth are unknown. F. studied, from 1637-41, under Frescobaldi in Rome, but was already before that (Sept., 1637), and afterwards again (from 1641-45 and 1653-57), court organist at Vienna, and received from the court two hundred gulden towards the expenses of his journey to Italy for the purpose of study. He also appears to have been in Vienna in 1649. He died, May 7, 1667, at Héricourt, near Montbéliard, in the castle of the Duchess Dowager Sibylla of Württemberg, where he had gone in 1657. (Cf. *Monatshefte für Musikgeschichte*, XVIII., 10.) Of his works the following have been preserved: "Diverse ingegnossissime e rarissime partite di toccate, canzoni, ricercari, capricci, etc." (1693 and 1696, two parts; the first part reprinted without any alteration, 1695 and 1714); "Suites de clavecin" (without date). Manuscripts of his works are to be found in the libraries of Berlin (autographs of 1549 and 1656) and Vienna. E. Schebek published two letters from the Duchess Sibylla to Chr. Huygens concerning F. (1874). F. is a phenomenon of high importance in the history of organ and clavier music. In power of invention he was German, but in workmanship he showed the influence, of his Italian training. Franz Beier wrote a monograph on F. (Waldersee's "Samml. mus. Vorträge," Nos. 59, 60).

Frölich, Joseph, b. May 28, 1780, Würzburg, d. there Jan. 5, 1862; he attended the Gymnasium and University of that city, became, in 1801, member of the Electoral court band, founded a vocal and instrumental union among the students ("Akademische Bande"), which was acknowledged in 1804 as the "Akademisches Musikinstitut"; at the same time he became private teacher of music, and Musikdirektor at the University. Gradually, by the admission of pupils of the Gymnasium and other young men musically disposed, the Institute was enlarged: the seminarists were also obliged to attend, and by that means the present Royal School of Music sprang into existence. F. was appointed occasional professor of esthetics, and, later on, of pedagogics and didactics. In 1820 a general school of singing was incorporated with the Institute. In 1844 F. gave up conducting the orchestral rehearsals and performances, and in 1854 resigned his post as professor at the University, and finally, in 1858, the direction of the Institute. F. was active as a composer: masses, a requiem, symphonies, an opera (*Scipio*), sonatas, part- and other songs; and he was known as a writer of serious articles in *Cäcilia*, in Erk and Gruber's Encyclopædia, and in *Mnemosyne* (supplement to the *N. Würzburger Zig.*), and as the biographer of Abbé Vogler. Besides these, he wrote a "Musiklehre mit Anweisungen für's Spiel aller gebräuchlichen Instrumente" (in four parts), also separate methods for the various

instruments, from the violin to the serpent, and a Vocal Method.

Fromm, Emil, b. Jan. 29, 1835, Spremberg (Niederlausitz), pupil of Grell, Bach, and Schneider, Berlin, in 1859 cantor at Cottbus, from 1869 organist at Flensburg; in 1866 he was named royal musical director, founder of a mixed choral society; he is also a composer (Passion-cantatas, organ-pieces, choruses for male voices).

Froschauer, Johann, book printer in Augsburg at the end of the 15th century, also, so far as is known, the first who printed music notes (examples) with types, namely, in Michael Keinspeck's "Lilium musicæ planæ" (1498, coarse chorale notes). In all earlier works (Missals, etc.) the lines were printed, and the notes written in by hand. (Cf. also BURTIVS.)

Frost, Henry Frederick, English musician and able musical critic (*Standard*, *Athenæum*, etc.). He wrote the "Schubert" for the "Great Musicians" series. He was for many years organist of the Chapel Royal, Savoy.

Frottole (Ital.), a species of dignified Italian popular song of the 16th century, midway between the complicated Madrigal and the simple note-against-note harmonized villanelle and villote, and, having for the most part, words of an erotic character. The poem has a four-line refrain, in rhyme order, *a b b a*; of which the first, or second half returns after each of the five-line strophes (rhyme order of the strophes, *a b a c c*). The verse measure consists of four trochees in each line. From 1504 to 1509 Petrucci published nine books of F., and Junta one book of the same in 1526. Rud. Schwartz wrote a study on the F. in the 4th volume of the "Vierteljahrsschrift f. Musikwissenschaft" for 1886.

F sharp (Ger. *Fis*), F raised by a ♯; F♯ major chord = f♯ a♯ c♯; F♯ minor chord = f♯ a c♯; F♯ major key, with signature of six sharps; F♯ minor key, with signature of three sharps. (See KEY.)

Fuchs, (1) Georg Friedrich, b. Dec. 3, 1752, Mayence, d. Oct. 9, 1821, Paris; he studied under Cannabich at Mannheim. He was at first military musician at Zweibrücken, went to Paris in 1784, and, when the Conservatoire was established in 1795, he was appointed teacher of the clarinet; he composed many works for wind-instruments.

(2) Aloys, b. June 6, 1799, Raase (Austrian Silesia), d. March 20, 1853, as assistant-draughtsman in the court council of war; he was a distinguished connoisseur of music, and an enthusiastic collector of musical manuscripts and portraits of artists. He communicated the results of his investigations to Vienna and Berlin periodicals dealing with special branches of musical art. His collections, unique of their kind, were scattered by sales after his death.

(3) Karl Dorius Johann, genially-disposed pianist and intelligent writer on music, b. Oct. 22, 1838, Potsdam, as second son of the teacher of music and organist to the cadet corps G.L.D.F., by whom the youth's talent was strictly guided. At an early age F. lost his mother, and, as collegian (Gymnasiast), was forced to give private lessons on the pianoforte. In 1859 he attended the University at Berlin as student of theology, but at the same time studied privately under Hans von Bülow, who, when, after a year, F.'s pecuniary means did not admit of his paying for further instruction, generously gave him lessons during a space of four years. After long halting between theology and philosophy, F. gave himself up entirely to music, and, amid a constant struggle for mere existence, studied thorough-bass with K. Fr. Weitzmann, and composition with F. Kiel. For two years he was private tutor at Osdorf Manor, near Berlin, and for half a year at the house of Steffeck the painter, working, at the same time, all the more earnestly on his own account. His first literary work was "Betrachtungen mit und gegen Arthur Schopenhauer," in the *N. Berl. Musikzeitung*. In 1868 he entered into the teachers' college of Kullak's "Akademie," but married in 1869, and took an organist's post at the St. Nicholas' Church, Stralsund. In 1868 he published "Ungleiche Verwandte unter den Neudeutschen" (in defence of Tappert), and "Hellas" (pf. pieces on modern Greek themes), in 1869 "Virtuos und Dilettant" (thoughts respecting pianoforte-teaching), a small pamphlet which attracted attention. In 1870 he took his degree of Dr.Phil. at Greifswald (thesis: "Präliminarien zu einer Kritik der Tonkunst," a serious philosophical analysis of art enjoyment in music, the ultra-philosophical conception of which proved a barrier to a wide circulation; and that such was the case could easily be shown if the work were rewritten in plainer language. In 1871 he returned to Berlin, appeared frequently in public as pianist, and wrote various articles for the *Mus. Wochenblatt*. A great work on technique, written at that time, has remained in manuscript. In 1875, while on a concert tour, he went to Hirschberg (Silesia), where he founded a musical society, and proved successful as conductor. In 1879 he exchanged Hirschberg for Danzig, conducted the choral union there (1882-83), became teacher of music at the Victoria College, and, in 1886, organist of St. Peter's Church. F. proved of material assistance to H. Riemann in his efforts to improve musical notation by means of phrase marks, for he wrote "Die Zukunft des musikal. Vortrags" (1884, two parts; a third still in hand), and "Die Freiheit des musikalischen Vortrags" (1885), and, jointly with H. Riemann, he published "Praktische Anleitung zum Phrasieren" (1886). As a pianist F. possesses a quality rarely to be met with, viz., a faculty

of expression of imposing intensity: he really "phrases." F. was also the first who attempted phrasing in orchestral performances.

(4) Johann Nepomuk, b. May 5, 1842, Frauenthal (Styria), son of a teacher, studied philosophy and music (Sechter) at Vienna, became opera capellmeister at Pressburg in 1864, and was engaged in a similar capacity at various theatres, finally at Cologne, Hamburg, Leipzig (Carola Theatre), and, from 1880, at the Vienna Opera. An opera, *Zingara*, was produced at Brünn in 1872; F. also arranged Handel's *Almira* for the new staging of the work at Hamburg, Schubert's *Alfonso und Estrella*, and Gluck's *Der betrogene Cadi* for Vienna.

(5) Robert, brother of the former, b. Feb. 15, 1847, Frauenthal, pupil of the Vienna Conservatorium, at present teacher of harmony at that institution. He has published a pf. sonata, two violin sonatas, three serenades, a symphony (Op. 37, in c), a trio, quartet, several sets of variations, etc.

(6) Albert, b. Aug. 6, 1858, Basle, pupil of the Leipzig Conservatorium (1876-79), Musikdirektor at Trèves (1880); he lived at Oberlössnitz, near Dresden, from 1883 to 1889, when he became owner of the Wiesbaden Conservatorium, which, founded by Freudenberg, had been brought low by W. Taubmann, but soon flourished again under F.'s management. He is a talented composer (songs, duets, a 'cello-sonata, pf. pieces, sonata in F minor, Hungarian suite for orchestra).

Fuentes, (1) Don Pasquale, b. Albaida (Valencia) at the beginning of the 18th century, was maestro, in 1757, of Valencia Cathedral, d. April 26, 1768. He was one of the most eminent of Spanish church composers (masses, Te Deums, motets à 6-12, villancicos, etc.).

(2) Francisco de Santa Maria de, Franciscan monk at Madrid. He published a theoretical work: "Dialectos Musicos" (1778).

Fuertes, Mariáno Soriano. (See SORIANO-F.)

Fuga. (See FUGUE.)

Fuga ad octavam (Lat.), a fugue at the octave.

Fuga ad quintam (Lat.), a fugue at the fifth.

Fuga æqualis motus (Lat.), "a fugue of similar motion"—i.e. a fugue in which the answer ascends and descends in the same way as the subject. It is synonymous with *fuga recta*.

Fuga al contrario, or *al reverso*, or *al rovescio* (Ital). (See FUGA CONTRARIA.)

Fuga authentica (Lat.), a fugue with an ascending subject.

Fuga canonica (Lat.), a canon.

Fuga composita (Lat.), a fugue the subject of which proceeds by degrees, not by leaps.

Fuga contraria (Ger. *Gegenfuge*), a fugue in

which the answer is the inversion of the subject, and, indeed, so that the tonic and dominant, for the most part, answer each other. (Cf. INVERSION.) Fugæ contrariæ are to be found e.g., in J. S. Bach's "Kunst der Fuge" (Nos. 5, 6, 7, 14).

Fuga del tuono (Ital.), a tonal fugue. (See FUGUE.)

Fuga doppia (Lat.), a double fugue; a fugue with two subjects.

Fuga homophona (Lat.), a fugue with the answer at the unison.

Fuga impropria (Lat.), the same as *fuga irregularis* (q.v.).

Fuga inæqualis (Lat.), the same as *fuga contraria* (q.v.).

Fuga incomposita (Lat.), a fugue the subject of which proceeds by leaps, not by degrees.

Fuga in conseguenza (Ital.), a canon.

Fuga in contrario tempore (Lat.), a fugue in which the accentuation of the answer differs from that of the subject, the accented notes of the one being unaccented in the other, and *vice versa*.

Fuga inversa (Lat.), a fugue throughout in double counterpoint and contrary motion.

Fuga irregularis (Lat.), an irregular fugue; a fugue which lacks one or more of the features that characterise the form.

Fuga libera (Lat.), a fugue with free episodes.

Fuga ligata (Lat. and Ital.), a fugue without free episodes, entirely developed out of the subject and the countersubject.

Fuga mixta (Lat.), a fugue in which several kinds of answer occur—by augmentation, by diminution, by contrary motion, etc.

Fuga obligata (Lat. and Ital.), the same as *fuga ligata* (q.v.).

Fuga partialis, or Fuga periodica (Lat.), a fugue with partial, or periodic, imitation, in contradistinction to a fugue with canonic or uninterrupted (perpetual) imitation; in short, what we call a *fugue*, in contradistinction to, a *canon*.

Fuga per arsin et thesin (Lat.), the same as *fuga in contrario tempo*, the accents of the subject being reversed in the answer.

Fuga per augmentationem (Lat.), a fugue in which the answer is by augmentation.

Fuga per diminutionem (Lat.), a fugue in which the answer is by diminution.

Fuga per motum contrarium (Lat.), a fugue in which the answer is by contrary motion.

Fuga perpetua (Lat.), a canon.

Fuga plagalis (Lat.), a fugue with a descending subject.

Fuga propria (Lat.), the same as *fuga regularis* (q.v.).

Fugara (*Vogar*), an open lip-stop in the organ of 8 and 4 feet of very narrow measure, with a low narrow slit, and of string-tone. The F. sometimes occurs with Gamba measurement.

Fuga reale (Ital.), a real fugue. (See FUGUE.)

Fuga recta (Lat.), the same as *fuga aequalis motus* (q.v.).

Fuga reditta (Ital.), a fugue in the middle or at the end of which two or more parts are treated canonically.

Fuga regularis (Lat.), a regular fugue; a fugue which has all the features that characterize the form.

Fuga retrograda (Lat.), a fugue in which the answer is by retrograde motion.

Fuga retrograda per motum contrarium (Lat.), a fugue in which the answer is both by retrograde and contrary motion.

Fuga ricercata (Ital.), an elaborate fugue; one in which the rarer devices of contrapuntal craftsmanship are employed, such as canonic imitation, and imitation by augmentation, diminution, and by contrary and retrograde motion.

Fuga sciolta (Ital.), the same as *fuga libera* (q.v.).

Fuga soluta (Lat.), the same as *fuga libera* (q.v.).

Fugato (Ital.), worked after the manner of a fugue, yet no actual fugue. In the development sections of sonatas, symphonies, concertos, etc., fragments of themes are often treated in imitation, after the manner of a fugue; also a whole composition, worked in a similar manner, is styled a F.

Fuga totalis (Lat.), a canon.

Fughetta (Ital.), a small fugue.

Fugue is the most highly-developed art-form of concertante style, in which the equalisation of the various parts is brought to the highest pitch, in that a short pregnant theme runs through them alternately, making now the one, now the other prominent. The F. is therefore at least in two parts. Our present Quint-fugue (F. at the fifth) was gradually developed, in the course of the 17th century, from the canonic subtleties of the Netherland school (15th and 16th centuries). At that period, what we now call canon was named *Fugue*, while, from the end of the 16th century, the freer forms, which often resemble our F., were called *Ricercar*, *Toccata*, *Fantasia*, *Sonata*. The most important names in the earlier history of F. are: Andrea and Giovanni Gabrieli, Frescobaldi, Froberger, J. P. Sweelinck, Scheidt, Pachelbel, Buxtehude. F. received its highest art-development through Johann Sebastian Bach (in his instrumental music) and Handel (in his vocal music). The most essential parts and *termini technici* of F. are: the *theme* (*Führer*, subject, *Dux*, *Guida*, *Proposta*), given out

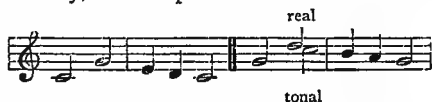
alone by the part or voice which first begins, whereupon a second enters with the *answer* (*Gefährte*, *Comes*, *Risposta*, *Consequente*), to which the first supplies a counterpoint (countersubject) pregnant with rhythm and melody. If the F. is in more than two parts, the third voice introduces the subject again, the fourth the answer, etc. The appearance of the theme once in all the parts is termed *Exposition* (Repercussion). The greater the number of parts in a F. the greater the number of possible repercussions, for with increase of the former is a corresponding increase of permutations. For example: (D=Dux; C=Comes; 1, 2, 3=1st, 2nd, 3rd voice counting from above downwards):

I. (two-part): 1 D 2 C — 2 D 1 C.

II. (three-part): 1 D 2 C 3 D — 1 D 3 C 2 D — 2 D 1 C 3 D — 2 D 3 C 1 D — 3 D 2 C 1 D — 3 D 1 C 2 D.

III. (four-part): 1 D 2 C 3 D 4 C — 1 D 2 C 4 D 3 C — 1 D 3 C 2 D 4 C — 1 D 4 C 2 D 3 C — 1 D 4 C 3 D 2 C — 1 D 4 C 2 D 3 C — 2 D 3 C 4 D 1 C — 2 D 3 C 1 D 4 C — 2 D 4 C 3 D 1 C — 2 D 4 C 1 D 3 C — 2 C 1 C 3 D 4 C — 2 D 1 C 4 D 3 C, etc.;

in all twenty-four different successions of voices, which commence with Dux and, as a rule, alternate with Dux-Comes. A F. in five parts admits, however, of 120 different entries of voices. Then there are further possibilities in the developments which enter later on in the course of the F., and which can commence with the *Comes* (the second carrying through of the parts begins, as a rule, with the *Comes*); there is also the licence that two parts can have successively Dux or Comes. The variety of means in a F., in spite of the apparent schematism, is evident from the fact that only a small portion of the possibilities can be employed. The answer is a transposition of the subject in the 5th (under-fourth, upper-twelfth, under-eleventh), and, indeed, either quite a faithful transposition (Real Fugue), or one modified so as to preserve the tonality (*Tonal Fugue*, *Fuga de тона*). The principal rule for the tonal answer of a F. subject is that Tonic and Dominant (Prime and Quint of the key) should answer each other mutually, for example:



Examples of both kinds are frequent in Bach. (Cf. Hauptmann's "Erläuterungen zu Bachs Kunst der F.," and the articles relating to the same in the "Wiener Rezensionen." The first development (Exposition) of a F. is followed, for the most part, by a short interlude (*divertimento*, *andamento*), with a free working of the motive of the theme or counter-theme, and a smooth modulation to some related

key, but a quick return; in fugues of considerable extent the interludes (*Episodes*) must be of an interesting character, otherwise the constant repetition of the theme becomes wearisome. In a third or fourth working-out more freedom is permitted; the theme is presented in other keys: the answer can appear at other intervals than the fifth, and indeed in fresh keys. Special freedom is allowed when a theme is answered in *Inversion*, *Diminution*, or *Augmentation*, and with certain rhythmical changes. As a rule the last working out is a contrapuntal display, viz., a repeated drawing closer (*Stretto*) of Dux and Comes (in quick succession, so that parts of both sound simultaneously). When the countersubject is worked out jointly with the principal subject, the F. is a *Double Fugue* (q.v.). Dr. Hugo Riemann has published a valuable analysis of Bach's *Well-tempered Clavier* ("Katechismus der Fugen-Komposition," two parts, 1891). Two recent and important English works on F. are E. Prout's "Fugue" and "Fugal Analysis: A Companion to 'Fugue.'"

Führer. (See DUX and FUGUE.)

Führer, Robert, Bohemian church composer and teacher of theory, b. June 2, 1807, Prague, d. Nov. 28, 1861, Vienna; he was a pupil of Vitásek, and, first of all, organist at Strahow, in 1830 principal teacher at the School for Organists at Prague, and in 1839 successor of Vitásek as cathedral capellmeister at Prague. In 1845 he gave up this post, and lived later on in Salzburg and Vienna. F. wrote twenty masses, and many other sacred vocal pieces and works for the organ; also theoretical works on the organ.

Fuhrmann, (1) Georg Leopold, published "Testudo Gallo-Germanica" (Nuremberg, 1615), a work on the lute, translated in French and German Tablature (a copy is in the "Landesbibliothek" at Cassel).

(2) Martin Heinrich, 1704 appointed Lutheran cantor at the Friedrich-Werder-Gymnasium, one of the best theorists and critics of his time; he published the greater number of his writings in pseudonymic form under the initial letters of his name. They are: (1) "Musikalischer Trichter der edlen Singekunst" (Frankfort-on-the-Spree [*i.e.* Berlin] 1706, with preface signed *Meines Herzens Freude*); (2) "Musica vocalis in nuce" (according to Walther, printed in 1728, according to Reimann [*Allg. M. Ztg.*, 1890] before the first-named work), title with the full name, preface as undersigned in (1); (3) "Gerechte Wag Schal" (in the contest between J. Meyer and Mattheson), Brandenburg, 1728 (signed Innocentius Franckenberg); (4) "Das in unserm Opera Theater siechende Christenthum und siegende Heidenthum von Liebhold und Leuthold" (Canterbury [*i.e.* in the place of residence of the cantor] in the *Musikalisches Hauptquartier*, thirty-six miles

from Hamburg, 1728); (5) "Die an der Kirchen Gottes gebaute Satanskapelle" of Marco Hilario Frischmuth (Cologne on the Rhine, "bei der heiligen drei Könige Erben M. H. F. G. T. C.," 1729); (6) "Musikalische Strigel" (Ulm, 1727, or Berlin, 1728); (7) "Die von der Pforte der Hölle bestürmte Himmelskirche" (Berlin, 1730, with full name).

Full Organ (Ger. *Volles Werk*; Ital. *Organo pieno*; Fr. *Grand chœur*). This is a term used in organ compositions, indicating that in a passage or piece there is to be a powerful combination of stops, *i.e.* a great number, or indeed all; but especially the 16- and 32-ft. diapasons and the mixtures. In modern organs a suitable selection of stops can be quickly drawn out by means of combination-pedals.

Fumagalli, (1) Adolf, b. Oct. 19, 1828, Inzago, d. May 3, 1856, Florence, pianist and composer.

(2) Polibio, brother of the above, b. Oct. 26, 1830, Inzago, pianist and composer (organ sonatas, Augener's Edition, 5844 and 8733).

Fumi, Vincenslao, Italian composer and conductor, b. Oct. 20, 1823, Montepulciano (Tuscany), d. Nov. 20, 1880, Florence, pupil of Giorgetti there; he became opera maestro at various Italian theatres, also at Constantinople, Rio de Janeiro, Montevideo, and Buenos Ayres. In the last named town he produced an opera, *Atala* (1862). He spent his last years at Florence, and wrote several orchestral works, and left an incomplete collection of popular songs of all nations and periods.

Fundamental Bass (Rameau's *Basse fondamentale*) is the indication of chords by means of their principal note, for example:—



By thus setting them out, Rameau was led to recognise that all chords must be understood in the sense either of a major or a minor chord, the natural bass note of which he termed F. B., and thus he evolved the theory of the inversion of chords which Vallotti, Kirnberger, Abbé Vogler, etc., adopted. Unfortunately not one of them developed the fundamental thought of Rameau, who, for example, describes *d. f. a. c.* as an F major chord with sixth (*accord de la sixte ajoutée*), and *b. d. f.* as a c major chord with seventh, and with omission of fundamental note. Only Gottfried Weber made an attempt to go beyond him, but he could no more free himself from Kirnberger's arrangement of numerous root chords than the other theorists of his time. The editor of this Dictionary, in his "Harmonielehre" (1880), has worked on Rameau's fundamental thought, and in connection with the modern progress of theory, has

developed a new system of figuring chords. (See KLANGSCHLÜSSEL.)

Fundamental Chord (Ger. *Stammakkord*), a term in the theory of harmony indicating the contrary of a derived chord. By a F. C. is understood one built up simply in thirds: thus triad, chord of the 7th, or chord of the 9th; the inversions of these chords (derived chords), in which the 3rd, 5th, or 7th is the lowest note, are the chords of six-five, of six-four-three, and of six-four-two, etc. But the term F. C. is frequently employed to denote pure harmonies in contradistinction to those changed by alterations or suspensions.

Fundamental Note is the name given in thoroughbass to that note which, in a building up of the chord by thirds, is the lowest; for example, *c* in *c. e. g.*, or *g* in *g. b. d. f.* When the F. N. is bass note the chord is in its *fundamental position*; when it is in some other part or voice, the chord is *inverted*. (See MAJOR CHORD, MINOR CHORD, etc.) According, however, to the modern conception of a minor triad, the fundamental note is its highest note. (See CLANG.)

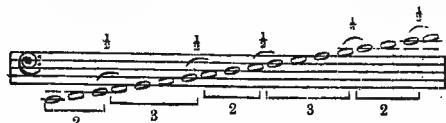
Fundamental Position of a chord is in thoroughbass that distribution of notes which shows the fundamental note as the bass note. Thus we have, at *a*, chords in F. P.; at *b*, on the other hand, in *inverted* form (third, also fifth as bass note):



(Cf. MAJOR AND MINOR CHORD AND SEVENTH, CHORD OF.)

Fundamental Scale (Ger. *Grundscala*) is the succession by degrees of the notes on which a system of music is based, and opposed to which, other notes, received into the system, appear derived. The F. S. of our European western system of music is limited to seven notes; the eighth (the octave) refers to the first, is derived from it, bears the same name; the seven notes originally bore the names of the first seven letters of the alphabet—A, B, C, D, E, F, G—but, by a peculiar complication of relationships, H in Germany took the place of B. (Concerning the various kinds of octave division of the alphabet scale, see LETTER NOTATION, B, and CHROMATIC SIGNS.) Our present notation is only a disguise, not a displacement of tone-writing by means of letters; for instead of writing before every line and every space a letter to indicate the names of the notes falling on the same, we are satisfied with the signature of a single clef-letter for each system of five lines. (See CLEF.) The F. S. is, and was, already in ancient times, the succession of two whole tones, one half-tone, three whole tones,

one half-tone, which is repeated in like manner in higher and lower octaves.



The octave species of the Greeks (see GREEK MUSIC; II.), as well as the Church Modes (q.v.) of the Middle Ages, are nothing more than sections of the compass of an octave taken from this F. S. Of the seven possible kinds (*c-c'*, *d-d'*, *e-e'*, *f-f'*, *g-g'*, *a-a'*, *b-b'*, without signature), only two are of typical importance for the general experience of our day, viz.:



i.e. the major scale without signature (the major fundamental scale) and:



i.e. the minor scale without signature (the minor fundamental scale). As is shown at greater length under MINOR SCALE, the minor scale, if it is to be regarded as a type, must be noted down from the minor key-note, in which case it appears as the exact contrary of the major scale:



If the relationships of the major fundamental scale (2, $\frac{1}{2}$, 3, $\frac{1}{2}$) are to be established from any other note than *c* (transposed to some other degree), then changes of certain notes of the F. S. will become necessary, e.g. for *d-d'*:



Without the sharps the succession would be: 1, $\frac{1}{2}$, 3, $\frac{1}{2}$, 1. The various transpositions of the F. S. are given in notes under KEY.

Funebre (Ital.), funereal, mournful.

Funzioni (Ital.), functions, offices, services—for instance, in the Roman Catholic Church.

Fuoco (Ital.), *foco*, fire; *con fuoco*, *fuocoso*, in a fiery manner.

Furia (Ital.), rage, fury; *furioso*, *furibondo*, furious.

Furiant, a lively Bohemian dance with sharp

accents, and alternating time. Türk ("Klavier-schule," 1789) calls it *Furio*.

Furlana. (See FORLANA.)

Furlanetto, Bonaventura, with the surname Musin, b. March 27, 1738, Venice, d. there April 6, 1817. He was at an early age teacher of singing, and conducted performances at the Ospedale della Pietà (a conservatorio in which only girls were trained), and attracted considerable attention as conductor, player on the organ, and as a composer of masses for performance by the scholars (the orchestra was also composed solely of girls). He failed in obtaining a post as organist of San Marco; on the other hand, in 1794, he became deputy maestro, and in 1797 actual second maestro at San Marco, and, afterwards, Bertoni's successor as principal maestro; also, in 1811, teacher for fugue and counterpoint at the Philharmonic Institute. His works, mostly sacred, show him as an experienced contrapuntist, but they remained in manuscript.

Furno, Giovanni, b. Jan. 1, 1748, Capua, d. June 20, 1837, Naples, trained at the Conservatorio di Sant' Onofrio in the latter city, was for a long time teacher of composition at the Neapolitan Conservatorio di Sant' Onofrio and della Pietà; also, in 1808, at the Real Collegio di Musica, with which the institutes above named were connected. Among his pupils were Mercadante, Bellini, Costa, Lauro, Rossi, the brothers Ricci, etc.

Fürstenau, (1) Kaspar, b. Feb. 26, 1772, Münster (Westphalia), d. May 11, 1819, Oldenburg, as chamber virtuoso; he was a distinguished flute-player.

(2) Anton Bernhard, son of the former, b. Oct. 20, 1792, Münster, d. Nov. 18, 1852, as chamber musician at Dresden; he followed worthily in his father's footsteps as flautist, and composer for that instrument.

(3) Moritz, son of the former, b. July 26, 1824, Dresden, d. there March 25, 1889; in 1842 member of the court band at Dresden (likewise an excellent flautist); in 1852 keeper of the king's private collection of music, and, from 1858, teacher of the flute at the Dresden Conservatorium. F. possessed great knowledge of history, and wrote "Beiträge zur Geschichte der königlich sächsischen musikalischen Kapelle" (1849), "Zur Geschichte der Musik und des Theaters am Hof zu Dresden" (1861-62, two vols.), "Die Fabrikation musikalischer Instrumente im

sächsischen Vogtland" (1870, jointly with Th. Berthold); also many treatises in musical papers, in the *Mitteilungen* of the "Königlich sächsischer Altertumsverein," in Mendel's *Musikalisches Konversationslexikon*, etc. F. was also a contributor to v. Lilienkron's "Allgem. Deutsche Biographie."

Fürstner, Adolf, b. Jan. 2, 1835, Berlin, where he founded in 1868 a publishing-house bearing his name, and purchased (1872), in addition, the publishing business of C. F. Meser in Dresden (Wagner's *Rienzi*, *The Flying Dutchman*, and *Tannhäuser*).

Fusa (Lat.), a quaver.

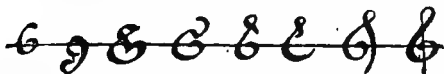
Fuss (Ger.), foot. *Füssig* is the corresponding adjective, both words being used in connection with organ pipes and stops: 8-*füssig*, or *achtfüssig*, of 8-foot pitch.

Fux, Johann Joseph, b. 1660, Hirtenfeld, near St. Marein, Styria, d. Feb. 14, 1741; he became (1698) organist at the ecclesiastical foundation, "Zu den Schotten," Vienna, in 1698 court composer to the emperor, in 1704 capellmeister at St. Stephen's Cathedral, in 1713 vice-capellmeister to the court, and in 1715 principal capellmeister (successor to Ziani), and then, from 1713-15, capellmeister to the Dowager Empress Amalie. F. wrote a large number of sacred works (no less than fifty masses, three requiems, fifty-seven vespers and psalms, etc.); and, besides ten oratorios, eighteen operas, twenty-nine partitas, etc., of which only a small portion appeared in print: the festival opera *Elisa*, "Concentus musico-instrumentalis" (à 7), "Missa canonica" (a contrapuntal show-piece), thirty-eight sonatas à 3 (which, up to the present, have not been discovered), and, above all, his theoretical masterpiece, the "Gradus ad Parnassum" (Latin, 1725; German, by Mitzler, 1742; Italian, by Manfredi, 1761; French, by Denis, 1773; English, 1791), which still serves as a guide to many a teacher of counterpoint; yet, already when it appeared, it was unsuitable to the times, for the system was based, not on modern tonality, but on the Church Modes. L. v. Köchel published a detailed biography of F., together with a thematic catalogue of his works (1872).

Fz (*Fovzato*), *ffz* (*fovzatissimo*), identical with *sf*, *sfz* (see SPORZATO), indicates a strong accent, but only refers to one single note.

G.

G, letter-name of the seventh note of the musical alphabet scale, and, indeed, one (violin clef) of those which, as a guide to pitch, are drawn in front of the stave as keys or clefs (*Claves signatae*). The clef-G is the once-accented note placed a fifth above clef-C. (*Cf.* A and CLEF.) The G-clef was originally a real *g* or *G*, and has gradually assumed its present form :



The French, Italians, etc., call the note *G* "sol"; concerning the compound solmisation names *cf.* MUTATION.—As an abbreviation, *g* means *gauche* (left-hand); *m. g.*, *main gauche* (the same).

Gabelclavier. (*See* ADIAPHON.)

Gabelgriffe, a German term for the artificial system of fingering on the early imperfect flutes, by means of which the sounds which were wanting to the chromatic scale of the instrument were obtained. For example: if the sound-hole for *f*♯ was opened and the one for *e* closed, a sound of somewhat impure quality was obtained which had to represent *f*.

Gabrieli, name of two most celebrated Italian composers and masters of the organ. (1) Andrea, b. about 1510 in the quarter of Venice called Canareggio, hence named *G. da Canareio*, d. there 1586. He was pupil of Adrian Willaert, the founder of the Venetian school, in 1536 chapel singer at St. Mark's, in 1566 successor of Claudio Merulo as second organist. His most distinguished pupils were: his nephew, John (Giovanni) G., Hans Leo Hassler, and Jan Pieter Sweelinck, the founder of the North German School of organists. Of his numerous works the following have been preserved: "Sacrae cantiones" à 5 (1565; 2nd ed. 1584); "Cantiones ecclesiasticæ" à 4 (1576; 2nd ed. 1589); "Cantiones sacrae" à 6–16 (1578); masses à 6 (1570); two books of madrigals à 5–6 (1572 and 1587–88); three books of madrigals à 3–6 (1575, 1582, 1583); two books of madrigals à 6 (1574, 1580; 2nd ed. 1586); "Psalmi poenitentiales 6 vocum" (1583); "Canzoni alla francese per l'organo" (1571 and 1605); sonatas à 5 (1586). Joh. G. published a great number of his organ pieces in the "Intonazioni d'organo" (1593), "Ricercari per l'organo" (1595, three vols.); in like manner, vocal works in the "Canti concerti" à 6–16 (1587, *cf.* GIOVANNI G.). Detached pieces are to be found in P. Phalèse's "Harmonia celeste" (1593), "Symphonia angelica" (1594), and "Musica divina" (1595), and a sonnet in Zuccarini's "Corona di dodici sonetti" (1586). His festival songs for double

chorus for the reception of Henri III. of France (1574) are in Gardane's "Gemme musicali" (1587).

(2) Giovanni, b. 1557, Venice, pupil and nephew of the above; in 1585, successor of Claudio Merulo as principal organist of St. Mark's, d. Aug. 12, 1612 (on this day his post was newly occupied by Savii), or Aug. 12, 1613 (according to the memorial stone on his grave). His most celebrated pupil was Heinrich Schütz. The following of his works have been preserved in original editions: "Madrigali a 6 voci o istromenti" (1585); "Madrigali e ricercari a 4 voci" (1587); "Ecclesiasticæ cantiones 4–6 vocum" (1589); "Sacrae symphoniae" (à 6–16, for voices or instruments, 1597 [2nd ed. ?]); "Symphoniae sacrae, lib. II. 6–19 voc." (1615); "Canzoni e sonate a 3–22 voc. (1615). He included ten pieces of his own composition in the edition of the "Canti concerti (di Andrea e di Giovanni G., etc)"; the "Intonazioni" and "Ricercari per l'organo" (1593–95), named under Andrea G., contain likewise many pieces by Giovanni G. Single pieces are to be found in nearly all collections of that period up to 1620, first in the "Secondo libro de' madrigali a 5 voci, etc." (1575). After his death a friend of Gabrieli's published some of his motets, together with others by Hassler (à 6–19, 1615). Giovanni G. wrote, with special predilection and noble effect, choruses for two, and for three choirs, and indeed for divided choirs (*Cori spezzati*); and to this he was probably prompted, as Willaert had already been, by the fact that St. Mark's had two great organs facing each other, before each of which could be placed a body of singers. (*Cf.* K. v. Winterfeld, "Johannes G. und sein Zeitalter," 1834, 2 vols., and a vol. of music supplements.)

(3) Domenico (Menghino del Violoncello), b. about 1640, Bologna, d. there about 1690; he was a first-rate cello-player, and wrote a series of operas (nine) for Bologna and Venice (1683–88). After his death appeared: "Cantate a voce sola" (1691); "Vexillum pacis" (motets for alto solo with instrumental accompaniment, 1695), and "Balletti, gighe, correnti e sara-bande a due violini e violoncello con basso continuo" (2nd ed. 1703).

(4) Caterina (Gabrielli), famous coloratura singer, b. Nov. 12, 1730, Rome, d. there April, 1796, daughter of Prince G.'s cook; when she became famous, out of gratitude, she assumed the Prince's name. A pupil of Padre Garcia (*Lo Spagnolello*) and of Porpora, she made her *début* in 1747 at Lucca in Galuppi's *Sofonisbe*, shone on various Italian stages, sang 1751–65 at Vienna, then at Parma, from 1768 at Petersburg, 1777 at Venice, 1780 at Milan; from 1781 she lived in retirement at Rome.

(5) Francesca (Gabieli), who, in order to be distinguished from Catterina G., was called "La Ferrarese" or "La Gabriellina," b. 1755, Ferrara, d. 1795, Venice, pupil of Sacchini at Venice; she appeared at Florence, Naples, and London (1786 with Mara) as *prima donna buffa*.

(6) Nicolò, Conte (Gabieli), b. Feb. 21, 1814, Naples, d. there June 14, 1891, pupil of Zingarelli and Donizetti, was a prolific, but unimportant composer of operas and ballets (twenty-two operas and sixty ballets); from 1854 he lived in Paris. His works were produced partly at Naples, partly at Paris, Lyons, Vienna, etc., but only with ephemeral success.

Gabieli. (See GABRIELI, 4-6.)

Gabielsk, Johann Wilhelm, b. May 27, 1791, Berlin, d. there Sept. 18, 1846, son of an artillery under-officer; he became a distinguished flautist, received (1814) an appointment at the theatre at Stettin, and became (1816) royal chamber-musician at Berlin. He made great concert-tours as a flute virtuoso. He wrote solo and ensemble pieces for flute.—His brother, Julius, b. Dec. 4, 1806, Berlin, d. there May 16, 1878, was also an esteemed flautist, and his son Adolf is at present principal flautist in the royal band.

Gade, Niels Wilhelm, b. Feb. 22 (not Oct.), 1817, Copenhagen, d. there Dec. 21, 1890, the most important of Danish composers, son of an instrument-maker. He grew up, half self-taught, without any real methodical instruction in the theory of music; but on the violin (under Wexschall) he attained to great proficiency, and also received regular instruction on the guitar and pianoforte. Later on, in Weyse and Berggreen, he met with teachers who understood how to develop his talent. As a member of the court band at Copenhagen he listened carefully to the scores of the classics, and by tentative methods became a master of instrumentation. At first he drew the attention of the world to himself by his overture, *Nachklänge aus Ossian* (Op. 1), which gained the first prize at the competition appointed by the Musical Union of Copenhagen in 1841 (Schneider and Spohr were the judges). A royal stipend now enabled him to climb the ladder of fame, encouraged by distinguished masters, and by a thoroughly musical atmosphere. In 1843 G. went to Leipzig, where Mendelssohn, by a previous performance of the above-named overture, and of the first symphony (c minor), had secured for him a good reception. Mendelssohn and Schumann became his friends. He took to himself much of the individuality of both, without on that account sacrificing his own. After a short stay in Italy he returned to Leipzig in 1844, and was entrusted by Mendelssohn, during his absence, with the direction of the Gewandhaus concerts; he remained also through the winter of 1845-46 with Mendelssohn

as sub-conductor, and after the death of the latter (Nov. 4, 1847) became capellmeister, but only for a short time. Already in the spring of 1848, at the outbreak of the Schleswig-Holstein war, he hastened back to his native city in order to undertake the direction of the concerts of the Copenhagen Musical Union, and to accept a post as organist. The concerts of the Musical Union prospered so greatly under his direction that, like those of the Paris Conservatoire, they have now to be given in two series—i.e. every week two concerts with the same programme. In 1861, after the death of Gläser, he became for a time royal Danish court capellmeister. G. was honoured with the title of professor; and, on the occasion of the four hundredth anniversary of the Copenhagen University, was made *Dv. Phil. hon. causâ*, and from that time up to the day of his death he was active as composer, teacher, and conductor. G. was chief representative of the romantic school amongst Scandinavian composers; but his Scandinavianism is nothing more than an interesting colouring, a special poetical spirit; the harmonic, melodic, and rhythmical peculiarities of the folk-music of the North are not strongly featured in him. G.'s works are: eight symphonies—I., c minor, Op. 5; II., e, Op. 10; III., a minor, Op. 15; IV., B \flat , Op. 20; V., d minor, Op. 25 (with pianoforte); VI., g minor, Op. 32; VII., f, Op. 45; VIII., b minor, Op. 47; five overtures (*Nachklänge aus Ossian*, Op. 1, *Im Hochland*, Op. 7; one in c, Op. 14; *Hamlet*, Op. 37; *Michelangelo*, Op. 39); *Novelletes for orchestra*, Op. 53; also a quintet, a sextet, and an octet for strings, two violin concertos, a pf. trio (in f), trio novelletes, three violin sonatas (a, d minor, and b); many pf. solo works (a sonata, "Aquarellen," "Volks-tänze," "Nordische Tonbilder," etc.); nine cantatas (*Comala*, Op. 12; *Frühlingsphantasie*, Op. 23; *Erlkönigs Tochter*, Op. 30; *Die heilige Nacht*, Op. 40; *Frühlingsbotschaft*, Op. 35; *Die Kreuzfahrer*, Op. 50; *Calamus, Zion, Psyche*); songs (German, Scandinavian, etc.); part-songs with orchestra ("Beim Sonnenuntergang"), vocal works for male chorus and for mixed chorus, sacred songs (130th Psalm, etc.). He conducted his cantatas *Zion and Crusaders* at the Birmingham Festival of 1876.

Gadsby, Henry, b. Dec. 15, 1842, London, from 1849-58 chorister at St. Paul's, pupil of Bayley; he developed himself, however, for the most part, without the help of a teacher. G. is one of the most important of modern English composers, and has produced the 130th Psalm, "Festival Service" (à 8), overture *Anàromeda*, cantatas (*Alice Brand*, *The Lord of the Isles*, *Columbus*, *The Cyclops*—the last two for male chorus), a quartet for strings, music to *Aleceis*, pieces for flute and pf. He has also a number of more important works in manuscript, among which there are: three symphonies (portions of which have been performed at the Crystal Palace),

several overtures, songs, anthems, services, etc.

Gafori, Franchino (Franchinus Gafurius), often called merely "Franchinus," distinguished theorist, b. Jan. 14, 1451, Lodi, d. July 24, 1522, Milan. He was intended for the church, and studied both theology and music. He lived first in Mantua and Verona, and in the latter city joined the fugitive Doge Prospero Adorno, followed him back to Genoa, and fled with him to Naples. In this city he met distinguished musicians—Johannes Tinctoris, Garnier, and Bernard Hyaert—and held public discussions on music with Philipp von Caserta (Filippo Bononio). After a residence of some years, plague and war drove him back to Lodi. He received first the post of choir-master at Monticello, and finally, in 1484, that of cantor and master of the boys at Milan Cathedral, and likewise that of principal singer in the chapel of Duke Ludovico Sforza at Monticello. His writings, to which the highest value was attached during his lifetime and afterwards, are of great importance for the history of theory: "Theoricum opus musicæ disciplinæ" (1480, 2nd ed. 1492 as "Theorica Musicæ"; it treats of ancient instruction in music according to Boëtius, and of solmisation); "Practica musicæ sive musicæ actiones in IV. libris" (1496, his principal work, with examples in mensural notation in block-print; 2-4 ed. 1497, 1502, and 1512); "Angelicum ac divinum opus musicæ, etc." (1508, Italian; a short sketch of musical theory); "De harmonia musicorum instrumentorum opus" (1518, with a biography of Gafori); "Apologia Franchini Gafurii adversus Joannem Spatarium et complices musicos Bononienses" (1520).

Gagliano, Marco Zanobi da, one of the oldest opera-composers, and a noteworthy composer for the church, a native of Florence; in 1602 maestro at the Lorenzo Church in that city, d. Feb. 24, 1642. In 1607 he wrote an opera, *Dafne*, for the wedding festivities of a prince at Mantua; it was published in 1608 by Marescotti at Florence, and was republished, with the *continuo* written out, by R. Eitner ("Publikationen," 10th vol.). A second one, of 1624, is entitled *La Regina Sant' Orsola*; his other publications were: masses à 5 (1579), "Responsori della settimana santa a 4 voci" (1580), six books of madrigals à 5 (up to 1617), and "Musiche a 1, 2, e 3 voci" (1615, with *continuo*).

Gährich, Wenzel, b. Sept. 16, 1794, Zerchowitz (Bohemia), d. Sept. 15, 1864, Berlin; he at first studied law at Leipzig, but adopted music as a vocation, became in 1825 member of the royal band at Berlin (violinist), and after having obtained success with his music to ballets of Taglioni and others (*Don Quichotte*, *Aladdin*, *Der Seeräuber*, etc.), became ballet-master at the Opera (1845-60). Besides ballets

and two operas not produced, he composed symphonies and instrumental and vocal works of various kinds, of which only a few appeared in print.

Gail, Edmée Sophie, née Garre, b. Aug. 28, 1775, Paris, d. July 24, 1819, a highly talented lady composer, and singer of great taste; she married the Greek professor, Jean Baptiste G., but lived only a short time with him. She composed songs, romances, nocturnes (for voice), also five small operas (*Angéla* [with Boieldieu], *La Sérénade*).

Gaiement (Fr., also *gaiement*), in a lively manner.

Galandia. (See GARLANDIA.)

Galant Style, the free style in clavier music of the last century, which, in opposition to the strict, does not confine itself to a fixed number of real parts, but contains now more, now less; it is for the most part homophonic, in fact, equivalent to our modern style. Ph. E. Bach's clavier sonatas were considered as belonging to the galant style.

Galeazzi, Francesco, b. 1758 (or 1738), Turin, for many years leader of the concerts at the Teatro de la Valle at Rome, d. there 1819. He published: "Elementi teorico-pratici di musica con un saggio sopra l'arte di suonare il violino" (1791 and 1796, two parts; the 1st vol. in a 2nd ed. 1817), one of the oldest violin Methods.

Galilei, Vincenzo, b. about 1533, Florence d. there about 1600, father of the celebrated Galileo G. He was an excellent performer on the lute and violin, skilled in the mathematical theory of the musical determination of intervals of the Greeks, and one of the most distinguished members of the esthetic circle in the house of Count Bardi, from which sprang the musical drama. His enthusiasm for antiquity led him to attack the masters and teachers of elaborate counterpoint (Zarlino), which appeared to him something unnatural, even ridiculous. His highly interesting writings on the history of music are: "Discorso della musica antica e della moderna" (1581; 2nd ed. 1602, increased by a polemical pamphlet against Zarlino, which first appeared in 1589; "Discorso intorno alle opere di messer Gioseffo Zarlino di Chioggia"), "Il Fronimo, dialogo sopra l'arte del bene intavolare e rettamente suonare la musica" (1583).

Galín, Pierre, b. 1786, Samatan (Gers), d. Aug. 31, 1821, as teacher of mathematics at the Bordeaux Lyceum; he commenced in 1817 a course for learning music on a simplified method (see MELOPLAST), which he expounded in a treatise, "Exposition d'une nouvelle méthode pour l'enseignement de la musique" (1818). The Meloplast was much talked about, found zealous champions (Chevé, Paris, Geslin, Lemoine), and even ten years after the death of Galín, his pupil Lemoine prepared a 3rd ed. of Galín's

Instruction book (2nd and 3rd ed., with title: "Méthode du Méloplaste," 1824 and 1831).

Galitzin, Nikolaus Borissowitch, Prince, d. 1866, Kurski (Russia), is known in the musical world inasmuch as Beethoven dedicated to him his overture, Op. 124, and three of his last quartets for strings, and, up to his death, corresponded with him. He was an ardent friend of music and an able cellist, and his wife a capital pianist.—His son George, Prince G., b. 1823, Petersburg, d. there Sept., 1872. He was for a time musician by profession, and made concert tours with a large band of his own, in England, France, and America, as a propagandist of Russian music (especially of Glinka's and of his own); he composed masses, orchestral works, instrumental solos, songs, etc. In Moscow he kept up a choir of seventy boys. G. was Imperial chamberlain.

Gallay, Jacques François, b. Dec. 8, 1795, Perpignan, d. Oct. 1864, celebrated horn-player; he became, at the age of twenty-five, pupil of Dauprat at the Paris Conservatoire; in 1825 member of the royal chapel, and also of the orchestra of the Opéra Italien and of the Odéon Théâtre; in 1832 chamber musician to Louis Philippe; and in 1842 professor of his instrument at the Conservatoire. G. composed a series of solos and concerted works for horn (concertos, nocturnes, études, duets, trios, quartets, etc., for horns), and published a "Méthode complète de cor."

Gallenberg, Wenzel Robert, Graf von, b. Dec. 28, 1783, Vienna, d. March 13, 1839, Rome; he studied under Albrechtsberger, married in 1803 the Countess Julia Guicciardi, with whom Beethoven was in love, and to whom the "Moonlight" sonata is dedicated. In 1805, at Naples, he wrote festival music in honour of Joseph Bonaparte, and was in partnership (1821-23) with Barbaja when the latter was director of the court theatre, Vienna. He undertook in 1829, on his own account, the Kärntnerthor Theatre, but the enterprise soon brought him to financial ruin, and he was again associated with Barbaja at Naples as composer and director. He wrote about fifty ballets, also some easy pf. music. Beethoven wrote a set of variations on a theme of G.'s.

Galletius, Franciscus (François Gallet), contrapuntist of the second half of the 16th century, b. Mons (Hainault), lived at Douai. He wrote: "Sacrae cantiones à 5, 6 et plurium vocum" (1586), and "Hymni communes Sanctorum," together with some faux-bourbons (1596).

Galliard (Fr. *Gaillarde*; Ital. *Gagliarda*) is nothing more than a Paduana (Pavan); as a rule, a quick "after-song" (Nachtanz and Springtanz) in triple time (*Proportio*); in Italy it is generally called Saltarello.

Galliard, Johann Ernst, b. 1687, Celle, son of a French *perruquier*, pupil of Agostino Steffani

at Hanover, came in 1706 to London as chamber musician (oboist) to Prince George of Denmark, was successor of Giov. Batt. Draghi as chapel-master to the Queen-Dowager Catherine of England, and died at the beginning of 1749. G. composed operas, pantomimes, incidental music to plays, cantatas, flute and cello solos, Morning Hymn of Adam and Eve, from Milton's "Paradise Lost," a Te Deum, Jubilate, anthems, etc. He translated Tosi's "Opinioni de' cantori, antichi e moderni," into English ("Observations on the Florid Song," 1742), and, according to Hawkins, is the author of the anonymous pamphlet, "A Comparison between the French and Italian Music and Operas" (1709, from the French of Abbé Ragenet), and "A Critical Discourse upon Operas in England."

Gallculus, Johannes, contrapuntist and theorist at Leipzig about 1520-50, published a small compendium, "Isagoge de compositione cantus" (1520; 2nd and 3rd ed., under title "Libellus de compositione cantus," 1538 and 1546; the 4th edition, under the title of the first, 1548, etc., with musical examples in wood-type). His motets, psalms, etc., are to be found in Graphäus' "Novum et insigne opus musicum" (1537), in Petrejus' "Psalmi selecti" (one vol., 1538), also in Rhaw's "Harmonia selectæ, etc." (1538), and "Vesperarum precum officia, etc." (1540).

Galli-Marié, Célestine (Marié de L'Isle; by marriage, Galli), b. Nov. 1840, Paris, daughter of an opera singer. In 1859 she made her *début* at Strassburg, and was engaged from 1862 at the Opéra Comique, Paris, and became especially famous in the rôles of Mignon and Carmen. In 1886 she appeared, with much success, in London.

Gallus, (I) Jacobus (really Jakob Händl or Handl, Hähnel, etc.), b. about 1550, in Carniola, d. July 4, 1591, Prague, one of the most distinguished German contemporaries of Palestrina and Orlando Lasso, was first capellmeister to the Bishop of Olmütz, afterwards Imperial capellmeister at Prague. The Emperor Rudolf II. granted him for ten years the privilege of publication of his works. The following are known: "Missæ selectiores" (1580, à 5-8, four books), "Musici operis harmoniarum, 4, 5, 6, 8, et plurium vocum" (1st part 1586; 2nd, 3rd, 1587; 4th, 1590); "Moralia 5, 6 et 8 vocibus conscinnata" (1586); "Epicedion harmonicum . . . Caspari Abb. Zabrdovicensis" (1589); "Harmonia variæ 4 vocum (1591), "Harmoniarum moralium (4 voc.)" (1589-90, three parts), "Sacrae cantiones de præcipuis festis 4-8 et plurium vocum" (1597), "Motettæ quæ præstant omnes" (1610). Handel borrowed G.'s well-known motet, "Ecce quomodo moritur justus," for his Funeral Anthem. Bodenschatz's "Florilegium Portense" contains nineteen of his pieces; single numbers are to be found in Proske's "Musica divina," also in the collec-

tions of Schöberlein, Zahn, Becker, Rochlitz, etc.

(2) Johannes (in France usually called Jean le Cocq, Maître Jean, Mestre Jhan, etc.), Dutch contrapuntist, maestro di capella to the Duke Ercole of Ferrara, d. before 1543. Many pieces of his have been preserved in collections and in a volume of motets printed by Scotto (1543). G. was for a long time mistaken for Gero (q.v.).

(3) (See MEDERITSCH.)

Galop (*Galoppade*), modern round dance of quick, springing movement in $\frac{2}{4}$ time, with the step—



Galoubet, a small kind of flute formerly used in France.

Galuppi, Baldassare, with the surname Buranello, from the island Burano, near Venice, on which he was born, Oct. 6, 1706, d. Jan. 3, 1784, Venice. Son of a musical barber, he studied under Lotti in Venice, and became one of the most popular composers in the department of opera buffa. Between 1722-72 seventy-four of his operas were produced at Venice (some at Vienna, Petersburg, and London). From 1762-64 G. was maestro di capella at St. Mark's, and director of the Conservatorio degl' Incurabili. He accepted, in 1765, a call to Petersburg as imperial maître de chapelle, where he became celebrated, and returned to Venice in 1768. Besides his operas, he composed numerous sacred works, also a number of oratorios; a pf. sonata is included in Haffner's "Raccolta, etc.," and in Pauer's "Alte Klaviermusik" (Vol. I.).

Gamba. See VIOLA. (*Viola da gamba*.)

Gamba stops in the organ are open lip pipes of narrow measure and low mouth, with side- and cross-beards, and, accompanied by a pretty strong bellows-murmur, they have a string tone, similar, in fact, to that of stringed instruments; they speak slowly, and easily get sharp. The pipes, on account of the narrow measure, are longer than those of diapason work. To the G. belong all stops which bear the name of stringed instruments: violin, viola, violoncello, violone, contrabasso, quintviola (a quint stop of gamba measure), gambetta, spitzgamba (narrowed at the top), etc.; the G. have a tone very like the Geigen-Principal (Violin-Diapason, of less narrow measure):


Gamba work. (See BOGENFLÜGEL.)

Gambale, Emanuele, music-teacher at Milan, became known through his ideas respecting a reform of our notation in the sense of a fundamental scale of twelve semitones. (Cf. CHROMA.) He expounded his system in "La riforma musicale, etc." (1840, translated into


German by Häser, 1843). He made detailed attempts to show its practical use in "La prima parte della riforma musicale," etc. (1846, with études written out in his notation). G. translated Fétis's great work on harmony into Italian.

Gambini, Carlo Andrea, b. Oct. 22, 1819, Genoa, d. there Feb. 14, 1865; he composed operas, masses, cantatas, and a dramatic symphony, "Christoforo Colombo," etc.

Gamma (Γ), the Greek letter answering to our G. As the name of the note answering to our

great G.  it first occurs in Odo of

Clugny (d. 942), and therefore was not invented by Guido. As at that time the letters were not arranged, as now, from C to B, but from A to G (cf. LETTER-NOTATION), a distinguishing sign was wanted for the lowest note (our great G) of the system of that day; and hence the Greek letter was used. As, until the 14th century, this note remained the limit downwards, it is easy to understand that the tone steps (scale), the series of tones from the lowest to the highest (8^{va}) were called after it; and in French, *gamme* at the present day means "scale." The Γ was also a clef sign (*Claves signata*), and appears in the old notation in company with

the F-clef . The solmisation name of

the Γ is *Gamma ut*. (See MUTATION.) For the reason why great G was the lowest note of the system of church modes, see CHURCH MODES.

Gamucci, Baldassare, b. Dec. 14, 1822, Florence, established there in 1849 a musical union, "Del Carmine," which was later amalgamated with the Royal Musical Institute, of which G. became director. G. composed masses, a requiem, cantatas, psalms, motets, etc., and wrote, "Intorno alla vita ed alle opere di Luigi Cherubini" (1860); an elementary Method, ("Rudimenti di lettura musicale"), which passed through many editions; and various treatises for the reports of the Royal Musical Institute (among others, on the reason why polyphony was unknown to the Greeks).

Ganassi, Silvestro (named del Fontego, after his birthplace near Venice), was the author of two works as important as they are rare—viz., a Method of playing the flûte-a-bec with seven sound-holes, "La Fontegara, la quale insegna di suonare il flauto, etc." (1535, contains instructions concerning ornaments); and a Method of playing the viola and the contrabass viola (1542-43), in two parts. Both works were printed by G. himself, and are only known from the one copy in the Liceo Filarmónico at Bologna.

Gandini, Alessandro Cavaliere, b. 1807, Modena, d. there Dec. 17, 1871, pupil and successor of his father (Antonio G., b. Aug. 20,

1786, d. Sept. 10, 1842), as maestro di capella at the Modena court. G. was the author of a history of the theatres at Modena from 1539-1871, published after his death, and augmented by Valdrighi and Ferrari-Moreni ("Cronistoria dei teatri di Modena, etc.," 1873); he also, like his father, wrote several operas for Modena.

Gänsbacher, Johann, b. May 8, 1778, Sterzing (Tyrol), d. July 13, 1844, Vienna, pupil of the Abbé Vogler and Albrechtsberger at Vienna. He lived first as a music-teacher there, and afterwards at Prague, Dresden, Leipzig, returned in 1809 to the Abbé Vogler, who now lived in Darmstadt, and became the fellow-pupil and friend of C. M. v. Weber and Meyerbeer. After he had followed Weber to Mannheim and Heidelberg, he lived for a time at Vienna and Prague, and in 1813 took part in the war (as he had already done in 1796); at last, in 1823, he found a settled and satisfactory post as capellmeister at the St. Stephen's Cathedral (successor to Preindl). G. was a prolific composer, but of little originality; he wrote specially sacred works (seventeen masses, four requiems, etc.), of which, however, only a small part appeared in print; and, besides, serenades, marches, a symphony, pf. works, chamber music, songs, a vaudeville, music to Kotzebue's *Kreuzfahrer*, etc.

Ganz, name of three brothers who were distinguished musicians: (1) Adolf, b. Oct. 14, 1796, Mayence, d. Jan. 11, 1870, London, was capellmeister to the Grand Duke of Hesse Darmstadt. His son Edward, b. Mayence, pianist (pupil of Thalberg), d. 1869. Another son, Wilhelm, b. 1830, is well known in London as teacher, conductor, and accompanist. He conducted the "Ganz" orchestral-concerts from 1879 to 1882.

(2) Moritz, b. Sept. 13, 1806, Mayence, d. Jan. 22, 1868, Berlin, leader of the royal band, was a 'cellist of considerable importance.

(3) Leopold, b. Nov. 28, 1810, Mayence, d. June 15, 1869, Berlin, leader of the royal band, was a distinguished violinist.

Ganzinstrumente (Ger., "whole instruments"). This term is applied in Germany to those brass wind-instruments in which the lowest sound proper to the tube speaks, *i.e.* (great C); this is, however, only possible with instruments of wide measure; narrow ones give out at once the octave above. Formerly only instruments of narrow measure were constructed (*Halbinstrumente*, "half-instruments"), those whose lowest tone was an octave higher than that of an open organ pipe of equal length, *i.e.* whose lowest natural note did not speak (trumpets, horns, trombones). When about the middle of this century the need was felt of strengthening the double-bass by brass instruments, and also the double-bass was replaced in wind bands, it led to the construction of G. (*cf.* WIEPRECHT, SAX, CERVENY); in these the tube from mouth-

piece to bell was much wider than that of half-instruments (*Halbinstrumente*). The diameter ratio of the latter from 1 : 4 to 1 : 8 increases in G. (whole instruments) to 1 : 20; the terms G. and *Halbinstrumente* were introduced by Schafhäutl (Report on the musical instruments of the Munich Industrial Exhibition of 1854).

Garat, Pierre Jean, b. April 25, 1754, Ustaritz (Lower Pyrenees), d. March 1, 1823, Paris, a highly celebrated French concert singer and teacher of singing, pupil of Franz Beck at Bordeaux. He was intended for the career of an advocate, and attended the Paris University to study jurisprudence, but fell into serious disagreement with his father, as he attended more to the training of his voice than to perfecting himself in knowledge of the law. The difficulties of this situation were, however, removed by his obtaining the post of private secretary to the Count of Artois; also Marie Antoinette often played or sang with him, and paid his debts several times. Later on his father became reconciled with him. When the Revolution compelled him to seek a living as concert-singer, he went with Rode to Hamburg, where they obtained great triumphs. In 1794, however, they returned to Paris, and G. first appeared, in 1795, at the Feydeau Concerts, with such success that in the same year he was appointed professor of singing at the newly established Conservatoire. A series of distinguished pupils (Nourrit, Levasseur, Pouchard, etc.) testify to his remarkable talent as teacher. Up to his fiftieth year he was universally admired for his noble voice (tenor-baritone of enormous compass), his rare virtuosity in *coloratura* singing, and his stupendous memory. G. was gifted by nature, although he lacked thorough musical elementary training; yet, as singer and teacher, his equal was scarcely to be found.

Garauté, Alexis de, b. March 21, 1779, Nancy, d. March 23, 1852, Paris; he was a pupil of Cambini, Reicha, Crescentini, and Garat at Paris, and in 1808 imperial chapel singer. He remained in the royal chapel after the restoration of the Bourbons, was named professor of singing at the Conservatoire in 1816, and in 1841 received a pension. He wrote: "Méthode du chant" (1809); "Solfège, ou méthode de musique;" "Méthode complète de piano;" "L'harmonie rendue facile" (1835), and "L'Espagne en 1851" (description of journeys). He published besides, solfeggi, songs, duets, arias, etc., pf. sonatas and variations, ensemble works for violin, flute, clarinet, cello, three quintets for strings, etc.

Garbo (Ital.), *con g.*, with elegance (used in Hummel).

Garbrecht, Fr. F. W., founded in 1862 an important music engraving and printing establishment at Leipzig, which was bought in 1880

by Oskar Brandstätter, who considerably enlarged it. G. died in 1874.

García, (1) Don Francisco Saverio, Padre G., b. 1731, Nalda (Spain), d. Feb. 26, 1809, Saragossa, of the plague; he lived in Rome as a teacher of singing (cf. GABRIELLI) with the surname "lo Spagnoletto," and in 1756 became maestro di cappella of Saragossa Cathedral. G. influenced church music in Spain, for, in place of the fugal style, which had been in vogue up to his time, he introduced a plainer mode of composition.

(2) Manuel del Popolo Vicente, b. Jan. 22, 1775, Seville, d. June 2, 1832, Paris, a singer (tenor) of great name, and a teacher of singing, as well as a prolific composer of operas; he received his first training from Antonio Ripa and Juan Almarcha in Seville, and was already famous at the age of seventeen, so that he was drawn to Cadiz to make his *début* there in opera both as singer and composer. After further successful appearances at Madrid and Malaga, he went in 1808 to Paris, and by his success at the Théâtre Italien laid the foundation of his worldwide fame. After he had distinguished himself on various stages in Italy (1811-16), and essentially improved his style of singing (Murat appointed him chamber-singer at Naples in 1812), he returned to Paris, where he was again received with extraordinary enthusiasm at the Théâtre Italien; but he quarrelled with Catalani, the proprietress of this theatre, and went to London. The following years (1819-24) constitute his most brilliant period, when, after the failure of Catalani, he sang again at the Théâtre Italien; during this time he developed great and remarkable activity as a teacher of singing. In 1824 he returned to London as first tenor at the Royal Opera, was engaged in 1825 by the *impresario* Price, also his two daughters, his son, the younger Crivelli, Angrisani, Rosich, and Berbieri for New York, where they were enthusiastically received. After spending eighteen months with his family in Mexico (1827-28), he returned to Europe, but on his way to Vera Cruz was robbed of all his possessions. On his return to Paris he devoted himself entirely to teaching and to composition. G. wrote no less than seventeen Spanish, eighteen Italian, and eight French operas, also many ballets, of which, however, none have survived. His most famous pupils were his two daughters, Marie (Malibran) and Pauline (Viardot), also his son Manuel (see next name).

(3) Manuel, b. March 17, 1805, Madrid, d. May, 1879, London, son of the former, accompanied his father to America, but in 1829 retired from the stage (his bass voice was of inferior quality), devoted himself exclusively to teaching singing, and was highly esteemed by his pupils in Paris. He is the inventor of the laryngoscope, and for this invention was named *Dr. Med. hon. c.* by the Königsberg University. Among his pupils were Jenny Lind

and Jul. Stockhausen. In 1840 he sent to the French Académie a "Mémoire sur la voix humaine," one which contained no discoveries, but which was a clever *résumé* of investigations concerning the functions of the vocal organs; for this he was recognised by the Académie, and later on (1847) was appointed professor of singing at the Conservatoire. In connection with this post he drew up his "Traité complet du chant" (1847, German by Wirth). In 1850 he went to London, where he became teacher of singing at the Royal Academy of Music. His pupil and wife, Eugénie (née Mayer), b. 1818, Paris, for many years on Italian stages, in 1840 at the Opéra Comique, Paris, 1842 at London, lived (separated from her husband) as teacher of singing at Paris, where she died Aug. 12, 1880.

(4) Mariano, b. July 26, 1809, Aviz (Navarra), a noted Spanish composer of sacred music.

Garcin, Jules Auguste, b. July 11, 1830, Bourges, sprung from a family of artists, pupil of the Paris Conservatoire (Clavel and Alard); in 1856 member, 1871 first solo violin and third conductor in the orchestra of the Grand Opéra; in 1881 second conductor of the Concerts du Conservatoire (successor of Altés), and in 1885 first conductor (successor of Deldevez). G. is also a composer (pupil of Bazin, Adam, and Thomas), especially for the violin (a concerto).

Gardano, Antonio (or Gardane, as he signed himself up to 1557), one of the most distinguished of old Italian music printers, who reprinted many works which had appeared elsewhere; and likewise brought out excellent novelties; and, among other things, also pieces of his own composition in the "Motetti del frutto" (1539) and the "Canzoni francese" (1564). A print bearing the date 1537 is probably his first; he died, as it appears, in 1571, for in this year his two sons, Angelo and Alessandro, took his place; they issued publications up to 1575, but then separated. About 1584 Alexander dates from Rome, whilst Angelo printed up to his death (1610) in Venice, and brought his publishing house into high repute. His heirs traded under his name up to 1650.

Garlandia, (1) Johannes de, French theorist of *Cantus mensurabilis* (c. 1210-32), whose treatise has been printed in two versions by Cousse-maker ("Script." I.). There is a dictionary of his which contains valuable explanations concerning ancient instruments. (See the "Documents inédits de l'histoire de France," p. 611.) (2) A writer of the 13th-14th century (Garlandia), of whom a treatise on *Cantus planus* has been printed in the above-named work.

Garnier, François Joseph, celebrated oboist, b. 1759, Lauris (Vaucluse), d. there 1825, a pupil of Sallantin; in 1778 second, in 1786 first oboist at the Grand Opéra, Paris. He published concertos for oboe, concertantes for two oboes, for flute, oboe and bassoon, duets for oboe and violin, also an excellent Method

for oboe (recently republished in German by P. Wiprecht).

Garrett, George Mursell, b. June, 1834, Winchester, pupil of Elvey and Wesley; from 1854-56 organist of Madras Cathedral, in 1857 organist of St. John's College, Cambridge; he took his degrees of Mus.Bac. and Mus.Doc. in 1857 and 1867; in 1875 he became organist at the University (successor of Hopkins), and in 1878 received the degree of M.A. *propter merita*. He is member of the Examination Commission, etc. G. is a gifted composer (cantata, *The Shunammite* [1882], besides many sacred works and organ pieces).

Gärtner, Joseph, Bohemian organ-builder, b. 1796, Tachau, d. May 30, 1863, Prague, where are to be found many organs built by him and his forefathers. He published: "Kurze Belehrung über die innere Einrichtung der Orgeln, etc." (1832).

Gaspar van Werbecke, b. about 1440, Oudenarde (Flanders), master of singing at the court of Sforza, Milan, up to 1490, when he returned to his native town. He was a distinguished contrapuntist whose works have been preserved in various publications of Petrucci; five masses, "Misse Gaspar" à 4 (1509), portions of masses in "Fragmenta missarum" (1509), a mass in "Missæ diversorum" (1508), motets in the fourth book of motets (1505), in the "Motetti trenta tre" (1502), in the second book of motets à 5 (1505), Lamentations in the second book of Lamentations (1506). The Papal library contains masses by G. in manuscript.

Gaspari, Gaetano, b. March 14, 1807, Bologna, d. there March 31, 1881; he became in 1820 a pupil at the Liceo Musicale, and specially of Benedetto Donelli, under whose direction he made such progress that in 1827 he received the first prize for composition, and in 1828 was named honorary master of the Academy. After being eight years maestro di cappella at Cento, he went in 1836 in the same capacity to Imola Cathedral: but, at the wish of his master Donelli, who was growing old, he gave up this post in order to help him in his vocation as teacher. His hopes were frustrated by Donelli's death (1839), and he was compelled to accept a meagre appointment as professor of singing at the Lyceum (1840). Only gradually did he gain ground against the jealous academicians, and procure for himself a settled income. In 1855 he became Conservator of the Lyceum library (one of the richest musical libraries), and in 1857 maestro di cappella at the church of San Petronio. G., in the course of time, became one of the most important musical authorities of Italy. In 1866 he was elected member of the royal deputation for inquiry into the history of Romagna, and it fell to his lot to draw up the report concerning the musicians of Bologna. From that time he gave up his appointment as maestro di cappella, and

composed no more (he wrote a number of sacred compositions dignified in style), but devoted all his leisure moments to historical and bibliographical studies, the result of which was recorded in the "Catalogo della biblioteca de Liceo Musicale di Bologna," the first volume of which was published in 1890 by his successor, Federico Parisini (material of great value). The fruits of G.'s investigations with regard to the musicians of Bologna from the 14th to 17th century were published in the annual reports of the above-named deputation from 1867-79 (also separately).

Gasparini, (1) Francesco (Guasparini), b. March 5, 1668, Camajore, near Lucca, d. April, 1737, Rome, pupil of Corelli and Pasquini at Rome, music teacher at the Ospedale della Pietà at Venice, in 1735 maestro di cappella at the Lateran, in which post, however, on account of his advanced age, he was assisted by a deputy. G. was, in his time, highly esteemed as a composer for the stage and the church; he wrote from 1702-30 for Venice, Rome, and Vienna, about forty operas, an oratorio (*Moses*), many masses, psalms, motets, cantatas, as well as a thorough-bass Method—"L'armonico pratico al cembalo" (1683, 7th ed. 1802)—which was in use in Italy up to the middle of the present century. Benedetto Marcello was one of his pupils.

(2) Michel Angelo, b. Lucca, pupil of Lotti, established a school for singing in Venice, from which sprang, amongst others, Faustina Hasse-Bordonì. He was himself a distinguished singer (altist), and composed many operas for Venice. He died about 1732.

(3) Quirino, maestro di cappella at the Turin court 1749-70, 'cello player and composer (Stabat mater, motets, trios for strings).

Gasparo da Salò, from Salò, Lake Garda, celebrated instrument-maker at Brescia about 1565-1615, who constructed, specially, first-rate viols, bass and double-bass viols (the predecessors of our double-bass); his violins, of which but few still exist, appear to have been less admired. The favourite instrument of the celebrated contrabassist, Dragonetti, was a double-bass viol of G.'s, but the former had it changed into a double-bass. Fétis, in his Dragonetti article, errs in naming G. as teacher of Andreas Amati, who, in fact, flourished between 1546-77.

Gassenhauer (Ger. "street-song"), a term for the popular songs (*Gassenhauerlein*) of the 16th century. At the present day the term implies something trivial, secondary—and, finally, commonplace, not worthy of art.

Gassier, Édouard, excellent stage-singer (baritone), pupil of the Paris Conservatoire; he made his *début* in 1845 at the Opéra Comique, sang for several years in Italy, married in 1848 the Spanish singer, Josefa Fernandez; and from 1849-52 they both achieved triumphs at Madrid, Barcelona, and Seville. They were afterwards both engaged at the Théâtre Italien, Paris

(1854), London, and Moscow. The wife died Oct. 8, 1866, Madrid; G. on Dec. 18, 1871, Havannah.

Gassmann, Florian Leopold, b. May 3, 1729, Brüx (Bohemia), d. Jan. 21, 1774, Vienna; in his twelfth year he ran away from his father, who wished to bring him up as a merchant, and made a pilgrimage as harpist to Bologna, to Padre Martini, who for two years became his teacher. After fulfilling for some time an appointment with Count Leonardi Veneri at Venice, he went to Vienna (1762) as ballet composer and court capellmeister (as Reutter's successor), 1771; still in the same year he founded the "Tonkünstler" Society (now the Haydn Society in aid of the widows and orphans of Viennese musicians). His compositions (nineteen Italian operas, much sacred music, etc.) were once esteemed. His daughters—Maria Anna and Maria Theresia (Rosenbaum), trained by G.'s most distinguished pupil, Salieri—were celebrated in Vienna as opera-singers.

Gassner, Ferdinand Simon, b. Jan. 6, 1798, Vienna, d. Feb. 25, 1851, Darmstadt; he went there at an early age, where his father was painter at the court theatre, and was at first engaged as supernumerary in the court band, became violinist, 1816, afterwards chorus-master at the Mayence National Theatre, 1818 musical director of the Giessen University. He received (1819) the title of doctor and the *facultas legendi* for music, but in 1826 returned to the court band at Darmstadt, and became, later on, teacher of singing and chorus-master at the court theatre. He wrote: "Partiturenkenntnis, ein Leitfaden zum Selbstunterricht, etc." (1838; in French, 1851, "Traité de la partition"); and "Dirigent und Ripienist" (1846). He published, from 1822-35 at Mayence, the "Musikalischer Hausfreund" (Musicians' Calendar); edited, from 1841-45, a newspaper entitled *Zeitschrift für Deutschlands Musikvereine und Dilettanten*; he made additions in 1842 to the supplement of Schilling's "Universalexikon der Tonkunst"; and, finally, himself compiled a "Universalexikon der Tonkunst" (1849). As a composer he was active, and wrote operas, ballets, cantatas, etc.

Gast, Peter. (See KÖSELITZ.)

Gastinel, Léon Gustave Cyprien, b. Aug. 15, 1823, Villers les Pots (Côte d'Or), pupil (for composition) of Halévy. He received in 1846 the *Grand Prix de Rome* for the cantata *Velasquez*, and turned his attention especially to choral and orchestral composition, and produced the following important works: three grand masses (1st, "Messe Romaine," the 3rd with female chorus only), two symphonies, four oratorios (*Le dernier jour*, *Les sept Paroles*, *Saül*, *La fée des eaux*), a Concertante for two violins with orchestra, two overtures, numerous sets of chamber works, the comic operas—*Le Miroir* (one-act, 1854); *L'Opéra aux Fenêtres*

(1857); *Titus et Bérénice* (1860); *Le bûisson vert* (1861); *La kermesse*, *La dame des prés*, *La tulipe bleue*, and *Le roi barde* (the last four have not been produced).

Gastoldi, Giovanni Giacomo, a famous contrapuntist of the second half of the 16th century, b. about 1556, Caravaggio, maestro at Mantua, afterwards at Milan (1592), d. 1622. A large number of his works have come down to us: "Canzone à 5" (1581); three books of canzonets à 4 (1581, 1582, 1588); three books of madrigals à 5 (1588, 1589, 1599); madrigals à 5-9 (1602); four books of canzonets à 3 (1592-96, etc.); masses à 5-8 (1600); masses à 8 (1607); masses à 4 (1611); "Completorium ad usum Romanæ ecclesiæ" (1589); vesper psalms à 4 (1588); psalms à 4 (1590-1601); vespers à 5 (1600-2); vespers à 6 (1607); "Balletti" à 5 (dance pieces, 1591, etc.); "Balletti" à 3 (1593, etc.); "Concerti" à 8 (double chorus, 1598, 1610); "Tricinia" (1600). Single pieces are still to be found in collections of Pierre Phalèse, etc.

Gayates, (1) Guillaume Pierre Antoine, b. Dec. 20, 1774, Paris, d. there Oct., 1846, performer on the guitar and harp. He wrote trios for the guitar, flute, and violin, duets for two guitars, guitar and pianoforte, guitar and violin or flute, for harp and horn, harp and guitar, and guitar solos and harp sonatas; also a "Méthode de guitare," "Nouvelle méthode de guitare," "Petite méthode de guitare," and "Méthode de harpe." His sons are—

(2) Joseph Léon, b. Dec. 25, 1805, Paris, d. there Feb. 1, 1877, likewise an important performer on the harp; he composed many solo pieces, duets and studies for the harp. He was active for several years as musical critic to various Parisian papers, and was also sporting critic to the *Sidèle*.

(3) Félix, b. 1809, Paris, an able pianist and composer of orchestral works; he spent a restless life, made concert tours in America and Australia, and for pecuniary reasons devoted himself especially to the composition of military music.

Gathy, August, b. May 14, 1800, Liège, d. April 8, 1858, Paris; he was at first a bookseller at Hamburg; from 1828-30 pupil of F. Schneider in Dessau, 1830-41 in Hamburg, where he edited a "Musikalisches Konversationsblatt," and published in 1835 a "Musikalisches Konversationslexikon" (2nd ed. 1840; 3rd ed. revised by Reissmann, 1873), a small work, but one of great value. From 1841 he lived again in Paris as teacher of music. He was of a weakly constitution and could not display much activity. G. published small vocal pieces.

Gauche (Fr.), left. *Main gauche*, left hand.

Gauquier, Alard (Dunoyer, named du G., also Latinised Nuceus), b. Lille (hence Insulanus), capellmeister to King Ferdinand I. and Maximilian II., then capellmeister to

the Archduke, subsequently Kaiser Matthias; G. was a famous contrapuntist (Magnificat 4-6 voc. [1547], and "Quatuor missæ 5, 6, et 8 vocum" [1581]).

Gaudentios, "the philosopher," Greek writer on music, probably older than Ptolemy (2nd century A.D.). His "Introductio harmonica" ("Ἀρμονική εἰσαγωγή"), based on Aristoxenos, was published with Latin translation in the "Antiquæ musicæ auctores septum" (1662).

Gaultier, (1) Jacques (Gautier), named Sieur de Neûe, le vieux ou l'ancien (G. sen.), b. about 1600, Lyons; from 1617-47 royal lutenist in London; d. about 1670, Paris, whither he went in 1647. He was a performer on the lute.

(2) Denis (G. le jeune ou l'illustre), b. between 1600 and 1610, Marseilles, cousin of the former, d., not after 1664, Paris, famous lutenist, of whom are preserved two printed collections of pieces for the lute ("Pièces de luth," 1660, and "Livre de tablature," the latter of which was published by his widow and Jacques Gaultier [1]), also a work in manuscript ("Codex Hamilton"). Among the pupils of Jacques and Denis G. were: Monton, Du Faux, Gallot, Du But. For various persons named Gaultier in the 17th century, cf. the monograph of Oskar Fleischer ("Vierteljahrsschrift f. Mus.-Wiss.," 1886, 1st and 2nd books).

(3) Pierre, native of Orleans, likewise a composer for the lute, but probably not related to either of the above. He published (1638) suites for the lute, but of little importance.

(4) Ennémond, son of Jacques, b., according to Fétis, 1635, Vienne (Dauphiné); in 1669 royal chamber lutenist at Paris, published two books of pieces for lute in tablature. He died before 1680.

(5) Pierre, b. 1642, Cioutat (Provence), and lost his life by shipwreck in the harbour of Cette in 1697. He bought from Lully, in 1685, the patent of an opera enterprise for Marseilles, and started in 1687 with the production of his opera, *Le Triomphe de la paix*.

(6) Abbé Aloysius Édouard Camille, b. about 1755 in Italy, d. Sept. 19, 1818, Paris; he compiled a new method for the instruction of the elements of music, which he described as "Éléments de musique propres à faciliter aux enfants la connaissance des notes, des mesures et des tons, au moyen de la méthode des jeux instructifs" (1789).

Gauthier, Gabriel, b. 1808 in the department of Saône-et-Loire, became blind when he was a year old; in 1818 he was pupil, and afterwards teacher, at the Institution for the Blind at Paris, and also organist of St. Étienne du Mont. He published: "Répertoire des maîtres de chapelle" (1842-45, five vols.); "Considérations sur la question de la réforme du plainchant et sur l'emploi de la musique ordinaire

dans les églises" (1843); and "Le mécanisme de la composition instrumentale" (1845).

Gautier, (1) Jean François Eugène, b. Feb. 27, 1822, Vaugirard, near Paris, d. April 3, 1878, Paris, pupil of Habeneck (violin) and Halévy (composition) at the Conservatoire; in 1848 second conductor at the Théâtre National, subsequently, at the Théâtre Lyrique; in 1864 he became professor of harmony at the Conservatoire, which post he exchanged in 1872 for that of professor of history; he was musical critic of various Parisian papers, from 1874 of the *Journal Officiel*, and for several years maître de chapelle at St Eugène. He composed a number (fourteen) of comic operas, mostly of one act, which were produced at the Théâtre Lyrique and the Opéra Comique, besides an oratorio (*La Mort de Jésus*), an "Ave Maria," a cantata (*Le 15 Août*), and prepared *Don Juan*, *Figaro*, and *Freischütz* for the Théâtre Lyrique.

(2) Théophile, b. Aug. 31, 1811, Tarbes, d. Oct. 23, 1872, Paris, a noteworthy writer, author of the novel "Mademoiselle de Maupin"; for a long time he was editor of the dramatic feuilleton of the *Presse* and of the *Moniteur Universelle*: He published: "Histoire de l'art dramatique en France depuis vingt-cinq ans" (1859, six small vols.). These, and the works which he also left—"Histoire du romantisme" and "Portraits contemporains"—contain interesting details concerning singers, composers, etc.

Gaveaux, Pierre, b. Aug., 1761, Béziers (Hérault), d. Feb. 5, 1825, Paris, a tenor singer at the collegiate church of St. Severin, Bordeaux, where he was pupil for composition of Franz Beck, he then became opera-singer at Bordeaux, Montpellier, and from 1789, at the Opéra Comique, Paris (Théâtre de Monsieur, Théâtre Feydeau). G. composed a large number (thirty-three) of operas, mostly for the Théâtre Feydeau (among which, *Léonore, ou l'amour conjugal*, identical in subject with Beethoven's *Fidelio*). In 1812 he lost his reason for a time, and from 1819 became an incurable lunatic.

Gavinies, Pierre, b. May 26, 1726, Bordeaux, from which city his father (violin-maker) afterwards went to Paris, d. there Sept. 9, 1800; one of the most important of French violinists of the last century, whom Viotti distinguished by the title "the French Tartini." He was, for the most part, self-taught. In 1741 he made his *début* at a Concert Spirituel, and created a great impression by his expressive and noble style of playing. From 1796 until his death he was professor of the violin at the Conservatoire. G. composed: "Les 24 matinées" (études in all keys), six violin concertos, and three violin sonatas; the heaped-up difficulties, some of them doing violence to the nature of the instrument, cause one to entertain a high opinion of his powers as a virtuoso. An opera (*Le pré-tendu*) was produced in 1760. (Cf. Fayolle,

"Notices sur Corelli, Tartini, G. et Viotti" [1810].)

Gavotte, an old French dance in allabreve time ($\frac{3}{4}$), with an up-beat of a minim or two crotchets, and two-bar phrasing. It always closes on an accented beat, is of moderately rapid movement, and has no notes of smaller value than quavers. The G. is one of the usual movements of a Suite (q.v.), and, for the most part, follows the Sarabande. A Musette (q.v.) generally serves as a trio, after which the G. is repeated.

Gastambide, Joaquin, b. Feb. 7, 1822, Tudela (Navarra), d. March 18, 1870, Madrid, pupil of the Conservatorio there, conductor of the "Pensions" concerts at the Conservatorio, one of the original founders of the Concert Society, and honorary professor at the Conservatorio. G. composed a large number (forty) of Zarzuelas (Spanish operettas), which made him very popular and brought him distinctions of all kinds. A younger relation, Xavier G., is also a composer of operettas.

Gazzaniga, Giuseppe, b. Oct., 1743, Verona, d. at the beginning of 1819, Crema, pupil of Porpora and Piccini; he was a friend of Sacchini, who helped him to produce his first opera (*Il finto cieco*) at Vienna (1770). He wrote a large number (thirty-three) of operas for Vienna, Naples, Venice, Bergamo, Ferrara, Dresden, among which were: *Il convitato di pietra* (Bergamo, 1788) and *Don Giovanni Tenorio* (Lucca, 1792). G. became, in 1791, maestro of Cremona Cathedral, and from that time wrote nothing but sacred music (Stabat Mater, Te Deum), some cantatas, etc.

Gebauer, (1) Michel Joseph, b. 1763, La Fère (Aisne), distinguished oboist, violinist, and violist; but he was forced to give up violin-playing, as he lost the use of the little finger of the left hand. In 1791 he was oboist in the Garde Nationale, from 1794 to the reorganisation, in 1802 professor at the Conservatoire, then band-master of the Garde de Consuls, oboist in the royal band, but succumbed Dec., 1812, to the hardships of the Russian campaign. He wrote many duets for two violins, and for violin and viola, for two flutes, for flute and horn, flute and bassoon, etc.; quartets for flute, clarinet, horn, and bassoon; over two hundred military marches, and many potpourris, etc. The three following were his brothers—

(2) François René, b. 1773, Versailles, d. July, 1845; from 1796 to 1802 he was professor of the bassoon at the Conservatoire, and again from 1825; 1801–26 bassoon-player at the Grand Opéra; he wrote also many sonatas, études, duets (108), trios, quartets, quintets, *Symphonies concertantes*, etc., for wind—especially wood-wind instruments—military marches, potpourris, overtures, and a bassoon Method.

(3) Étienne François, b. 1777, Versailles, from 1801–22 flautist at the Opéra Comique,

d. 1823. He wrote flute duets, violin duets, sonatas for flute and bass, solos for flute and clarinet, and exercises for flute.

(4) Pierre Paul, b. 1775, Versailles, died young, and published only twenty horn duets.

(5) Franz Xaver, not related to the former, b. 1784, Eckersdorf, near Glatz, d. Dec. 13, 1822, Vienna; in 1804 organist at Frankenstein, in 1810 teacher of music at Vienna, in 1816 choir-master of St. Augustine Church; a most active member of the "Gesellschaft der Musikfreunde," and the founder (1819) and first conductor of the Concerts Spirituels. G. published a few *Lieder* and part-songs. He was on intimate terms with Beethoven.

Gebel, (1) Georg (father), b. 1685, Breslau. He was apprenticed to a tailor, but ran away from his master and became a musician; in 1709 organist at Brieg, in 1713 at Breslau, where he died in 1750. He made attempts to improve the keyboard (pedal clavier, keyboard with quarter-tones), and composed clavier pieces, canons (up to thirty parts), psalms, masses, cantatas, a Passion oratorio, twenty-four concertos, figured chorales, and organ preludes, all which works remained in manuscript.

(2) Georg (son), b. Oct. 25, 1709, Brieg, d. Sept. 24, 1753, Rudolstadt, pupil of his father; in 1729 second organist at St. Maria Magdalena. He was distinguished by the title of capellmeister to the Duke of Öls, became in 1735 member of Count Brühl's band at Dresden, where he learned to play the pantaleon from Hebenstreit, the inventor of that instrument, and in 1747 became leader and conductor to Prince Rudolstadt. His productiveness was very great. At Breslau he wrote for the Duke of Öls two sets of cantatas for the whole year, a mass, many chamber pieces, a symphony, trios, duets, concertos for flute, lute, gamba, clavier, violin, etc.; but in Rudolstadt, in six years, over a hundred orchestral symphonies, partitas, concertos, two Christmas cantatas, complete set of cantatas for several years, two Passions, twelve operas, and other compositions.

(3) Georg Sigismund, younger brother of the former, organist of the Elizabeth Church, Breslau, d. 1775; he composed fugues and preludes for organ.

(4) Franz Xavier, b. 1787, Fürstenau, near Breslau, d. 1843, Moscow, a pupil of Abbé Vogler and Albrechtsberger, in 1810 capellmeister at the Leopoldstadt Theatre, Vienna, then theatre capellmeister at Pesth and Lemberg; he lived from 1817 as teacher of music at Moscow. He composed several operas, many pf. pieces, a mass, four symphonies, several overtures, stringed quartets and quintets, etc.

Gebhard, Martin Anton, b. 1770, Bavaria, monk at Benediktbeurn; after the suppression of the order, he became priest at Steinsdorf, near Augsburg, where he was still living in 1831. He

wrote two philosophical works: "Versuch zur Begründung einer Wissenschaft, Chronometrie genannt" (1808), and "Harmonie," an exposition, in three books, of this idea, and its application to mankind generally (1817). The ideas of G. are brilliant, but he made use of unprofitable symbolism.

Gebhardi, Ludwig Ernst, b. 1787, Nottleben (Thuringia), d. Sept. 4, 1862, as organist and teacher of music at the seminary at Erfurt. He published school songs, organ pieces, a "Choralbuch," an organ Method, and a Method of thorough-bass (1828-35, four vols., several times reprinted).

Gebrochene Akkorde (Ger.), broken chords.

Gedackt (Ger., "covered" or "stopped"), general term for the covered lip-pipe stops of the organ (Fr. *feux bouchés*). The G. of 32 ft. is generally called *Untersatz*, Majorbass, Grosssubbass, Infrabass, Subkontrabass, Lat. *Pileata maxima*, Fr. *sous-bourdon*, Eng. *Great bourdon*, Sp. *Tapada de 52*; the 16-ft. G., also *Grobgedackt*, *Grossgedackt*, *Bourdon*, *Bordun*, *Perduna*, *Subbass*, double-stopped diapason, Lat. *Pileata magna*, Sp. *Tapada de 26*; the 8-ft. G., *Mittelgedackt*, Fr. *grosse flûte*, Eng. stopped diapason, unison covered, Sp. *Tapada de 13*, Lat. *Pileata major*; the 4-ft. G. *Kleingedackt*, *Pileata minor*, flûte, etc. Still smaller covered stops are to be found only in old organs (Bauernflöte, Feldflöte à 2' and 1'). Also the *Doppelflöte* (Duißflöte) and *Quintatön* (Quintadena) are *Gedackte*. The covered stops give (approximately) a note about an octave lower than open flutes of equal length, and thus, from motives of economy, they are much used for low registers. Their tone is somewhat dull, and altogether inferior to that of the open diapason. (Cf. WIND-INSTRUMENTS.)

Gedämpft (Ger.), muted, muffled.

Gedehnt (Ger.), distended, sustained, drawn out.

Gedicht (Ger.), a poem.

Gegenharmonie (Ger.), countersubject; whatever is opposed to, or accompanies, the subject and answer of a fugue.

Gegensatz (Ger.), countersubject.

Gehalten (Ger.), sustained. *Gut gehalten*, well sustained.

Gehring, Franz, b. 1838, d. Jan. 4, 1884, Penzing, near Vienna, contributor to Grove's "Dictionary of Music," author of Mozart's biography for Hueffer's "Great Musicians"; the lecturer on mathematics at the Vienna University.

Geige (Ger.). (See STRINGED-INSTRUMENTS, VIOLIN.)

Geigenklavicimbal. (See BOGENFLÜGEL.)

Geijer, Erik Gustaf, b. Jan. 12, 1783, Ransätter (Wermland), d. April 23, 1847, as professor of history at Upsala University; he

composed and edited tasteful songs of Swedish national colour, published in 1824, with Lindblad, a collection of modern Swedish songs, and was chief editor of the musical part of the old Swedish Popular Songs ("Svenska Folkvisor," 1814-16, three vols.; 2nd ed. 1846), which he published jointly with Afzelius.

Geisler, (1) Johann Gottfried, lived at Zittau, and died there Feb. 13, 1827. He was the author of "Beschreibung und Geschichte der neuesten und vorzüglichsten Instrumente und Kunstwerke für Liebhaber und Künstler" (1792-1800, twelve parts; in which, among other things, some information was given about the *Bogenklavier*).

(2) Paul, gifted composer, b. Aug. 10, 1856, Stolp (Pomerania), pupil of his grandfather (musical director at Marienburg), and, for some time, of Konstantin Decker, 1881-82, chorus-master at the Leipzig Stadttheater, afterwards with Angelo Neumann's Wagner company. From 1883 to 1885 he was capellmeister at Bremen (under Anton Seidl), and since then has lived mostly in Leipzig. G. has composed four operas, *Ingeborg* (libretto based on Peter Lohmann's "Fritzhof"), *Hertha*, *Die Ritter von Marienburg*, and *Gestrandet* songs and pf. pieces (monologues and episodes). His symphonic poem, "Der Rattenfänger von Hameln," was produced in 1880 at the musical festival of the "Allgemeiner deutscher Musikverein" at Magdeburg (the score is published). He has written besides the symphonic poems "Till Eulenspiegel," "Mira," "Maria Magdalena," "Heinrich von Ofterdingen," "Eckehard," "Beowulf," "Der Hidalgo," "Walpurgisnacht," "Am Meere," "Der wilde Jäger," "Der neue Tannhäuser," and the "Cyklen" for soli, chorus, and orchestra, "Sansara" and "Golgatha." In spite of his great productiveness, G. has not, hitherto, won favour and a firm position among musicians.

Geist (Ger.), spirit, soul, mind, genius.

Geisterharfe (Ger.). (See ÆOLIAN HARP.)

Geistlich (Ger.), spiritual, sacred. *Geistliche Lieder*, spiritual or sacred songs; hymns.

Gelassen (Ger.), calm, placid.

Geläufig (Ger.), fluent, voluble.

Geläufigkeit (Ger.), fluency, volubility, ease.

Gelinek, (1) Hermann Anton, named Cervetti, b. Aug. 8, 1709, Horzenowecs (Bohemia), d. Dec. 5, 1779, Milan. He was a Premonstratensian monk at Seelau, but escaped from the cloister and made a name as violinist; in order not to be discovered, he adopted, when in Italy, the name of Cervetti. He afterwards returned to his monastery, but only to escape for the second time. Violin concertos and sonatas of his composition appeared in print; pieces for organ and sacred music remained in manuscript.

(2) Joseph, Abbé, b. Dec. 3, 1758, Selcz (Bohemia), d. April 13, 1825, Vienna, a composer of empty fantasias and of variations on familiar themes, much in vogue between 1800 and 1810; compositions were not only fabricated by himself in great number, but publishers ordered many others to be written under his name. G. was on friendly terms with Mozart, who recommended him as private tutor to Prince Kinsky. G. wrote, besides, a quantity of chamber music (trios, violin sonatas, pianoforte sonatas), which is, however, only on a level with his variations.

Geltung (Ger.), value—for instance, of a note or a rest.

Gemächlich (Ger.), slow, gentle, comfortable, commodious.

Gemässigt (Ger.), moderate.

Geminiani, Francesco, b. 1680, Lucca, d. Dec. 17, 1762, Dublin. He was a distinguished violin virtuoso, composer, and writer on music, and pupil of Lunati ("il Gobbo") and Corelli. He came to London in 1714, where he gained a high position as teacher, but was seldom heard at public concerts. He remained in England, only making occasional flying visits to Paris on the occasions of new works of his being published; it is, however, stated that he lived in Paris from 1748 to 1755. In 1761 he visited his friend and pupil Dubourg, conductor of the Viceroy's band at Dublin, and from that journey he never returned. To G., together with Veracini, belongs the merit of having raised the standard of violin-playing in England. His most valuable work is his "Art of Playing the Violin" (1740; 2nd edition as "The Entire and Complete Tutor for the Violin"; also in French and German), the oldest of all violin methods (cf. MOZART, LEOP.). His violin compositions also take a high rank: xii. solos, Op. 1 (1716); twelve solos (Op. 4); six concertos, Op. 6; xii. sonatas, Op. 11; also twelve concertos à 7 (Op. 2-3; in parts 1732, in score, 1755); six concertos à 8; twelve trios. A set of six other trios and 'cello solos are transcriptions from Op. 1. Of less importance are his "Lessons for the Harpsichord," his Guitar Method, also his theoretical works, "Guida Harmonica" (1742, in English; but also in French and Dutch); "Supplement to the Guida Harmonica," "The Art of Accompaniement" (1755, Method of Thorough-bass); "Rules for Playing in Taste" (1739); "Treatise on Good Taste" (1747); "Treatise on Memory"; "The Harmonical Miscellany" (1755, lessons). His Sonatas I., II., and VIII., and also selected movements from others, have been arranged for violin and pianoforte by G. Jensen, and are published in Augener's Edition, which contains also a selection of sonata movements, an allegro in A and giga in A for piano solo.

Gemshorn (Ger.), "chamois horn," the name of a pleasing organ stop, often of 8-ft. pitch, sometimes of 4 or 2 ft., and in the pedal organ of 16 ft.

Gemüth (Ger.), mind, soul, heart.

Genast, Eduard Franz, singer and actor, b. July 15, 1797, Weimar, d. Aug. 4, 1866, Wiesbaden, son of the actor Anton G., made his *début* in 1814 at Weimar as Osmin in Mozart's *Entführung*; in 1828 he was theatre director at Magdeburg, and was engaged in 1829 for life at the Court Theatre, Weimar. When he was young he was as good a singer (baritone) as actor, but afterwards only appeared as an actor. G. composed many songs, and two operas, *Die Sonnenmänner* and *Die Verwäter auf den Alpen*; he also published his *mémoires*, "Aus dem Tagebuch eines alten Schauspielers" (1862-66, four vols.).

Genée, Franz Fr. Richard, b. Feb. 7, 1823 (not 1824), Danzig, son of the bass singer, Friedrich G. (b. 1795, d. 1856), who was for a long time director of the Danzig Theatre. G. attended the Gymnasium at Berlin (Graues Kloster) and at Danzig, studied first medicine, but took up music, and studied composition under Ad. Stahlknecht at Berlin. From 1848-67 he was theatre capellmeister at Reval, Riga, Cologne, Aix-la-Chapelle, Düsseldorf, Danzig, Mayence, Schwerin, Prague, and from 1868, capellmeister at the theatre An-der-Wien; he now lives at his villa at Pressbaum, near Vienna, entirely engaged in composition and literary work. G. is known as a composer of comic operas and operettas, for some of which he himself wrote the libretti (many, jointly with F. Zell), and he also prepared libretti for J. Strauss, Suppé, and Millöcker. His best-known operas are, *Der Geiger aus Tirol* (1857), *Der Musikfeind*, *Die Generalprobe*, *Rosita*, *Der schwarze Prinz*, *Am Runenstein* (with Fr. von Flotow, 1868), *Der Seekadett* (1876), *Nanon*, *Im Wunderlande der Pyramiden*, *Die letzten Mohikaner*, *Nisida*, *Rosina*, *Zwillinge*, *Die Piraten*, *Die Dreizehn* (1887). G.'s talent as a humorist is also shown in numerous songs for male chorus, pf. songs, duets, etc.

Genera (Lat.), the plural of *genus*, kind. The ancient Greeks distinguished three musical G., the diatonic, chromatic, and enharmonic.

Generalbass is a species of chord writing which arose in Italy towards the end of the 16th century, and soon came into general use; it consists of figures written above or below the notes of a bass part. This had formerly the same meaning which the pianoforte score now has; in order that the accompanying cembalist or organist might not have the trouble of seeking out from the score of an elaborate vocal composition the harmonies required to support

the chorus at rehearsal, or at performance (scores similar to those of the present day were not then in use. Cf. SCORE and TABLATURE), figures, reckoned from the bass note and answering to the degrees (according to the signature of the key) on which the required notes would be found, were written over the lowest part, and, at a later period, on a special bass part (Basso continuo) accompanying the other parts from beginning to end. A 3 indicated the third note (interval of the third) from the bass note, a 6 the sixth (sixth); if a note was to be taken different from that indicated by the signature, a chromatic sign had to be placed near the figure. Many of the abbreviations now used in generalbass figuring, and mentioned below, were invented in old times. Playing from figured bass was an art which required a thorough knowledge of musical composition, for the chords were not taken literally, as indicated by the figures; the third was not a real third, but, according to circumstances, one or two octaves higher; the figures only indicated the notes, but not the octave position. The chords were connected according to the rules for part-writing; but a skilful player understood how to ornament his part with additional runs, shakes, appoggiaturas, etc. The writing of figured bass in composition is no longer in use; neither, consequently, is playing from the same practised. The figured basses in the works of the old masters have, for the most part, been reduced by some skilful hand (R. Franz and others) to a good organ or pianoforte accompaniment, and G. only exists now as a means in common use for teaching harmony. The exercises in our harmony books are generally given with figured bass, and the following signs are used. The absence of any sign indicates third or fifth, according to the signature, *i.e.* the triad (q.v.); a chromatic sign (\sharp \flat) above a note changes the third of the triad. If the fifth is to be changed, the chromatic sign must be placed before the figure 5; the raising of the 5th a semitone is, however, often indicated by a stroke through the 5 ($\bar{5}$). A 3 or 5 written down without any chromatic sign before it indicates that the 3rd or 5th (also 8ve) is to be in the highest part. But in marking resolutions of suspensions—for example, 4 3, 6 5, 9 8—the figure does not specially indicate the highest part; in such cases the 10th, instead of the 3rd, can be taken, as for example, when the 7th and 9th proceed together to the 8ve and 10th. A 6 indicates 3rd and 6th, the so-called *chord of six-three*; a chromatic sign under the 6 relates to the third; and a stroke through the 6 signifies the raising of it a semitone ($\bar{6}$), though the raising, and likewise lowering, can be indicated equally well by means of a chromatic sign before the 6. $\frac{6}{4}$ indicates 4th and 6th, the *chord of six-four*; the raising of the 4th or 6th can be effected by means of the stroke, or, like that of lowering, by means of a chromatic sign; for

example, after each of the following signatures the chord of c major is to be played—



A 7 indicates 3rd, 5th, and 7th, *i.e.* the *chord of the 7th*, according to the signature. Chords of various meaning can be indicated by the simple figure seven—



(1) is the *G major* chord with minor 7th; (2) the *D minor* chord with minor under-7th; (3) the *C major* chord with added major 6th; (4) the *C major* chord with major 7th; (5) a chord of diminished 7th; (6) the *E major* chord with added minor 6th. The figuring shows nothing of the widely differing meaning of these chords, just as little as the above signs of the most varied kind placed together showed that they all referred to the chord of *C major*. The changes of 3rd and 5th in the chords of the 7th are indicated in the same way as in the triads; for example (chord of the 7th, *g, b, d, f*):—



$\frac{6}{5}$, likewise $\frac{6}{4}$, indicates 3rd, 5th, and 6th from the bass note, *i.e.* the first inversion of the chord of the 7th, named, from the figuring, chord of six-five—the signs indicating change will be clear after explanations given above; $\frac{4}{2}$, or $\frac{6}{2}$, indicates the second inversion of the chord of 7th, the *chord of four-three*; 2, likewise $\frac{6}{2}$, indicates the 2nd, 4th, and 6th, the *chord of six-four-two*, or simply *chord of two*; the third inversion of the chord of the 7th. In generalbass no other figure-signs of abbreviation are used; on the contrary, every other figure refers to the note indicated by it; for example, $\frac{3}{4}$, 4th and 5th without 3rd; $\frac{9}{7}$ indicates the 9th added to the chord of the 7th (*chord of the 9th*), and so on. Horizontal lines over bass notes indicate the retention of the previous harmony, or, if the bass note is repeated, a repetition of the same harmony. A nought (0) indicates no upper parts (*Tasto solo*). The oldest explanations of generalbass signs are to be found in Cavalieri (1600), Viadana (1603), Agazzari (1606), Michael Prætorius (1619), and others; of more recent methods of general or thorough bass may be mentioned those of Heinichen (1711), Mattheson (1751), Ph. E. Bach (1752), Marpurg (1755), Kirnberger (1781), Türk (1781), Choron (1801), Fr. Schneider (1820), Fétis (1824), Dehn (1840),

E. F. Richter (1860), Macfarren (1860), S. Jadassohn (1883), Prout (1889). The exclusive use of the thorough-bass figuring would lead a harmony pupil never to attempt, and consequently never to learn, how to write a good bass part; and so to remedy this fault, quite another kind of chord designation was introduced by Gottfr. Weber (q.v.), improved by E. F. Richter, and further developed by the compiler of this Dictionary. (Cf. KLANGSCHLÜSSEL.)

Generali, Pietro, opera composer, b. Oct. 4, 1783, Masserano (Piedmont), d. Nov. 3, 1832, near Novara; he went at an early age to Rome with his father, who changed his real name, Mercandetti. G. produced his first opera, *Gli amanti ridicoli*, at Rome already in 1800, and afterwards wrote a stately series (fifty-two) of operas for Rome, Venice, Milan, Naples, Bologna, Turin, Florence, Lisbon, etc., of which one, *I Bacchanali di Roma* (Venice, 1815), was specially successful. The dazzling lustre, however, of Rossini soon threw him into the shade. In 1817 he went as theatre maestro to Barcelona, where he produced his works which had met with the greatest success, and prepared others more in the style of Rossini. In 1821 he reappeared in Italy, but was unable again to obtain favour. He died as maestro of Novara Cathedral. According to Fétis, Rossini is said to have borrowed certain harmonic progressions and modulations from him. At the commencement and close of his career as a composer G. also wrote many sacred works (an oratorio, *Il voto di Jefe*, masses, psalms, etc.). An irregular course of life prevented him from doing serious work.

Generalpause (Ger.) is a term used in works for several instruments, especially in orchestral works, for a cessation of all the instruments. The name, however, is usually given only to long rests (of, at least, one bar), especially to such as break the flow of a composition in a sudden and striking manner. If a fermata is placed over a G., it does not (according to Leop. Mozart) lengthen the value unconditionally, but renders its duration indefinite, or even shortens it considerably. The rest then loses its rhythmical value—is not counted—but, while it lasts, the feeling of time-beats is, as it were, suspended.

Generalprobe (Ger.), a general, or principal, rehearsal.

Générateur (Fr.), **Generator**, fundamental note, root.

Genere (Ital.), genus, kind.

Generoso (Ital.), generous, noble, magnanimous.

Genet, Eleazar. (See CARPENTRAS.)

Gengenbach, Nicolaus, cantor at Zeitz, b. Kolditz (Saxony). He wrote "Musica nova,

neue Singekunst, sowohl nach der alten Solmisation als auch neuen Bobisation oder Bebisation" (1626).

Genial (Ger.), pertaining to genius, clever, ingenious, spirited.

Genre (Fr.), genus, kind, sort, style.

Genss, Hermann, b. Jan. 6, 1856, Tilsit, studied under L. Köhler, Alb. Hahn, and the wife of the latter; a talented pianist, who after attending the Gymnasium received instruction from Kiel, Grell, and Taubert at the Royal School of Music, Berlin. In 1877 he settled in Lübeck as teacher of music, but in 1880 moved to Hamburg. In 1890 he became teacher of the pianoforte and theory at the Conservatorium at Sondershausen, in 1891 director of the Schumacher Conservatorium, Mayence, and in 1893 one of the directors of the Scharwenka-Klindworth Conservatorium, Berlin. In 1892 G. was named honorary member of the Philosophical Academy at Bologna. G. is a diligent composer (chamber music, orchestral and vocal works).

Gentil, m., **Gentille**, f. (Fr.), **Gentile** (Ital.), pretty, tender, delicate.

Gentillement (Fr.), **Gentilmente** (Ital.), prettily, tenderly, delicately.

Genus diatonicum, chromaticum, enharmonicum, the three genera of the ancients. (See GREEK MUSIC—V., and the articles CHROMA, DIATONIC, ENHARMONICS.)

Gerade Bewegung (Ger.), similar motion.

Gerade Taktart (Ger.), binary time.

Gerard, Henri Philippe, b. 1763, Liège, d. 1848, Versailles; he studied under Grégorje Ballabene at the Liège College at Rome; was in 1788 teacher of singing at Paris, in 1795 professor of singing at the newly established Conservatoire, which post he held for over thirty years. He published: "Méthode de chant" (two parts), "Considérations sur la musique en général, et particulièrement sur tout ce qui a rapport à la vocale, etc." (1819), and "Traité méthodique d'harmonie" (1833, based on Rameau).

Gerber, (1) Heinrich Nikolaus, b. Sept. 6, 1702, Wenigen-Ehrich, near Sondershausen, d. Aug. 6, 1775, Sondershausen; from 1724–27 he studied law in Leipzig, and was a pupil there for music of J. S. Bach; in 1728 organist at Heringen, and, from 1731, organist to the court at Sondershausen. He composed numerous clavier works (concertos, suites, minuets) and organ works (trios, figured chorales, preludes and fugues, concertos, inventions), which, however, remained in manuscript. He also busied himself with improvements for the organ, and constructed a "Strohfiel" with keyboard. His son was the famous lexicographer.

(2) Ernst Ludwig, son of the former, b. Sept. 29, 1746, Sondershausen, d. there June 30,

1819; he was first trained by his father, and then went for some time to Leipzig to study jurisprudence, but in the musical atmosphere of this city his taste for music only grew stronger. As an able 'cellist he was frequently engaged both in private and in public. The uncertain health of his father caused G. to return to Sondershausen as his representative, and in 1775 he became his successor; he died after forty-three years of active service. His pecuniary means were limited, and he was unable to make great journeys for the dictionary work on which he had for a long time been engaged; and, as a matter of fact, he had to rely upon the resources of his own library, and on the collections of music and works which his publisher, Breitkopf, placed at his disposal. Thus arose, under circumstances of exceeding great difficulty, and in a small town lying far from intercourse with the world, his "Historisch-biographisches Lexikon der Tonkünstler" (1791 and 1792, two vols.), which was intended to be nothing more than a continuation of the biographical section of Walther's dictionary, and which can only lay any claim to completeness in connection with that work. The book was evolved from short biographical notices for a collection of portraits of musicians which gradually grew to dimensions of immense size; and therefore, in a special supplement to his dictionary, G. gave a catalogue of the pictures, wood-cuts, engravings, silhouettes, paintings, medals, busts, statues, with which he was acquainted. Another supplement contains descriptions of famous organs, of which sketches or drawings exist, as well as a catalogue of the most important modern inventions connected with the construction of instruments, with references to the biographies. As soon as G., by this (now so-called "old") dictionary of musicians, had drawn towards himself the attention of the world, an ever-increasing wealth of material flowed in on him for additions, or for a second edition. Forkel's "Litteratur" (1792) supplied him with a mass of additional information. So, instead of a new edition, he published a supplementary work, one, however, considerably more extensive than the one which required completing, viz., his "Neues historisch-biographisches Lexikon der Tonkünstler" (1812-14, four vols.); to this also is added a catalogue of pictures and a record of instruments. G.'s dictionaries are highly valued even to-day, as they have been only unsatisfactorily reproduced by modern works of the kind. Even the Mendel-Reissmann "Musikalisches Konversationslexikon" keeps bibliographical interest in the background in favour of biographical; and, besides, is far too unequally balanced for it to be considered a substitute for those older books. In this respect there is no German work of equal value with Fétis's "Biographie universelle." Besides the two dictionaries, the following have still to be mentioned: some articles in the

Allgemeine Musikalische Zeitung (years 2-9), in the *Litterarischer Anzeiger* (1797), and the *Deutsche Jahrbücher* (1794). As a composer G. only attempted pieces for clavier and organ, and music for wind band. He sold his extensive library to the "Gesellschaft der Musikfreunde" at Vienna for two hundred louis d'or, reserving to himself the use of it up to his death, and, generously, making additions to it.

Gerbert (von Hornau), Martin, Prince-Abbot of St. Blaise, b. Aug. 11, 1720, Horb on the Neckar, d. May 13, 1793, St. Blaise, where, in 1736, he entered the Benedictine monastery, and from 1764 was Prince-Abbot. As he was then entrusted with the management of the rich library, he devoted himself to the history of the church, but especially to the study of the history of music. The main object of his researches was the history of church song in the Middle Ages. In 1760 he undertook a long journey, for the purpose of study, through Germany, France, and Italy, and made special search in the monastery libraries, and returned with ample spoil of copies of treatises on music of the Middle Ages. At Bologna he entered into friendly relations with Padre Martini, and both learned historians exchanged their rich experiences. The first fruit of his studies was an account of his tours: "Iter Allemannicum, accedit Italicum et Gallicum" (1765, 2nd ed. 1773; German by Köhler, 1767). In 1774 he brought out his most celebrated work, "De cantu et musica sacra, a prima ecclesiæ ætate usque ad præsens tempus" (two vols.), and in 1784 "Scriptores ecclesiastici de musica sacra potissimum" (three vols.). The appearance of the latter work caused an extraordinary sensation, and was of the highest value for the study of the history of music during the Middle Ages; for it enabled those, who were unable to make use of great libraries and to undertake journeys, to study in a convenient manner many works of ancient writers. The collection contains treatises of—Isidorus Hispalensis, Flaccus Alcuin, Aurelianus Romensis, Remi of Auxerre, Notker, Hucbald, Regino of Prüm, Odo of Clugny, Adelboldus, Bernelinus, Guido di Arezzo, Berno of Reichenau, Hermannus Contractus, Wilhelm von Hirschau, Theogerus of Metz, Aribo Scholasticus, Johannes Cotto, Bernhard of Clairvaux, Gerlandus, Eberhard of Freisingen, Engelbert of Admont, Ægidius of Zamora, Franco of Cologne, Elias Salomonis, Marchettus of Padua, John Muris, Arnulf of St. Gilles, Keck of Giengen, Adam of Fulda, likewise many small anonymous treatises, especially concerning the scale of organ-pipes. (Cf. the names quoted above.) G. did not clear the treatises from clerical errors, but gave them as he found them, adding thereby to the value of the edition. E. de Coussemaker (q.v.) has recently prepared a magnificent continuation of this valuable publication.

Gerlach, (1) Dietrich, celebrated music-printer at Nuremberg, was in partnership with Ulrich Neuber from 1566-71, carried on the business alone until his death in 1575, when it was continued by his widow up to 1592. A catalogue of his publications appeared at Frankfurt, 1609.

(2) Theodor, b. June 25, 1861, Dresden, pupil of Wüllner, composer of songs, chamber-music, etc. He was theatre capellmeister at Sondershausen, Posen, etc., and now lives at Dresden.

Gerle, (1) Konrad, a lute-maker at Nürnberg, already famous in 1469; d. Dec. 4, 1521.

(2) Hans, probably son of the former, was already famous in 1523 as a maker of violins and lutes, and also as a performer on the latter instrument, d. 1570, at an advanced age (a portrait of him taken in 1532 has been preserved). He was the author of tablature works of great historic value: "Lautenpartien in der Tabulatur" (1530); "Musica Teusch auf die Instrument der grossen und kleynen Geygen auch Lautten" (1532, contains a guide to violin-playing; 2nd ed. as "Musica und Tabulatur auff die Instrument, etc." 1546, "gemert mit 9 teutschen und 38 welschen, auch frantzösischen Liedern unnd 2 Mudeten"); likewise "Musica Teusch ander Teil" (1533, only discovered in 1886), and "Ein neues sehr künstliches Lautenbuch, darinnen etliche Preamel unnd Welsche Tentz, etc." (1552).

German flute, the cross-flute. (See FLUTE.)

German sixth, the chord of the German sixth consists of a major triad and an augmented sixth—for instance, *f a c d'♯*. (Cf. FRENCH SIXTH and NEAPOLITAN SIXTH.)

Germer, Heinrich, an esteemed teacher of the pianoforte, b. Dec. 30, 1837, Sommersdorf (Provinz Sachsen), attended the teachers' college, Halberstadt, and was for some time teacher, but in 1857 became a pupil in the composition class of the Berlin Akademie. After he had been private tutor in Poland for two years, he settled in Dresden, where he became an active and useful teacher of music. G. became favourably known by his small educational works—"Die Technik des Klavier-spiels" (1877), "Die musikalische Ornamentik," "Rhythmische Probleme," "Wie spielt man Klavier?" He also wrote a pianoforte Method, and prepared instructive editions of classical sonatas and études, among others a clever selection of Czerny's studies.

Gernsheim, Friedrich, b. July 17, 1839, Worms, was pupil of the Leipzig Conservatorium in 1852, went to Paris for further training in 1855, was appointed musical director at Saarbrück in 1861, teacher of the pianoforte and composition at Cologne in 1865, was named professor by the Duke of Gotha in 1872, became director of Rotterdam Conservatorium in 1874,

and in 1890 teacher at the Stern Conservatorium, and conductor of the Stern Choral Society, Berlin. He is well known as a composer in the department of chamber-music (three pf. quartets; a pf. quintet, Op. 35; trios, Op. 28, 37; Introduction and Allegro for pf. and violin, Op. 38; two violin sonatas, Op. 50; two stringed quartets; a stringed quintet, etc. He has also written two symphonies, overtures (*Waldmeisters Brautfahrt*), a concerto for pianoforte, and one for violin, choral works ("Salamis," for male chorus, baritone solo, and orchestra; "Hafis," for soli, chorus, and orchestra; "Wächterlied a. d. Neujahrsnacht 1200," for male chorus and orchestra), "Agrippina" (scena for alto solo with chorus and orchestra, 1883), etc.

Gero, Jhan (Johann), was for a long time erroneously confused with Joannes Gallus (q.v.). According to Fétis, he was maestro of Orvieto Cathedral during the first half of the 16th century. Some of his motets are to be found in Petrucci's "Motetti della Corona" (1519). In addition, the following of his works are known: two books of madrigals à 3 (1541 [1546] and 1555 [1559]); two books of madrigals à 2, and French canzonets (1543 [1552, 1572] and 1552 [1572; both vols. in one, 1582]); also many pieces in collections (Petrejus' "Trium vocum cantiones centum," 1541, alone, contains 32).

Gersbach, (1) Joseph, b. Dec. 22, 1787, Säckingen, d. Dec. 3, 1830, as teacher of music at the seminary, Karlsruhe. He published books of school songs—"Singvöglein" (thirty songs in two parts), "Wandervöglein" (sixty four-part songs). His brother published after his death: "Reihenlehre oder Begründung des musikalischen Rhythmus aus der allgemeinen Zahlenlehre" (1832), and "Liedernachlass."

(2) Anton, b. Feb. 21, 1801, Säckingen, d. Aug. 17, 1848, brother of the former, and his successor as music teacher at the seminary at Karlsruhe. He published instructive pianoforte works, a pianoforte Method, school songs, quartets for male and for mixed voices, a supplement to his brother's "Singvöglein," and a "Tonlehre oder System der elementarischen Harmonielehre."

Gerson, Jean Charlier de, b. Dec. 14, 1363, at Gerson, near Rethel, chancellor of the Paris University, d. July 12, 1429, Lyons; a learned theologian (*Doctor christianissimus*), among whose works (1706) are to be found the treatises "De laude musicæ," "De canticorum originali ratione," and "Disciplina puerorum."

Gerster, Etelka (Frau Gardini G.), distinguished stage vocalist (high soprano), b. 1855, Kaschau (Hungary), studied under Frau Marchesi at the Vienna Conservatorium (1874-75), made her *début* at Venice in 1876 as Gilda (*Rigolletto*) and Ophelia (*Hamlet*), and then appeared at Marseilles, Genoa, Berlin (at Kroll's,

1877), London, etc. In 1877 she married her impresario Gardini, who then accompanied her on her tours (1878, 1883, and 1887 in America, etc.).

Gervasoni, Carlo, b. Nov. 4, 1762, Milan, d. there June 4, 1819; he was for many years church musical director at Borgo Taro, member of the Italian Academy of Sciences and Arts. He published the theoretical works, "Scuola della musica" (general Method of music, 1800), "Corteggio musicale" (letters concerning the former work, 1804), "Nuova teoria di musica ricercata dall' odierna pratica" (1812).

Gervinus, Georg Gottfried, the celebrated *littérateur* and historian, b. May 20, 1805, Darmstadt, d. March 18, 1871, as professor at Heidelberg. He was a warm admirer of Handel, and was of material assistance in the erection of the Handel memorial at Halle, and in the establishment of the Handel Society at Leipzig. From his enthusiasm for the great masters sprang the work "Händel und Shakespeare. Zur Ästhetik der Tonkunst" (1868). His widow, Victoria, published a selection of songs from operas and oratorios of Handel, as "Naturgemässe Ausbildung in Gesang u. Klavierspiel" (1892).

Ges (Ger., "g flat"), G lowered by a flat; G flat major chord = g flat, b flat, d flat; G flat minor chord = g flat, b double-flat, d flat; G flat major key with signature of six flats; G flat minor key with signature of five flats and two double-flats. (See KEY.)

Gesangbuch (Ger.), a song-book, a hymn-book.

Gesangsgruppe (Ger.), the second subject of a first sonata movement.

Gesangverein (Ger.), a choral society.

Geschlecht (Ger.), genus.

Geschleift (Ger.), slurred.

Gesellschaft für Musikforschung (Society for the Investigation of Music), founded in Berlin in 1868 by Franz Commer (president); and Rob. Eitner (secretary). It has won specially great merit by researches in connection with music of the 15th-17th centuries. The organ of the society, the *Monatshefte für Musikgeschichte* (edited by Rob. Eitner, and founded 1868), arranged in proper order a mass of biographical material, which proved of much service in the compilation of this Dictionary. The "Publikation älterer praktischer und theoretischer Musikwerke," also edited by Eitner, has brought out new editions of: Joh. Otts' 115 Lieder of 1544; Virdung's "Musica getusch" (1511); Pretorius' "Syntagma musicum," two vols. (1519); H. L. Hassler's "Lustgarten" (1601); Oglin's "Liederbuch" of 1512; selected songs of Heinrich Finck, and Hermann Finck; Joh. Walter's "Wittenbergisch Gesangbuch" (1524); selected compositions of Josquin de Prés; a

series of old operas (Caccini's *Euridice*, Gagliano's *Dafne*, Monteverde's *Oryfeo*, Cavalli's *Giasone*, Cesti's *Dori*, Lully's *Armide*, and Scarlatti's *Rosaura*). The *Monatshefte* have given translations of Guido's "Micrologus," Hucbald's "Musica Enchiriadis," etc., and reprints of Arnold Schlick's "Spiegel der Orgelmacher und Organisten" (1511), and "Orgel-und Lauten tabulatur" (1512), Staden's "Seelewig" (1644), Prætorius' "Syntagma musicum," two vols., (1618), etc.

Gesius (really Göss), Bartholomäus, b. about 1555, Müncheberg, near Frankfort-on-Oder (his father d. 1557); he studied theology, and from about 1595 to 1613 (in which year he died), was cantor at Frankfort-on-Oder. (Cf. *Monatsh. M.-G.*, XVI., 105). G. was an esteemed composer and theorist. He published: "The Passion of St. John," à 2-5 (1588); "Teutsche geistliche Lieder" (à 4, 1594); "Hymni 5 vocum" (1595); "Hymni scholastici" (1597, 2nd augmented ed. as "Melodiæ scholasticæ," 1609); "Psalmus C." (1603); "Enchiridium etlicher deutscher und lateinischer Gesengen," etc. (à 4, 1603); 108th Psalm à 10 (1606); 90th Psalm, à 5 (1607); "Melodiæ 5 voc." (1598); "Psalmodia choralis" (1600); "Geistliche deutsche Lieder Dr. Lutheri und andrer frommer Christen" (à 4, 1601 [1607, 1608, 1616]; two parts [in two vols.] 1605); "Hymni patrum cum cantu" (1603); "Christliche Musica" (songs of supplication, 1605); "Christliche Choral- und Figural-gesänge" (1611); "Cantiones ecclesiasticæ" (two parts, 1613); "Cantiones nuptiales 5, 6, 7 et plurium vocum" (1614); "Motettæ latino-germanicæ" (1615); "Fasciculus etlicher deutscher und lateinischer Motetten auf Hochzeiten und Ehrentage" (à 4-8, 1616); "Missæ 5, 6, et plurium vocum" (1621); "Vierstimmiges Handbüchlein" (1621); "Teutsche und lateinische Hochzeitsgesänge" (à 5-8, and even more parts, 1624). His once widely known theoretical compendium bears the title, "Synopsis musicæ practicæ" (1609 [1615, 1618]).

Gesualdo, Don Carlo, Prince of Venosa, one of the most intelligent musicians of the time of the "Nuove musiche," of the time of the pains of labour which preceded the birth of modern music. He was a man superior to the pig-tail theories of his age, and one who moved in a rich sphere of harmony of which the preceding age had no presentiment. There was no place for it in the then prevailing Church Modes, nor even in the major and minor tonality of the succeeding period; only in modern free tonality can it find full expression. G. belongs to the so-called "Chromatists" (cf. RORE, BANCHIERI, VICENTINO), and came to his new ideas by way of antiquity; for he wished to revive the chromatic and enharmonic genera of the Greeks. His compositions which have been preserved are six books of madrigals à 5, of which five

books were published in parts in 1585, but all six, in 1613, in score, by Simon Molinara.

Getheilt (Ger.), divided. *Getheilte Violinen*, the same as *violini divisi*.

Getragen (Ger.), lit., "carried." Sustained and well connected. *Sostenuto e legato*.

Gevaert, François Auguste, most distinguished musical *savant* and composer, b. July 31, 1828, Huysse, near Oudenarde. He was, in 1841, a pupil of the Ghent Conservatoire, and at the age of fifteen, organist at the Jesuits' Church there. In 1847 he gained a prize for his Flemish cantata (*Belgie*), and received in the same year the State prize—the *Grand Prix de Rome*—for composition; but, owing to his youth, the compulsory residence for three years abroad for the purpose of study was deferred until 1849, and this was done with consent of the Government. During this period, however, he composed diligently (operas, *Hugues de Somerghe*n and *La Comédie à la ville*: the first produced with moderate, the latter with greater, success at Brussels). In 1849 he went to Paris, which city he left, in 1850, with a commission to write an opera for the Théâtre Lyrique. He then lived for a year in Spain (cf. his "Rapport sur la situation de la musique en Espagne," printed in the reports of the sessions of the Brussels Académie, 1851), and returned, after a short residence in Italy and Germany, to Ghent in the spring of 1852, intending shortly to settle in Paris. The Théâtre Lyrique brought out his one-act comic opera, *Georgette* (1853), his three-act opera, *Le billet de Marguerite* (1854), which was produced on nearly every French stage, and with the best success, also *Les Lavandières de Santarem* (1855). The Opéra Comique produced *Quentin Durward* (1858), *Le Diable au moulin* (1859), *Le Château-trompette* (1860), *La Poularde de Caux* (1861, jointly with Bazille, Clapissou, Gautier, Mangeant, and Poise), and *Le capitaine Henriot* (1864), finally *Les deux Amours* (1861) at the Baden-Baden Theatre. A work offered to the Grand Opéra was not accepted, although G. became director of music there in 1867. He turned his attention, however, more and more to the study of the history of music and of theory. He has published: "Leerboek van den Gregoriaenschen zang" (1856), "Traité d'instrumentation" (1863), completely revised and augmented as "Nouveau traité de l'instrumentation," Paris, 1885, German by H. Riemann, Leipzig, 1887 (a work which will soon take the place of that of Berlioz). The first half of the second part—"Orchestration"—appeared in 1890, "Les Origines du chant liturgique" (1890; German by H. Riemann; a complete revolution of the traditions respecting the merits of Gregory in the matter of Church Song); "Les Gloires de l'Italie" (a collection of songs from operas, cantatas, etc, by composers of the 17th and 18th centuries, with pianoforte accompaniment, 1868); "Chansons du XV. siècle"

(in modern notation, 1875); "Vade-mecum de l'organiste;" "Transcriptions classiques pour petit orchestre;" "and separate articles in papers (attack on Fétis's system of harmony in the *Paris Revue et Gazette Musicale*). In 1870 the siège of Paris drove G. back to his home. After Fétis's death, in 1871, G. was appointed his successor as director of the Brussels Conservatoire. Since that time his most important work has been "Histoire et théorie de la musique de l'antiquité" (1875-81, vols. 1 and 2), in which he adopts the views of Westphal concerning polyphony in Greek music. As a composer G. occupies a distinguished position in his native country. Besides the works already named may still be mentioned: "Super flumina Babylonis," for male chorus and orchestra; "Fantasia sobre motivos españoles," for orchestra; "Missa pro defunctis," for male chorus and orchestra; the festival cantata, *De nationale verjaerdag* (1857); cantatas: *Le Retour de l'armée* (1859; produced at the Grand Opéra, Paris), and *Jacques van Artevelde*; ballads (*Philipp van Artevelde*), songs, part-songs, etc.

Gewandhaus Concerts at Leipzig, so called because the old concert-hall was situated in the former "Gewandhaus." They have existed in their present form since 1781. They were established by the burgomaster, K. W. Müller, who first appointed a board of directors selected from the members. A series of twenty-four concerts was started and entrusted to the direction of Joh. Ad. Hiller. At present the number of concerts (including two benefit ones) is twenty-two, taking place every Thursday evening from the beginning of October to the end of March. The conductors, up to the present, have been: J. A. Hiller, J. G. Schicht, J. P. C. Schulz, C. A. Pohlenz, Mendelssohn, Ferd. Hiller, Gade, Rietz, Reinecke. (Cf. these names.) Already, from 1743 to 1756, Doles had held subscription concerts in the "Drei Schwanen am Brühl," and J. A. Hiller from 1763-78 in the "Königshaus" ("Liebhaber-konzerte"). These undertakings can be looked upon as forerunners of the G. C. On the occasion of the hundredth anniversary of the foundation of the G. C. (1881), Alfr. Dörfel wrote a festival pamphlet (with chronicle of events), and in 1893 appeared "Die hundertfünfzigjährige Geschichte der Gewandhausconcerte," from the pen of Dr. Emil Kneschke. A magnificent new building—the "Neues Gewandhaus"—was inaugurated Dec. 11-13, 1884.

Geyer, Flodoard, b. March 1, 1811, Berlin, d. there April 30, 1872. At first he studied theology, then composition under Marx, founded in 1842 and conducted the male choral union of the University, was one of the original founders of the Berlin "Tonkünstlerverein," and was held in high esteem as a teacher of music and as musical critic (of the *Spenersche Zeitung*, *Neue Berliner Musikzeitung*, and the

Deutscher Reichsanzeiger). In 1851 he was appointed teacher of theory at the Kullak-Stern Conservatorium, and remained with Stern, after Kullak's withdrawal, until 1866. In 1856 he received the title of professor. He published a "Compositionslehre" (first part, 1862). G. composed several operas, a lyrical melodrama—*Maria Stuart* (alto solo, chorus, and orchestra), symphonies, symphoniettas, sacred and chamber-music, songs, etc.; but most remained in manuscript (catalogue in the Berlin musical paper, *Echo*, 1872, 23-24).

Gheyn, Matthias van den, b. April 7, 1721, Tirlemont (Brabant), d. June 22, 1785, Louvain. He was for many years organist of St. Peter's Church, and town carillonneur at Louvain. He published: "Fondements de la basse continue" (two lessons and twelve small sonatas for organ or clavier with violin, the latter also in separate form), and six Divertissements for clavier (c. 1760), also pieces for organ and carillon (Glockenspiel), while many other works remained in manuscript. G. was most famous in Belgium both as organist and carillon-player. (Cf. ELEWYCK.)

Ghiribizzo (Ital.), whim, fancy, humour. *Ghiribizzi* is the plural form of the word.

Ghiribizzoso (Ital.), whimsical, capricious, fantastical.

Ghiselin (Ghiseling, Ghiselinus), Jean, Netherland contrapuntist (15th to 16th century). Van der Straeten supposes him to be identical with Verbonnet; in any case, he was not Ghiseling Dankers. Petrucci printed five masses of his in the "Missæ diversorum" (1503), and five motets in the fourth volume of the "Motetti della corona" (1505). Glarean (Dod. 218) quotes a composition of G. as an instance of joining together bars of various kinds of time.

Ghislanzoni, Antonio, b. Nov. 25, 1824, Lecco, d. July 16, 1893, Caprino Bergamasco, was first an opera singer (baritone), but afterwards devoted himself to literary pursuits; he edited the Milan *Gazetta Musicale*, and wrote a number of excellent opera libretti (Verdi's *Aida*, Ponchielli's *Lituani*, etc.), also novels, etc.

Ghizeghem. (See HEYNE.)

Ghizzolo, Giovanni, Franciscan monk, native of Brescia, cathedral maestro at Ravenna, Milan, and Venice, published: two books of madrigals à 5 (1608 and 1619), four books of motets à 4, three books of canzonets à 3, vespers-psalms à 8 (1609), vespers à 4 and a mass, concerti à 4 (1611), psalms à 5 with bass (1618), mass, psalms, litanies, fauxbourdons, etc., à 5-9 (1619), a mass à 5, complines, and antiphons (1619), psalms à 4, masses, and fauxbourdons (1624), and complines à 5, antiphons, and litanies.

Ghymer, Jules Eugène, b. May 16, 1835, Liège, studied under Ledent (pianoforte) and Daussoigne-Méhul (composition) at the Liège

Conservatoire. He is an excellent musician and teacher, professor of the pianoforte at Liège Conservatoire, musical critic of the *Gazette de Liège*, and for many years was contributor to the *Guide Musical*. Pianoforte works and a "Geschichte des Klaviers" remain in manuscript.

Ghys, Joseph, violin-virtuoso, b. 1801, Ghent, d. Aug. 22, 1848, Petersburg. He studied under Lafont, lived as teacher of the violin at Amiens and Nantes, made concert tours in France (1832, and later), Belgium (1835), Germany and Austria (1837), and died while on a grand concert tour through Northern Europe. He wrote violin variations with pianoforte or orchestral accompaniment; étude, "L'orage," for violin alone; caprice, "Le mouvement perpétuel," with stringed quartet; solo pieces, violin concerto (in D), romances, etc.

Giacche, Giachetto. (See BERCHEM and BUUS.)

Giacomelli, Geminiano, b. 1686, Parma, d. there Jan. 19, 1743; ducal musical director. After his opera *Ipermnestra* had been favourably received at Parma (1704), he still studied, at the duke's expense, under Scarlatti at Naples, and afterwards became one of the most popular operatic composers of Italy. He was capellmeister for several years at the Imperial court, Vienna, and then wrote again for Naples, Venice, and Turin. *Cesare in Egitto* (1735, Turin) was looked upon as his best work. He also wrote some concert arias with continuo, and the 8th Psalm for two tenors and bass.

Gianelli, Abbate Pietro, b. about 1770, Friaul, lived at Venice, and died probably in 1822. He wrote: "Dizionario della musica sacra e profana, etc." (1801, three vols.; 2nd ed. 1820), the oldest Italian musical dictionary (also biography); and besides, "Grammatica ragionata della musica" (1801; 2nd ed. 1820), and "Biografia degli uomini illustri della musica" (with portraits; only one number, 1822).

Gianettini (Zanettini), Antonio, b. 1649, Venice, d. end of Aug., 1721, Modena, as court maestro. He wrote several operas for Venice, Bologna, and Modena, of which *Medea* and *Hermonie* were also given in German at Hamburg (1695). The opera *La schiava fortunata*, ascribed to him, was composed by Cesti and P. A. Ziani. Several oratorios (among others, *La morte di Cristo*, Vienna, 1704) and cantatas of G. have been preserved in manuscript; psalms à 4 with instrumental accompaniment appeared in 1717.

Gianotti, Pietro, b. Lucca, double-bass player at the Grand Opéra, Paris, d. June 19, 1765; he wrote violin sonatas, duos, trios, 'cello sonatas, duos for musettes or vielles, etc.; likewise a "Guide du compositeur" (1759), a theory of fundamental bass on Rameau's system.

Giardini, Felice de, eminent violinist and

composer for his instrument, b. 1716, Turin, d. Dec. 17, 1796, Moscow. He studied under Paladini at Milan (harpichord, singing, composition) and Somis at Turin (violin), became a member of opera orchestras at Rome, and, later on, of San Carlo, Naples. A box on the ear from Jomelli cured him of his habit of interpolating ornaments in his part. About 1750 he settled in London, where he met with a brilliant reception, and was master of the situation until the arrival of the violinists Salomon and Cramer; he also played with great success at Paris in 1748-49. Brilliancy and absolute purity of intonation were the characteristic features of his playing. In 1752 he succeeded Festing as leader at the London Italian Opera, and in 1756 he undertook the management himself; and, although he suffered great losses, he undertook the management again from 1763 to 1765, but after that he devoted his attention to playing, and acted as leader at the Pantheon concerts and at the Italian Opera. In 1784 he went to Italy, but returned to London in 1790, when he started comic opera at the Haymarket; but he met with no success, and went with his company to Moscow, where he died. Besides five operas (1756-64, London), which were only moderately successful, G. wrote an oratorio, *Ruth*, solos for violin, duets, stringed trios, twelve stringed quartets, six pf. quintets, six violin sonatas (with pianoforte), and eleven violin concertos.

Gibbons, (1) Edward, b. about 1570, Cambridge, took the degree of Mus.Bac. there, and at Oxford; organist of Bristol Cathedral, afterwards at Exeter. When an old man over eighty, he was banished by Cromwell for assisting Charles I. with £1,000. Manuscripts of his compositions have been preserved at Oxford and at the British Museum.

(2) Orlando, one of the most important of English composers, brother of the former, b. 1583, Cambridge, d. June 5, 1625; became in 1604 organist of the Chapel Royal. He accumulated the degrees of Mus.Bac. and Dr.Mus. in 1622, at Oxford; in 1623 he was organist at Westminster Abbey. He died of the small-pox at Canterbury, whither he had gone to conduct his festival composition for the marriage of Charles I. His printed works are: "Fantasies" à 3 for viols (1610, the oldest engraved musical work in England; cf. VEROVIO); pieces for the Virginal in the "Parthenia" collection (1611, jointly with Byrd and Blow; but works were reprinted by the Musical Antiquarian Society from 1843-44); madrigals and motets à 5 (1612), church compositions (anthems, hymns, preces, services, etc.) in Leighton's "Teares or Lamentations of a Sorrowfull Soule" (1614), in Wither's "Hymns and Songs of the Church," Barnard's "Church Music" and Boyce's "Cathedral Music." Ouseley published others, which had been preserved in manuscript (1873); a selection of pieces for piano solo appeared in Augener's Edition.

(3) His son Christopher, b. 1615, London, d. Oct. 20, 1676. He was organist in 1640 at Winchester, in 1644 joined the army of the Royalists; he became, in 1660, organist of the Chapel Royal, private organist to Charles II. and organist of Westminster Abbey; and in 1664 Dr.Mus., Oxford, by royal command. Only a few of his motets exist in manuscript, and in Dering's and Playford's "Cantica sacra" (1674).

Gibel (Gibelius), Otto, b. 1612, on Femern Island, was taken, when quite young, by his relations to Brunswick to escape the plague, and there he received musical training from H. Grimm. In 1634 he became cantor at Stadt-hagen (Lippe), and in 1642 at Minden, where he died, in 1682, as school rector. He wrote: "Seminarium modulariæ vocalis, das ist ein Pflanz-Garten der Singkunst" (1645, 1657), "Kurtzer jedoch gründlicher Bericht von den vocibus musicalibus (1659, Solmisation and Bobisation), "Introductio musicæ theoriæ didacticæ" (1660), "Propositiones mathematico-musicæ" (1666), "Geistliche Harmonien von 1-5 Stimmen teils ohne teils mit Instrumenten" (1671).

Gibellini, Eliseo, b. about 1520, Osimo (Ancona), maestro at Ancona until 1581. He published at Venice (Scotto & Gardano) "Mottetta super plano cantu" à 5 (1546), other motets à 5 (1548), madrigals à 3 (1552), "Introitus missarum de festis" à 5 (1565), madrigals à 5 (1581).

Gibert, (1) Paul César, b. 1717, Versailles, received his musical training at Naples, lived as a teacher of music in Paris, where he died in 1787. He published: "Solfèges ou leçons de musique" (1783) and "Mélange musical" (various vocal pieces, duets, terzets, etc.). He also wrote several operas.

(2) Francisco Xavier (Gisbert, Gispert), Spanish priest, born at Granadella, in 1800 maestro at Taracena, in 1804 at Madrid, where he died Feb. 27, 1848. He was held in high esteem as composer of sacred music.

Gide, Casimir, b. July 4, 1804, Paris, d. there Feb. 18, 1868, son of a bookseller, and from 1847 partner in his father's business. He wrote, and not without success, a series of operas: *Le roi de Sicile* (1830), *Les trois Cathérine*, *Les jumeaux de La Réole*, *L'Angelus*, *Belphegor* (1858), *Françoise de Rimini* (not produced), and seven ballets.

Giga. (See GIGUE.)

Gigilira (Ital.), a Xylophone, or *Strohfiedel* (q.v.).

Gigue, **Giga**, (1) originally a French nickname for the older form of the viols (Vielle, Fiedel), which was not unlike a ham (*gigue*), to distinguish it from the more modern flat one with carved-out sides. The name first appears in Johannes de Garlandia's dictionary (1210-32).

In Germany the older form remained for a long time the favourite one; already the troubadour Adenès ("Romans di Cléomadès") speaks of the *gigours d'Allemagne* (German fiddlers). In Germany itself the term G. (*Geigo*) afterwards came into general use; the word *giga* appears also in Middle High German at the beginning of the 13th century together with Fidel, but it is not of German origin.—(2) An old dance form in triple time ($\frac{3}{8}$, $\frac{3}{4}$, or in compound time, $\frac{3}{8}$, $\frac{3}{4}$, $\frac{3}{2}$, $\frac{3}{4}$, $\frac{3}{8}$, etc.); it appears quite exceptionally, and irregularly, in $\frac{4}{4}$ time (several examples in Bach). As a real dance music, the G. consisted of two repeated sections of eight bars; in suites (partitas), however, these were of much greater extent.

Gil, (1) (y Llagostera) Caytan, b. Jan. 6, 1807, Barcelona, principal flautist at the theatre and cathedral there. He composed many works for flute; also symphonies, masses, a requiem, dances for orchestra, etc.

(2) Francisco Assis, b. 1829, Cadiz, professor of harmony at the Madrid Conservatorio; he studied at Paris with Fétis, whose harmony Method he translated into Spanish (1850), and he himself wrote a "Tratado elemental teorico-practico de armonia" (1856). He also produced some operas at Madrid, and from 1855-56 was a contributor to Eslava's *Gaceta musical de Madrid*.

Gilchrist, W. W., American composer, b. Jan. 18, 1846, Jersey City (New Jersey), studied with H. A. Clark at Philadelphia, where he lives as organist of Christ Church and conductor of several choral societies. Few of his compositions have been printed, but his choral works have received prizes from societies at New York and Philadelphia; and a prize was awarded to him by the Cincinnati Musical Festival Commission in 1882 for his setting of the 46th Psalm.

Giles, Nathaniel, b. Worcester, d. Jan. 24, 1633, was chorister of Magdalen College, Oxford in 1559, graduated as Bachelor of Music in 1585, became organist and choir-master of St. George's Chapel, Windsor, in 1597, succeeded Hunnis as master of the children of the Chapel Royal; he became Doctor of Music in 1622. Some of his pieces are to be found in Leighton's "Teares, etc.," Barnard's "Church Music," and in Hawkins' "History of Music." Some of his anthems have been preserved in manuscript.

Gilles (Maître G., "Masegiles," really Gilles Brebos), famous Netherland organ-builder of the 16th century at Louvain and Antwerp, d. June 6, 1584. G. built, among others, four organs for the two choirs of the Escorial.

Gillet, Ernst, b. Sept. 13, 1856, Paris, a pupil of Niedermeyer, and also of the Paris Conservatoire. He was afterwards solo cellist at the Grand Opéra there. G. now lives in

London. He is a composer of *salon* music ("Loin du bal," etc.).

Gillmore, Patrick Sarsfield, a popular American conductor, especially of wind bands, b. Dec. 25, 1829, near Dublin. He went first to Canada, and from there to the United States. He became widely known through his organisation of the Monster Musical Festivals at Boston in 1869 (orchestra 1,000, choir 10,000), and in 1872 (orchestra 2,000, choir 20,000). He undertakes tours with his band, even to Europe.

Gilson, Paul, b. 1869, Brussels, was self-taught, but won, nevertheless, the first prize for composition (*Prix de Rome*) with his cantata *Sinaï* (1892). Since then he has attracted notice by other works (septet and scherzo for wind instruments, symphonic sketches "La Mer," 1892).

Ginguené, Pierre Louis, well-known historian of literature, b. April 25, 1748, Rennes, d. Nov. 16, 1816, Paris, as academician, chief of a department in the Ministry of the Interior, etc. He wrote on subjects relating to music: "Lettres et articles sur la musique" (1783, a collection of his articles contributed to various papers from 1780 to 1783 in the Piccini-Gluck war); "Dictionnaire de musique de l'Encyclopédie méthodique" (one vol., 1791, jointly with Framery; Framery wrote the second volume by himself, 1818); "Notice sur la vie et les ouvrages de Piccini" (1800); "Rapport . . . sur une nouvelle exposition de la notation musicale des Grecs" (1815). Also his great "Histoire littéraire de l'Italie" (1811-35, fourteen vols.; completed by Salfi), contains much that is interesting (on Guido, the Troubadours, etc.) in connection with the history of music.

Giochevole (Ital.), playful, merry.

Giocondamente (Ital.), playfully, joyously.

Giocondo (Ital.), playful, joyous, gay.

Giocoso (Ital.), jocose, merry.

Gioja (Ital.), joy, mirth, delight.

Giojante (Ital.), mirthful.

Giojoso (Ital.), humorous, mirthful.

Giordani, (1) Tommaso, b. c. 1740, Naples (his real family name was Carmine). He appeared in 1762 at the Haymarket Theatre as a buffo singer, and then settled in London as a teacher of music. In 1779 he undertook, together with Leoni, the management of an Italian Opera company at Dublin, and, on its failure, remained in Dublin as teacher, where he was still living in 1816. He composed an opera, *Perseverance*; an oratorio, *Isaac*; five books of flute duos, trios for flutes and bass, 'cello duos, pf. pieces, and songs.

(2) Giuseppe, named Giordaniello, b. 1744, Naples, d. Jan. 4, 1798, Fermo, wrote many (in all twenty-nine) operas (also two oratorios) for Pisa, London, Rome, Venice, Milan,

Mantua, Genoa, Bergamo, Turin up to 1793, and died as maestro of Fermò Cathedral, whither he had been called in 1791. G. published six pf. quintets, three pf. quartets, thirty trios, six siringed quartets, six violin concertos, pf. sonatas for two and four hands, preludes, exercises, soprano duets, five books of canzonets for one voice. A great deal of other music, mostly sacred, remained in manuscript.

Giornovich. (See JARNOVIC.)

Giosa, Nicola de, b. May 5, 1820, Bari, d. there July 7, 1885. He studied under Ruggi, Zingarelli, and Donizetti at Naples, was a prolific composer of Italian operas; but of his twenty-four operas only *Don Checco* (1850, Naples) met with any real success. G. was more fortunate with songs of a popular character (romances, canzonets, etc.); his sacred works remained in manuscript. G. was for a time maestro of the San Carlo theatre, Naples, of the Fenice Theatre, Venice, and of the Italian theatres at Buenos Ayres, Cairo, etc.

Giovanelli, Ruggiero, b. about 1560, Velletri; in 1587 maestro of San Luigi de' Francesci, Rome, afterwards of the German Collegiate Church, in 1594 successor of Palestrina as maestro of St. Peter's, in 1599 Papal chapel-singer. He was still living in 1615. G. is one of the best masters of the Roman School. Of his works are preserved: three books of madrigals à 5 (1586, 1587 [1607], 1589 [1599]); two books of "Madrigali sdruciolli" à 4 (1587); two books of motets à 5-8 ([1594] 1592); canzonets à 3 with arrangement for lute (1592); villanelle à 3 (1593 [1624]). Many of his sacred works are preserved in manuscript in the Archives of the Vatican (masses, psalms, motets). Madrigals are still to be found in collections by Gier. Scotto, and Pierre Phalèse from 1585-1614. G. prepared, by command of Pope Paul V., a new revised edition of Graduals (1614-15, two vols.).

Gioviale (Ital.), jovial, pleasant.

Gigue, gigue.

Giraffe (Ger.) is the name for the old upright pianofortes (*Flügel*), of which specimens are still to be found here and there; the strings ran in a vertical direction, as in the clavicitherium and the pianino of the present day.

Girard, Narcisse, b. Jan. 27, 1797, Mantes, d. Jan. 16, 1860. He was a pupil of Baillot's at the Paris Conservatoire; from 1830-32 maître de chapelle at the Opéra Italien, in 1837, in the same capacity, at the Opéra Comique, and in 1846 at the Grand Opéra as Habeneck's successor, in 1847 violin professor at the Conservatoire, and conductor of the concerts there; and in 1856 general musical director at the Grand Opéra. He died of a stroke of apoplexy whilst conducting the *Huguenots*.

Giro (Ital.), turn.

Gisis (Ger., "G double sharp"), G doubly raised by a x.

Giublio, Giubilo, or Giubilazione (Ital.), jubilation, rejoicing.

Giubiloso (Ital.), jubilant.

Giucante (Ital.), playful.

Giucochevole (Ital.), playful, gay, merry.

Giusto (Ital.), exact, precise; *allegro g.*, the same as *allegro assai* (a decided *allegro*).

Gizziello. (See CONTI, 3.)

Gladstone, Dr. Francis Edward, excellent organist, b. March 2, 1845, Summertown, near Oxford, pupil of Wesley; he has held posts as organist at Weston-super-Mare, Llandaff, Chichester, Brighton, Norwich, and London (Christ Church, 1881-86). He was then received into the Catholic Church, and became director of the choir of St. Mary of the Angels, Bayswater (London). In 1876 and in 1879 he took his degrees of Mus. Bac. and Doc. Mus.; and he is an honorary member of the Royal Academy of Music. G. is also a diligent church composer.

Glarean, really Heinrich Loris (Henricus Loritus), of Glarus, b. 1488, d. March 28, 1563. He attended the Latin School at Berne, studied theology at Cologne, and music under Cochläus. In 1512 he was crowned *poetâ laureatus* by the Emperor Maximilian I., in that city, joined in 1517 a training institute at Paris, but, already in 1518, settled in Basle, where he gave lectures until 1529; owing, however, to the outbreak of the religious agitation, in which he was careful not to take part, he went to Freiburg-i.-Br. There he lectured on history and literature, living at last, embittered by many a misfortune, in complete retirement. G. was a man of general culture and great learning, was a friend of Erasmus of Rotterdam, of Justus Lipsius, and other *savants*; and he was an especially famous authority on the theory of music. His earliest work was, "Isagoge in musicen" (1516, a small compendium); his chief work, "*Δωδεκαχορδον*" (1547, a treatise on the old eight Church Modes, showing that there ought to be twelve; a development of the system of measured music, with many very interesting illustrations of the complicated contrapuntal formations of the 15th and 16th centuries, from the works of the most important masters). Joh. Ludwig Wonegger published an epitome of it: "Musice epitome ex Glareani Dodekachordo" (1557, 2nd ed., 1559; Ger. "Uss Glareani Musik ein Usszug zc." 1557). Martianus Rota published (1570), after G.'s death (with a commentary by Marmelius and R. Agricola), his carefully revised edition of the complete works of Boëtius. H. Schreiber (Freiburg-i.-Br., 1837) and O. F. Fritsche (Frauenfeld, 1890) wrote biographies of G.

Glaserapp, Karl Friedrich, b. Oct. 3, 1847, Riga, studied philology at Dorpat, and has

lived since 1875 as head-master at Riga. He wrote: "Richard Wagner's Leben und Wirken" (two vols., 2nd ed., 1882). G. is a zealous Wagnerian, and is also a contributor to the *Bayreuther Blätter*.

Gläser, (1) Karl Gotthelf, b. May 4, 1784, Weissenfels, d. April 16, 1829, Bremen, attended St. Thomas's School, Leipzig, was trained by J. A. Hiller, A. E. Müller, and Campagnoli, became musical director in 1814, and afterwards, music-publisher at Barmen. He published pf. works, chorales, school song-books, also: "Neue praktische Klavierschule" (1817); "Kurze Anweisung zum Choralspiel" (1824); "Vereinfachter und kurz gefasster Unterricht in der Theorie der Tonsetzkunst mittels eines musikalischen Kompasses" (1828).

(2) Franz, b. April 19, 1799, Obergroßenthal (Bohemia), d. Aug. 29, 1861, Copenhagen. He studied the violin under Pixis at the Prague Conservatorium, became capellmeister in 1817 at the "Josephstadt Theater," Vienna, in 1830 at the "Königsstädtisches Theater," Berlin, and from 1842 was capellmeister at Copenhagen. Of his numerous works (operas, vaudevilles, farces, incidental music to plays, notturnos, etc.) only the opera *Des Adlers Horst* (Berlin, 1832) met with any success, and it made the round of the German theatres.

Glasharmonica, formerly named simply "Harmonica," was an instrument from which sounds were produced by glass bells, rods, or tubes thrown into vibration by rubbing. The G. of Franklin (1763) became widely known. All the glass bells were fastened to a common axis set in motion by a treadle. This G. was played on by touching with the fingers the glasses previously moistened. Dussek was a celebrated performer on the G. A keyboard was also fitted to it (Hessel, Wagner, Röllig, Klein), and then the instrument was called "Klavierharmonika." Chladni's "Euphon" and "Klavicylinder," as well as Quandt's "Harmonika," are varied forms of the G. (Cf. C. F. Pohl, "Zur Geschichte der Glasharmonika," Vienna, 1862.)

Gleason, Frederic Grant, b. Dec. 17, 1848, Middletown (Connecticut), studied at Leipzig and Berlin. G. is esteemed in America as the composer of several romantic operas, also of orchestral and chamber music. He lives at Chicago.

Glee, a form of composition peculiar to England, for at least three (solo) voices (usually those of men), *a cappella*. The name G. does not come from the English *glee* (*i. e.* joy), but from the Anglo-Saxon *glegg* = music. The style of the G. is not contrapuntal, but it has sharply-marked cadences, and the writing is frequently plain note against note. Arne and Boyce wrote the first glees. S. Webb (d. 1816) was the greatest master in this particular branch of art, and it was also cultivated by Attwood, Battishill,

Callcott, Cooke, Horsley, Mornington. From 1787 to 1857 there existed in London a Glee Club similar in organisation to the Catch Club. (Cf. CATCH.)

Gleich (Ger.), equal.—*Gleicher Contrapunkt*, "equal counterpoint"—*i. e.* note against note.

Gleich, Ferdinand, b. Dec. 17, 1816, Erfurt, studied philology at Leipzig, and music under Fink. He was for some time private tutor in Courland, and, after long journeys, lived in Leipzig, went in 1864 as theatre secretary to Prague, and in 1866 established a theatre-bureau in Dresden. G. has offered only wares of a light character: "Wegweiser für Opernfreunde" (1857); "Handbuch der modernen Instrumentierung für Orchester u. Militärmusikkorps" (1860, several times reprinted); "Die Hauptformen der Musik, populär dargestellt" (1862); "Characterbilder aus der neuern Geschichte der Tonkunst" (1863); "Aus der Bühnenwelt" (1866).

Gleichmann, Johann Georg, b. Dec. 22, 1685, Steltzen, near Eisfeld; in 1706 organist at Schalkau, near Coburg, in 1717 teacher and organist at Ilmenau, where he died in 1770 as burgomaster. He occupied himself with the construction of instruments, improved the "Geigenwerk" ("Bogenklavier"), and constructed "Lautenklavicimbals."

Gleichschwebende Temperatur (Ger.), equal temperament. (See TEMPERAMENT.)

Gleissner, Franz, b. 1760, Neustadt on the Waldnab, composed numerous instrumental works, also some operas; but he is better known through having introduced lithography into music-printing. For Breitkopf, at Leipzig, who had entered into business relations with Senefelder, the inventor, printed only the titles of pieces by lithography, but G., on the other hand, in partnership with Falter at Munich, the music itself. The first musical work which was lithographed was a set of songs by G. (1798). In 1799 he established, for Joh. Anton André, of Offenbach, a large lithographic printing-establishment, travelled afterwards to Vienna to make known his invention, and finally went to Munich, where he was still living in 1815.

Glinka, Michail Iwanowitsch, b. June 1, 1803, Nowospask, near Selna (Smolensk), d. Feb. 15, 1857, Berlin. He entered, in 1817, an institution for the nobility at Petersburg, where he devoted himself especially to the study of languages, and frequently distinguished himself. Then he began serious musical study under Böhm (violin) and Charles Mayer (pianoforte and theory). A set of pf. variations on an Italian theme was his first printed work (1825). For the sake of his health he travelled in 1829 to the Caucasus, but with such bad result, that, in 1830, he was forced to seek the milder climate of Italy. For four years he lived in Milan, Rome, and Naples,

always in the doctor's hands; but he was diligently composing, and worked so far further to improve himself in theory, by taking lessons of the best Italian masters. The result did not satisfy him, and only in 1834, when, seized with home-sickness, he was wandering back to Russia, did he find a teacher—S. Dehn at Berlin—who understood him and whom he understood. Dehn had recognised his national originality, and encouraged him in the idea of writing "Russian" music. His first attempt was a triumph—the opera, *Life for the Czar* (*Zarshaja shisu*, also as *Iwan Sussanina*), which was first produced in Petersburg on Dec. 9, 1836. The subject was national; the contrast of the Polish and Russian elements was faithfully reflected in his music, while original Russian popular melodies, or reminiscences of such, gave to the whole a thoroughly national colouring. The opera is, up to this day, a favourite piece in the *répertoire* of all Russian theatres. Encouraged by this success, G. at once set to work on the composition of a new opera. Puschkin offered to arrange his fantastic poem, "Ruslan und Ludmilla," into an opera-book, but he unfortunately died in 1837, and G. saw himself left in less capable hands. After many attempts, he at last set to work and made out of the text what there was to be made. On Nov. 27, 1842, the first performance took place, and this was followed in the same season by thirty more. Liszt, who happened to be in Petersburg, was enthusiastically in favour of the work, which still holds a place on the Russian stage. In 1844 G. was compelled, out of consideration for his health, to travel once again southwards. This time he first went to Paris, where Berlioz received him warmly, and, by performances of works of Glinka in the "Cirque," and by an enthusiastic article in the *Journal des Débats*, became a propagandist for the Russian master. From 1845–47 G. lived at Madrid and Seville, where he wrote his "Jota Aragonesa" and "Souvenirs d'une nuit d'été à Madrid," the first of which, especially, is well known in Germany. After that, he lived for some time at Warsaw, then again at Petersburg, and undertook in 1851 a second journey to Spain, but was compelled, when at the Pyrenees, to return to Paris; while from 1854–55 he lived in the country, not far from Petersburg, where he wrote his autobiography and formed plans for new opera, which were, however, never to be carried out. For a long time, and in vain, G. sought after a key to the natural harmonisation of Russian national melodies, which he had instinctively discovered, and hastened finally, in 1856, to his old teacher Dehn at Berlin, in order to solve, with his help, the difficult problem. Here he died a year later. His body was taken back to Petersburg. The following have written about G.'s life and works: Serow in the "Theater und Musikboten" (1857), and in his journal "Musik und Theater" (1868);

also Stassoff in "Russischer Bote" (1858); Laroche (ditto, 1867–68); and Solowiew in "Musikalny Listok" (1872). (Cf. also C. Cui, "La Musique en Russie" [*Revue et Gazette Musicale de Paris*, 1878–79], and Fouqué, "Étude sur G.") The chronological catalogue of his works contains, besides the works above-named, two unfinished symphonies, some sets of variations, waltzes, rondos for pf., two quartets for strings, a septet, a trio for pf., clarinet, and oboe, many songs (romances), a waltz, and two polonaises for orchestra, tarantella for orchestra with singing and dancing, "La Kamarinskaia," the Russian National Hymn (words by Schukowski), several dramatic scenes, vocal quartets with accompaniment, etc. G. is the Berlioz of the Russians, the man who attempted something new with definite meaning; but to his countrymen he is still more, namely, the creator of a national musical tendency striving towards independence.

Glissando (Ital.), sliding, also *glissato*, *glissicato*, *glissicando*, indicates—(1) in stringed-instruments, a smooth performance without accentuation (in passages); (2) on the pianoforte, a virtuosic effect of little value, viz., a scale passage played on white keys, in rapid tempo, by passing one finger (nail side) over them. This was easy on instruments with Viennese action, but is hardly practicable on modern pianos. The G. in 3rds, 6ths, or 8ves is more difficult than that with single notes. New and surprising *glissando*-effects (chromatic *glissando* in one and more parts, in 3rds, 6ths, 8ves, even in chords of the diminished seventh, etc.) are easily executed on P. von Janko's new keyboard ("Terrassen-Klaviiatur").

Glissé (Fr.). (Cf. GLISSANDO.)

Glöckchen (Ger.), a little bell.

Glocke (Ger.), a bell.

Glockenspiel. (See CARILLON and LYRE, 3.)

Glöggl, (1) Franz Xaver, b. Feb. 21, 1764, Linz, theatre capellmeister there, afterwards also proprietor of a music business, and publisher of several short-lived periodicals and writings devoted to music; likewise manager of the theatres at Linz and Salzburg; in 1790 cathedral capellmeister and town musical director at Linz. He lived to celebrate the fiftieth anniversary of his artistic career (1832). G. wrote "Erklärung des musikalischen Hauptzirkels" (1810); "Allgemeines musikalisches Lexikon" (1822, unfinished; only 248 pages); "Der musikalische Gottesdienst" (1822). He left behind in manuscript a collection of drawings and descriptions of musical instruments. His collection of instruments was purchased by the Gesellschaft der Musikfreunde (1824).

(2) Franz, son of the former, b. 1797, Linz, d. Jan. 23, 1872, established a music business in 1843 at Vienna, which he afterwards sold to Bösendorfer, published (1850–62) the *Neue Wiener*

Musikzeitung, was for several years archivist to the Gesellschaft der Musikfreunde, founded in 1849 the Akademie der Tonkunst, which ceased to exist in 1853, likewise, at a later period, a school for singing ("Polyhymnia").

Gloria. (See DOXOLOGY.)

Glottis (Gr.), in singing, when a note is produced without any previous breathing (*spiritus lenis*), and with a gentle cracking noise similar to a guttural sound (such as that marked \aleph [Aleph] in Hebrew), the production of tone is termed *coup de la glotte* (blow of the glottis).

Glover, Stephen, popular English drawing-room composer of songs, duets, and pf. pieces of light character, b. 1812, London, d. there Dec. 7, 1870.

Gluck, Christoph Wilibald (afterwards Ritter von), b. July 2, 1714, Weidenwang, near Berching (Middle Franconia), near to the Bohemian border (not March 25, 1700, at Neustadt), d. Nov. 15, 1787, Vienna, son of a game-keeper of Prince Lobkowitz of Eisenberg. He attended the elementary school at Eisenberg, was chorister, from 1726-32, at the Jesuit church at Komotau, and, as such, was taught singing, clavier, organ, and the violin. He then went to Prague in order to earn a living by singing in churches and fiddling in dancing-rooms. He was trained under the guidance of the Bohemian Czernohorsky, and became an able cello player. Encouraged, perhaps, by his father's employer, he ventured in 1736 to Vienna, which even then was an important centre of musical culture. There the Lombardian Prince Melzi, who had heard him play one evening at the house of Prince Lobkowitz, was attracted by his great talent, took him with him to Milan, and placed him under Sammartini for further training; the latter was maestro at Santa Magdalena, and well known as one of the originators of the stringed quartet. After four years' study, G. appeared as an opera composer, first in 1741 with *Artaserse* (Milan); then speedily followed *Ipermestra* and *Demetrio* (Cleonice, Venice, 1742), *Demofonte* (Milan, 1742), *Artamene* (Cremona, 1743), *Siface* (Milan, 1743), *Alessandro nell' India* (= *Poro*) (Turin, 1744), and *Fedra* (Milan, 1744). These works, genuine Italian operas, such as were written by Sacchini, Guglielmi, Jomelli, Piccini, soon made him famous, so that in 1745 he was called to London, in order to write operas for the Haymarket. He produced *La caduta dei Giganti* (1746), revived *Artamene*, and attempted a special *coup* with a pasticcio, *Piramo et Tisbe*, which he made up from the best arias of his earlier operas; but the experiment was a total failure. The London journey forms a turning-point in his career as a composer; this was in part probably the result of reflection on the fiasco of his pasticcio, partly the consequence of the powerful impression made on him by Handel's music; and also by that of Rameau, with which he became

acquainted about this time in Paris, and which induced him to intensify his style on the side of dramatic expression, and to give to poetry higher rights in connection with music. The complete revolution in his style of writing was a very gradual one, yet there are already some signs of it in his next opera, *La Semiramide riconosciuta*, which he wrote in 1748 for Vienna, whither he had betaken himself on quitting London, and where from 1754-64 he was capellmeister at the court opera. In 1749 he was called to Copenhagen in order to write a small festival opera, *Tetide*. Then followed: *Telemacco* (Rome, 1750), *La clemenza di Tito* (Naples, 1751), *L'eroe cinese* (Vienna, 1755), *Il trionfo di Camillo* and *Antigono* (Rome, 1755), *La Danza* (1755, for court festivities at the Palace of Laxenburg), *L'innocenza giustificata* and *Il re pastore* (Vienna, 1756), *Don Juan* (ballet, Vienna, 1761), *Il trionfo di Clelia* (Bologna, 1762), and a great number of new arias for the re-staging of old operas by other composers at Vienna and Schönbrunn. G. also composed a series of French vaudevilles, so much in vogue about this time in Paris (libretti by Favart, Anseaume, Sedaine, Dancourt), for the court (*Les amours champêtres*, 1755; *Le Chinois poli en France*, 1756; *Le déguisement pastoral*, 1756; *La fausse esclave*, 1758; *L'île de Merlin*, 1758; *L'ivrogne corrigé*, 1760; *Le cadi dupé*, 1761; *On ne s'avise jamais de tout*, 1762; and *La rencontre imprévue*, 1764, in German as *Die Pilgrimme von Mekka*). The year 1762 marks the beginning of a second epoch, the end of years of wandering, of seeking—the attainment to masterhood. G. gave to the world his *Orpheus* (*Orfeo ed Euridice*, Vienna). He found in this year what hitherto he had lacked—viz., a poet who, like himself, perceived the faults of Italian Opera, and who filled his scenes with action and passion, instead of poetical similes and sentences. This poet was Calsabigi, the creator of the libretti of *Orpheus*, of *Alceste* (Vienna, 1767), and of *Paride ed Elena* (Vienna, 1770). With respect to his aims, G. expressed himself clearly in the two prefaces to the scores of *Alceste* and *Paris and Helena* (published in 1769 and 1770). The less important operas of this epoch have words, and of a feebler kind, by Metastasio (formerly Gluck's principal poet): they were *Ezio* (Vienna, 1763), *Il Parnasso confuso* (Schönbrunn, 1765, for the wedding of Joseph II., performed by members of the imperial family), *La Corona* (1765, likewise performed by the princesses), and 1769 *Intermèdes* for the court of Parma, *Le feste d'Apollon, Bauci e Filemone*, and *Aristee*. In 1772 G. made in Vienna the acquaintance of the Bailly du Rollet, attaché of the French Embassy, who was enthusiastic for the composer's still bolder ideas of reform, arranged for him, in libretto form, Racine's "*Iphigénie*," and was the means of his new opera (*Iphigénie en Aulide*), which he had finished in this year, being accepted by the Grand Opéra at Paris; it certainly needed the

good offices of the dauphiness, Marie Antoinette, Gluck's former pupil, in order to overcome the violent opposition which at once manifested itself. G. himself (sixty years old) hastened to Paris to conduct the rehearsals; the first performance followed, April 19, 1774, and created an extraordinary stir. Also *Orpheus* and *Alceste* were staged with considerable alterations, and attracted such crowds that, for the first time, tickets were issued for the full rehearsal, which Gluck conducted without surtout and wig, and with his nightcap on his head. Paris was divided into two camps: the admirers of Lully and Rameau were on the side of Gluck, who was also protected by the court; but the great party of the friends of Italian Opera insisted that a libretto, *Roland*, which had been given to G. to set to music, should also be given to Piccini, who, as the composer of sixty operas, had become famous in Italy. G., after he had produced two small, unimportant operas, *Cythere assiégée* and *L'Arbre enchanté* (1775), returned to Vienna and wrote his *Armide*, but was so annoyed at this artifice that he gave up the composition of *Roland* and burnt his sketches. The warfare between the Gluckists (Abbé Arnard, Suard, etc.) and the Piccinists (Marmontel, La Harpe, Ginguené, d'Alembert) is famous; a number of pamphlets and newspaper articles were published by both parties. (Cf. Leblond, "Mémoire pour servir à l'histoire de la révolution opérée dans la musique par M. le chevalier G.," 1781. The supplement to Fétis's "Biographie universelle" under G. gives a catalogue of the different pamphlets, etc.) *Armide* (Sept. 25, 1777) at first met with little success; but, on the other hand, *Iphigénie en Tauride* (May 18, 1779, libretto by Guillard) completely routed the Piccinists. The small impression made by Gluck's last opera, *Écho et Narcisse* (1779), could not diminish his fame. The aged master, warned by a slight stroke of apoplexy of the decrease of his powers, returned, covered with glory, to Vienna in 1780, where he spent his last years in peace; another stroke of apoplexy put an end to his life. Apart from the stage, Gluck wrote only a few works; they are as follows: six symphonies (the older kind, i.e. overtures), seven odes of Klopstock, for one voice, with pf.; a "De profundis" for chorus and orchestra, and the 8th Psalm *a cappella*; a cantata, *Das jüngste Gericht*, remained unfinished (Salieri completed it). Cf. A. Schmid, "Chr. W. Ritter von G." (1854); Desnoires-terres, "G. et Piccini" (1872); Siegmeyer, "Über den Ritter G. und seine Werke" (1825); Miel, "Notice sur Christophe G." (1840); Marx, "Gluck und die Oper" (1863), etc. (Cf. also OPERA and PICCINI.)

G major chord = *g, b, d*; **G Major key**, signified by one ♯. (See KEY.)

G minor chord = *g, bb, d*; **G minor key**, signified by two flats.

Gnaccare (Ital.), castanets.

Gnecco, Francesco, b. 1769, Genoa, d. 1816, Milan, a prolific opera composer, but of little originality; he wrote for Milan, Genoa, Padua, etc., and also had success with the comic opera *La prova d'una opera seria* (Milan, 1805; also under title, *La prova degli Orazzi e Curiazi*).

Gobbaerts, Jean Louis, b. Sept. 28, 1835, Antwerp, d. May 5, 1886, Saint-Gilles, near Brussels, famous pianist, a pupil of the Brussels Conservatoire. Of his compositions for piano-forte, mostly of a light genre, there appeared 1,200 numbers, also a piano Method. The greater number of his pieces were published under the pseudonym Streabbog (G. spelt backwards), but others under those of Ludovic and Lévy.

Gobbi, (1) Henri, b. June 7, 1842, Pesth, pupil of R. Volkmann and Liszt, published various pf. works of national Hungarian colouring, also male choruses. On the occasion of Liszt's fiftieth anniversary of his public career, G. produced a festival cantata at Pesth, where he lives as teacher of music and musical critic.

(2) His brother Aloys, b. Dec. 20, 1844, Pesth, lives there esteemed as violinist.

Göbel, Karl, b. March 11, 1815, Berlin, d. Oct. 26, 1879, Bromberg, as conductor of the Vocal Union, etc. He was formerly theatre capellmeister in Danzig, wrote several operas (*Chrysalide*, *Frithjof*), also smaller pieces and a "Kompendium der Klavierliteratur."

Godard, Benjamin Louis Paul, famous French composer, b. Aug. 18, 1849, Paris, pupil of Reber (composition) and Vieuxtemps (violin) at the Conservatoire; he accompanied the latter twice to Germany, where he met with real encouragement to develop his talent as composer. G. published, first in 1865, a violin sonata, and after that a series of chamber works (violin sonatas, a trio, stringed quartets), for which he was honoured with the *Prix Chartier* by the Institut de France (for merit in the department of chamber music); and, besides pf. pieces, études, over one hundred songs, a "Concerto Romantique" for violin, a pf. concerto, an orchestral suite: "Scènes poétiques," a "Symphonie-ballet" (1882), "Ouverture dramatique" (1883), "Symphonie Gothique" (1883), "Symphonie Orientale" (1884), "Symphonie Légendaire" (soli and chorus, 1886), a lyric scena, "Diane et Actéon," "Le Tasse" ("Tasso," dramatic symphony with soli and chorus, gained the prize of the city of Paris, 1878), and the operas *Peñro de Zalamea* (Antwerp, 1884), *Focelyn* (Brussels, 1888), and the music to *Much Ado about Nothing* (Paris, 1887). Two other operas, *Les Guelfes* and *Ruy Blas*, have as yet not been produced.

Goddard, Arabella, distinguished English pianist, b. Jan. 12, 1838, St. Servans, near St. Malo, pupil of Kalkbrenner in Paris, and of Mrs.

Anderson and Thalberg in London; she played first in 1850, at a concert under Balfe, at Her Majesty's Theatre, and then studied the works of the great masters under J. W. Davison (q.v.), whom she married in 1860. Madame G. was at one time recognised as one of the best lady pianists; from 1873-76 she made a concert tour round the world (America, Australia, India).

Godebrye. (See JACOTIN.)

Godefroid, name of two excellent performers on the harp. (1) Jules Joseph, b. Feb. 23, 1811, Namur, d. Feb. 27, 1840, Paris (comic operas, *Le diadème* and *La chasse royale*); and (2) Félix, b. July 24, 1818, Namur, brother of the above, lived formerly at Paris, but is now at Brussels. He has composed various pieces for harp, and pianoforte pieces of the better kind of drawing-room music; also three operas (*La harpe d'or*, *La dernière bataille*, and *La fille de Saül*).

God Save the King, the English National Anthem, the melody of which has been set to "Heil Dir im Siegerkranz," so that now it is also the German National Hymn. It was composed by Henry Carey, and first sung at a dinner given in 1740 to celebrate the capture of Portobello. The German poem, "Heil Dir im Siegerkranz," is by B. G. Schumacher (*Speiserische Zeitung*, Dec. 17, 1793). (Cf. Chryssander's article in the *Fahrb. f. Mus.-Wiss.*)

Goepfert, (1) Christian Heinrich, b. Nov. 27, 1835, Weimar, d. June 6, 1890, Baltimore; studied under J. G. Töpfer. He was organist and composer, and from 1873 was active in North America as conductor. His sons are:—

(2) Karl Eduard, b. March 8, 1859, Weimar, a diligent composer (operas, choral works, orchestral works, etc.); since 1891, conductor of the Baden-Baden "Verein."

(3) Otto Ernst, b. July 31, 1864, Weimar, likewise a composer (of vocal music); since 1888, town cantor at Weimar.

Goering, Theodor, b. Oct. 2, 1844, Frankfurt, received instruction in music at an early age, studied physical science at Munich, but turned more and more towards musical criticism (in the Augsburg *Abendzeitung*). From 1880-83 he lived in Paris, and, afterwards, Munich. Among other things he wrote: "Der Messias von Bayreuth" (1881), and was correspondent from Paris of Goldstein's *Musikwelt*. He is at present musical correspondent of the *Köln. Zeitung*.

Goes, Damião de, b. 1501, Alemquer (Portugal), d. 1553, Lisbon. He was Portuguese ambassador at various European courts, and lived for a time in private at Louvain engaged in historical pursuits. He was an able musician, of whom motets à 3-6 (manuscript) are preserved in the royal library at Lisbon. There is a motet à 6 in M. Kriesstein's "Cantiones 7-5 voc." (1545). G. also wrote a "Tratado theorico da musica."

Goethe, (1) Wolfgang von, the great prince of poets, was not so ignorant of music as is generally supposed. Friedländer, Frimmel, and others, but particularly Ferdinand Hiller, have lately shown this, the latter in his "Goethes musikalisches Leben" (1883). G. was, in fact, an harmonic dualist, and thoroughly disapproved of the current explanation of the minor key. (See p. 70 of the above-named work.) His taste, however, allowed him no appreciation beyond Mozart.

His grandson—(2) Walter von, b. 1817, Weimar, d. there April 15, 1885, as chamberlain to the Grand Duke. He wrote three vaudevilles: *Anselmo Lancia* (*Das Fischermädchen*, 1839, text by Körner), *Der Gefangene von Bologna* (1846), and *Elfriede* (1853), also ten books of songs and four of pianoforte pieces.

Gogavinus, Anton Hermann, Dutch by birth. He lived as physician at Venice, and was on friendly terms with Zarlino. G. was the first to publish a Latin translation of the "Harmonica" of Aristoxenos and of Ptolemy, as well as some fragments of Aristotle and Porphyry (1552). A hundred years passed away before Wallis and Meibom followed his example.

Goldberg, (1) Johann Theophilus (Gottlieb), clavier-player, b. *cir.* 1730, Königsberg (cf. Reichardt's "Musikal. Almanach"), went, at an early age, with Freiherr v. Kayserling to Dresden, had the advantage there of instruction from Friedemann Bach, and, later on (1741), from J. S. Bach (who wrote for him the variations which bear his name); he then became "Kammermusikus" to Count Brühl, and died at an early age. G. is said to have been a very eminent performer on the clavier (also improvisator), and as composer ranks among the best men of his day (preludes and fugues, twenty-four polonaises, two clavier concertos, one sonata, six trios for flute, violin, and bass, menuet with variations, a motet and a cantata have been preserved, but not printed).

(2) Joseph Pasquale, an esteemed teacher of singing, b. Jan. 1, 1825, Vienna, d. there Dec. 20, 1890, studied first under Mayseder and Seyfried, travelled for several years as a violin prodigy, and then was trained by Rubini, Bordogni, and Lamperti, and became a bass singer. He made his *début* already in 1843 at Genoa in Donizetti's *La Regina di Golconda*, and sang for several years in Italy, but then settled in Paris as concert singer and teacher of singing. After further concert tours, he took up his abode in London in 1861. G. composed some vocal pieces, also "La marcia trionfale," as an entry march for the army of Victor Emmanuel into Rome. The vocalists Fanny G.-Marini and Catherine G.-Strossi are his sisters, the latter was also his pupil.

Golde, Adolf, b. Aug. 22, 1830, Erfurt, d. there March 20, 1880. He was highly respected as a pianoforte teacher, and as a pianoforte composer of popular pieces.

Goldmark, Karl, b. May 18, 1830, Keszthely (Hungary); he studied the violin under Jansa at Vienna, entered the Conservatorium in 1847, which, however, closed its doors in 1848 for three years. G. then studied privately, and attracted the attention of the musical world by his overture "Sakuntala" and a "Scherzo" for orchestra (Op. 19). The opera *Die Königin von Saba* (Vienna, 1875, and other places; also Bologna) established his fame, so that since then his works are looked forward to with interest. Of his later publications the most important are: two symphonies, "Ländliche Hochzeit" and one in E flat (1887); the overtures "Penthesilea," "Im Frühling," "Der entfesselte Prometheus," two violin concertos, a pf. quintet, a quartet for strings, a suite for pianoforte and violin, some important pf. solo works (Op. 5, Sturm u. Drang; Op. 29, Novelletten, Präludium u. Fuga), and "Frühlingsnetz" (for male chorus, pf., and four horns). The long-announced opera *Der Fremdling* has not, up to now, been given; on the other hand, his *Merlin* was successfully produced at Vienna in 1886.

Goldner, Wilhelm, pianist and *salon* composer, b. June 30, 1839, Hamburg, pupil of the Leipzig Conservatorium; he lives in Paris.

Goldschmidt, (x) Sigmund, distinguished pianist, b. Sept. 28, 1815, Prague, d. Sept. 26, 1877, Vienna. He studied in the latter city under Tomaschek, attracted notice in Paris from 1845-49 by his sterling playing, and also published a considerable number of excellent compositions (pianoforte and orchestral works), but preferred to manage the mercantile business of his father (banker), and to exchange the *role* of artist for that of amateur.

(2) **Otto**, likewise an excellent pianist, b. Aug. 21, 1829, Hamburg, studied under Jacob Schmitt and F. W. Grund, was with H. v. Bülow at the Leipzig Conservatorium (pupil of Mendelssohn), and, besides, in 1848 under Chopin in Paris. He then went to London, where he first appeared at a concert given by Jenny Lind in 1849; in 1851 he accompanied her to America, and married her in 1852. From 1852-55 they both lived in Dresden, and from 1858 in London. G. conducted the musical festival at Düsseldorf in 1863, and at Hamburg in 1866, and in 1863 became vice-principal of the Royal Academy of Music; in 1875 he founded the Bach Choir, which he brought to a state of great prosperity. G. published, jointly with Benedict, the "Choral-Book for England." Of his compositions are to be named the oratorio *Ruth*, a pianoforte concerto, a trio; also pianoforte pieces and many songs.

(3) **Adalbert von**, gifted composer, b. 1853, Vienna, pupil of the Conservatorium there; he wrote music to the *Sieben Todsünden*, prepared for him by Rob. Hammerling, as well as an opera, *Helianthus* (Leipzig, 1884), the trilogy *Gaea* (1889), and many songs.

(4) **Hugo**, b. Sept. 19, 1859, Breslau, where he attended school, studied jurisprudence, took his degree of Dr. jur. in 1884, but in the same year withdrew from public service, married, and managed his father's estates. The study of music, carried on incidentally under Hirschberg and Schäffer at Breslau, now became a matter of chief importance, and from 1887 to 1890 we find G. a pupil for singing of Stockhausen's at Frankfurt. He was then engaged in musico-historical pursuits under the direction of E. Bohn at Breslau, and, finally, in 1893, became one of the directors of the Scharwenka-Klindworth Conservatorium, Berlin. G. has written: "Die italienische Gesangsmethode des 17. Jahrh." (1890, with explanations concerning the ornamental performance of vocal works of the 16th century, about 1600), "Der Vokalismus des neu-hoch-deutschen Kunstgesangs und der Bühnensprache" (1892); also some valuable articles for musical papers.

Golinelli, Stefano, b. Oct. 26, 1818, Bologna, pupil of Benedetto Donelli (piano) and Vaccai (composition); from 1840-70 teacher at the Music Lyceum of his native town, during which time he undertook concert tours with success in Germany, England, and France, but since then has lived in retirement. G. has written about two hundred works, exclusively for pianoforte (five sonatas, three toccatas, forty-eight preludes, etc.), esteemed, indeed, in Italy, yet without special value.

Gollmick, (x), Karl, b. March 19, 1796, Dessau, d. Oct. 3, 1866, Frankfurt, son of the once celebrated tenor singer, Frederick Karl G. (b. Sept. 27, 1774, Berlin, d. July 2, 1852, Frankfurt). He studied theology at Strassburg, but, at the same time, made a diligent study of music under the direction of capellmeister Spindler. At an early age he earned a livelihood by teaching music and languages, and settled in Frankfurt in 1817 as teacher of the French language. Spohr, at that time capellmeister at Frankfurt, engaged him as drummer for the Stadttheater, in which position, acting likewise, later on, as chorus master, he remained until 1858, when he received a pension. Besides many pianoforte works for two and four hands (variations, rondos, potpourris, songs, etc., G. wrote a vocal Method, "Praktische Gesangsschule," a "Leitfaden für junge Musiklehrer," "Kritische Terminologie für Musiker und Musikfreunde" (1833; 2nd ed. 1839), "Musikalische Novellen und Silhouetten" (1842), "Karl Guhr" (obituary, 1848), "Herr Fétis . . . als Mensch, Kritiker, Theoretiker und Komponist" (1852), "Handlexikon der Tonkunst" (1858), "Autobiographie" (1866); also many articles in musical papers.

(2) **Adolf**, son of the former, b. Feb. 5, 1825, Frankfurt, d. March 7, 1883, London. He studied with his father, and learnt the violin under Riefstahl and H. Wolf. In 1844 he

settled in London, where he was esteemed as pianist and violinist. He composed operas, cantatas, orchestral and chamber music.

Goltermann, (1) Georg Eduard, b. Aug. 19, 1824, Hanover, where his father was organist, pupil of Prell (jun.) for 'cello-playing, and from 1847-49 of Menter at Munich. He studied composition with Lachner, made concert tours as 'cello virtuoso from 1850-52, produced a symphony at Leipzig in 1851, became musical director at Würzburg in 1852, in 1853 second, and in 1874, chief capellmeister at the Stadttheater at Frankfurt, where he still lives. G. is specially famed as performer on the 'cello and composer for his instrument (concertos, sonatas, etc.); but he has also published a number of other fairly good works.

(2) Joh. Aug. Julius, b. July 15, 1825, Hamburg, d. April 4, 1876, Stuttgart; likewise an excellent 'cellist. From 1850-62 he was teacher of the 'cello at the Prague Conservatorium, became in 1862 principal 'cellist of the court band at Stuttgart, and retired in 1870.

(3) August, b. 1826, d. Nov. 2, 1890, Schwerin, where he was court pianist.

Gombert, Nikolaus, Netherland contrapuntist, b. Bruges, one of the most important, if not the most important, of the pupils of Josquin. He was in 1530 master of the boys at the Imperial Chapel, Madrid; afterwards (1543) probably maestro of the same chapel. G.'s compositions are distinguished from those of his predecessors by greater fullness; according to the testimony of Hermann Finck (q.v.), he avoided the use of rests, which in the case of his predecessors often considerably reduced the polyphony. Finck named him "Author musices plane diversæ." G. was an extremely prolific master, and a large number of his ingenious works have been preserved, and in special editions: two books of motets à 4 (Book I. no date, 2nd ed. 1540; Book II. 1541; both several times republished); two books of motets à 5 (Book I. 1541 [1551], Book II. 1541 [1552], also both together, 1552); one book of masses à 5 (1549); a book of chansons à 5-6 (1544, the fifth book of the edition of chansons prepared by Tilman Susato of Antwerp). Numerous motets of G.'s are likewise to be found in Gardano's "Motetti del frutto" and "Motetti del fiore," also many others in collections of the 16th century. (Cf. Fétis's catalogue, and the supplement connected with it, in Ambros' "Musikgeschichte," vol. iii., p. 293. In addition, there are still some motets and chansons in manuscript in the Munich Library, cf. J. J. Maier's catalogue.)

Gomez, Antonio Carlos, b. July 11, 1839, Campinas (Brazil), of Portuguese parents, was sent for a musical training to the Milan Conservatorio (under Lauro Rossi), and remained from that time in Italy. G. is an opera composer, but not one of those quick Italian writers,

although his works frequently recall Verdi. After a Portuguese maiden work, *A noite de castello* (Rio de Janeiro, 1861), he made his debut in 1867 with a *pièce d'occasion*, *Se sa minga* (*New Year's Fest*), at a small theatre in Milan, and the "Song of the Needle-gun" soon made him popular, so that the doors of the Scala were open to him. His works up to the present day are: the ballet opera *Guarany* (Scala, 1870), *Fosca* (Scala, 1873), which was a failure, and yet even this is a good sign, *Salvator Rosa* (Fenice Theatre, Genoa, 1874, with great success, and from that time produced on most Italian stages), and *Maria Tudor* (Milan, 1879). G. wrote, at the request of the Emperor of Brazil, a hymn, "Il salute del Bresile," for the celebration of the Declaration of Independence of America, which was performed at the Philadelphia Exhibition of 1876.

Gondellied (Ital.), gondola song.

Gondoliera, barcarole.

Gong (Tamtam), an oriental (Chinese, Indian) instrument of percussion, consisting of a metal plate made (hammered), for the most part, of precious metal. The centre portion of the G. is quite concave, with a broad, round rim. The G. has a groaning sound, and one which reverberates for a long time; both in *forte* and in *piano* it inspires terror, anguish. The G. is employed in modern opera orchestras; but, on account of the great expense in procuring it (good gongs come from China), it is somewhat rare: as a rule, it is replaced by a cymbal (q.v.), suspended like a G., and struck with a stick.

Govaerts, Alphonse Jean Marie André, b. May 25, 1847, Antwerp; he sprang from a family of artists, was trained at first for a mercantile career, but afterwards displayed zeal for music; and, in 1866, when he became assistant librarian at Antwerp, already motets of his composition began to be known. There followed Flemish songs in three parts (for schools), a mass à 4 with organ; and in 1869, a *Messa solenne* for chorus, orchestra, and organ, and many short, sacred works (*Adoramus, O salutaris*, etc.). He then made deep historical studies, and in 1874 began to reform the church music of his native town by giving performances of the works of the Old Netherland School, also of Palestrina, for which purpose he established a cathedral choir. In 1887 he became royal archivist at Brussels, and is member of the Gregorian Society in Holland. The historical works of G. are his "Histoire et bibliographie de la typographie musicale, etc." (1800), which gained a prize; also his monographs on Pierre Phalèse, on some painters of the Netherlands, on the origin of newspapers ("Abraham Verhoeven") and "La Musique d'église" (also in Flemish, "De Kerkmuziek," 1876).

Göpfert, Karl Andreas, b. Jan. 16, 1768,

Rimpar, near Würzburg, d. April 11, 1818, as "Hofmusikus" at Meiningen. He was a performer on the clarinet and a composer, especially for wind-instruments. He wrote four concertos for clarinet, one *symphonie concertante* for clarinet and bassoon; one concerto for horn; duets for two clarinets, for two horns, for guitar and flute, and for guitar and bassoon; five quartets for clarinet, violin, tenor, and bass; quintets and octets for wind, etc.

Gordigliani, (1) Giovanni Battista, b. July, 1795, Mantua, d. March 2, 1871, Prague, was first opera, and then concert singer, and from 1822 teacher of singing at the Prague Conservatorium. G. wrote much sacred music, also canzonets and songs, and two operas (*Pygmalion* and *Consuelo*, Prague, 1845 and 1846).

(2) Luigi, brother of the former, b. June 12, 1806, Florence, d. there April 30, 1860, wrote from 1830-51 seven operas (*Un' eredità in Corsica*, 1847). He was specially successful with his small vocal pieces (duets with pianoforte), and he also published three books of Tuscan popular songs.

Gorgheggiamento (Ital.), the art of performing florid passages, trills, etc.

Gorgheggiare (Ital.), to perform florid passages, trills, etc.

Gorgheggio (Ital.), a florid passage; *Gorgheggi* is the plural.

Goria, Adolf, b. Jan. 21, 1823, Paris, d. there July 6, 1860, for a time a favourite composer of drawing-room pianoforte music.

Göroldt, Johann Heinrich, b. Dec. 13, 1773, Stempeda, near Stolberg (Hartz); in 1803 musical director at Quedlinburg, where he was still living in 1835. He composed pianoforte pieces, chorales for male voices with organ, and left, in manuscript, cantatas, hymns, motets, etc. He is better known by his writings: "Leitfaden zum Unterricht im Generalbass und der Komposition" (1815-16, 2 vols., 2nd ed. 1828); "Die Kunst, nach Noten zu singen" (2nd ed. 1832); "Die Orgel und deren zweckmässiger Gebrauch" (1835); "Gedanken und Bemerkungen über Kirchenmusik" (in "Eutonia," 1830). He also wrote an "Ausführliche theoretisch-praktische Hornschule" (1830).

Goss, John, b. 1800, Fareham, Hants, d. May 10, 1880, Brixton. He was a chorister of the Chapel Royal under Smith, then a private pupil of Attwood. In 1824 he became organist of the new church of St. Luke's, Chelsea, in 1838 succeeded Attwood as organist of St. Paul's Cathedral (till 1872), and in 1856, on the death of Knyvett, became composer to the Chapel Royal. He was knighted in 1872, and took the degree of Doctor of Music at Cambridge in 1876. He composed anthems, psalms, Te Deums, also glees, songs, orchestral pieces, and wrote: "Introduction to Harmony and Thorough-Bass"

(1833, a work well known in England, and many times republished). G. published "Chants, Ancient and Modern" (1841, conjointly with W. Mercer), and "The Organist's Companion" (pieces for organ).

Gossec (really Gossé), François Joseph, b. Jan. 17, 1734, Vergnies (Hainault), d. Feb. 16, 1829, Passy, near Paris (ninety-five years old). He received his first musical training as chorister at the cathedral at Antwerp. He went, in 1751, to Paris with good introductions to Rameau, who procured for him the post of conductor to the private band of La Popelinière, Fermier-général. For him he wrote his first symphony (1754), five years before Haydn's first (cf., however, Sammartini), and in 1759, his first stringed quartets. La Popelinière died in 1762, and G., when the band was dispersed, undertook the direction of that of Prince Conti at Chantilly, and achieved considerable fame. In 1770 he founded and conducted the celebrated *Concerts des Amateurs*, reorganised in 1773 the *Concerts Spirituels*, and conducted them jointly with Gaviniés and A. Leduc, sen., and also for some years alone, but was driven from this post by intrigues (1777). From 1780-82 he acted as sub-director of the Grand Opéra (Académie de Musique), and remained a member of the executive committee up to 1784, when he undertook the organisation and general direction of the École Royale de Chant. When this institution was enlarged under the Republic, and became the Conservatoire de Musique, G. was appointed inspector, jointly with Cherubini and Lesueur, and at the same time became a member of the Institut de France founded in the same year. From 1799 to 1804 and 1809-15 he was member of the commission appointed to examine the operas sent in to the Grand Opéra. From 1815 he lived in retirement at Passy, near Paris. G., as a composer, occupies a prominent position. His symphonies (twenty-six, and three for wind-instruments) were not favourably received at first, but already in 1777 one was encored at a *concert spirituel*. On the other hand, his stringed quartets were, from the first, enthusiastically received, and were repeatedly reprinted in foreign countries. His Requiem (1760), in which there are important instrumental effects, made a deep impression. He also wrote a "Symphonie concertante" for eleven instruments, serenades, overtures, stringed trios, violin duets, quartets for flute and stringed instruments, several masses with orchestra, two Te Deums, motets, several oratorios (*Saül*, *La Nativité*, *L'arche d'alliance*), choruses to Racine's *Athalie* and Rochefort's *Eiectre*, and a series of operas which caused him to be regarded as one of the most important composers in this branch of musical art: the first was the small unimportant *Le faux loyd* (1764), but this was followed by the completely successful *Les pêcheurs* (1766); *Le double déguisement* (1767); *Toinon et Toinette* (1767);

Rosine (1786); and *Les sabots et le cerisier* (1803)—all at the Opéra Comique. The following were produced at the Grand Opéra:—*Sabinus* (1774); *Alexis et Daphné* (1775); *Phlémon et Baucis* (1775); *Hylas et Sylvie* (1776); *La fête du village* (1778); *Thésée* (1782); *Les visitandines* (jointly with Trial); *La reprise de Toulon* (1796); and finally, at the Brussels Opéra, *Berthe* (1775); to these may be added *Le Pévignourdin* (private performance) and *Nitocris* (not produced). G. was enthusiastic for the Republic, and composed a great number of songs, hymns, etc., for patriotic festivals connected with the time of the Revolution; thus, first, the "Chant du 14 Juillet" (for the anniversary of the storming of the Bastille), the hymns—"A la divinité," "A l'être suprême," "A la nature," "A la liberté," "A l'humanité," "A l'égalité," "Serment républicain," "Marche religieuse," "Marche victorieuse," transcription for orchestra of the "Marseillaise," chorus for the apotheosis of Rousseau; also stage festival pieces, *Offrande à la patrie* (1792) and *Le camp de Grand-Pré* (1793, [The Tambourin will be found in Augener's Edition No. 8299]). G. was, so to speak, official composer to the Republic. (Cf. Gregoir, "Notice sur G." (1878), and Hedouin, "G., sa vie et ses œuvres" (1852).

Gottschalg, Alexander Wilhelm, b. Feb. 14, 1827, Mechelrode, near Weimar, received his musical training from G. Töpfer at Weimar as pupil at the training-school, had also the benefit of instruction from Liszt, and in 1847 became teacher at Tiefurt, near Weimar. In 1870 he succeeded Töpfer at the training-school (up to 1881) and became court organist, in 1874 also teacher of the history of music to the "Grossherzogliche Musik und Orchesterschule." From 1865 he was editor of the musical paper *Urania* (for organ), from 1872 musical critic of *Dittes's Pädagogischer Jahresbericht*, from 1885 also editor of the musical paper *Chorgesang*; he published besides, "Repertorium für die Orgel" (jointly with Liszt), and "Kleines Handlexikon der Tonkunst" (1867).

Gottschalk, Louis Moreau, American pianist, b. May 8, 1829, New Orleans, d. Dec. 18, 1869, Rio de Janeiro, studied under Stamaty at Paris; he commenced his career as a concert-player at Paris in 1845, then travelled through Switzerland, Spain, and France, and in 1853 returned to America, giving concerts, especially in North America. In 1865 he went to San Francisco, and from there to South America, played at Rio de Janeiro in 1869, and fell ill there and died. G. played almost exclusively his own compositions, which belong to the better class of drawing-room music (characteristic pieces of marked Spanish national colour, brilliant, often somewhat sentimental).

Götz, (1) Franz, b. 1755, Straschitz (Bohemia), studied Catholic theology and took his bachelor's degree, but later on gave himself up

entirely to music, played the violin in the theatre orchestra at Brünn, became leader at Johannsberg, afterwards theatre capellmeister at Brünn, and finally capellmeister to the Archbishop of Olmütz, where he was still living in 1799. He wrote symphonies, concertos, chamber-music, etc., all of which remain in manuscript.

(2) Hermann, b. Dec. 7, 1840, Königsberg-i-Pr., d. Dec. 3, 1876, Hottingen, near Zürich. He received his first musical instruction from Louis Köhler, attended the Stern Conservatorium at Berlin in 1860, where Stern, Bülow, and H. Ulrich were his teachers. In 1863 he undertook the post of organist at Winterthur as successor to Th. Kirchner, settled in Zürich in 1867, resigned, on account of bad health, his post of organist at Winterthur in 1870, and, until his death, was engaged in composition. A vigorous, fine talent went with him, all too early, to the grave. G.'s opera—*Der Widerspenstigen Zähmung* (*Taming of the Shrew*)—ranks amongst the best modern works for the stage, and, soon after its production at Mannheim in 1874, it made the round of the German theatres; it has also been translated into English and played in England. His second opera (*Francesca von Rimini*) he did not complete. The sketch which he left of the third act was scored by Ernst Frank at Mannheim, where the work was produced on Sept. 30, 1877. Besides these, G. wrote a symphony (in F), Schiller's "Nänie" ("Auch das Schöne muss sterben") for chorus and orchestra, a "Frühlingsouvertüre," a violin concerto, pf. concerto, the 137th psalm for chorus, soprano solo, and orchestra; a pf. quintet (c minor, with double-bass), a pianoforte sonata for four hands, a pf. trio, a quartet, pf. pieces, two books of Lieder (Op. 4 and Op. 12), "Es liegt so abendstill der See," tenor solo with chorus of male voices and orchestra.

Götze, (1) Joh. Nikolaus Konrad, b. Feb. 11, 1791, Weimar, was musical director to the Grand Duke 1826-48, and chorus-master at the Opera there; he d. Feb. 5, 1861. G. was trained in violin-playing by Spohr (Gotha), A. E. Müller (Weimar), and Kreutzer (Paris, 1813), at the cost of the hereditary Grand Duchess. He was also active as a composer (operas, vaudevilles, melodramas, quartets, and a trio for strings, etc.), but he lacked inspiration.

(2) Franz, b. May 10, 1814, Neustadt-a.-d.-Orla, d. April 2, 1888, Leipzig, violin pupil of Spohr at Cassel. In 1831 he became member of the court band at Weimar, but then studied operatic singing, and from 1836-52 was engaged at the theatre there as principal tenor; afterwards he was teacher of singing at the Leipzig Conservatorium, which post he, however, resigned in 1867 for reasons clearly set forth in his pamphlet "Fünfzehn Jahre meiner Lehrthätigkeit" (1868). From that time G. lived at Leipzig, highly esteemed as a private teacher of singing. The Grand Duke

of Weimar appointed him professor already in 1855. His daughter and pupil, Auguste, b. Feb. 24, 1840, Weimar, in 1870 teacher at the Dresden Conservatorium, established in 1875 a school of singing of her own (Frau Moran-Olden was her pupil), and in 1891 became teacher at the Leipzig Conservatorium. She has written "Über den Verfall der Gesangskunst" (1884), and, under the pseudonym "Auguste Weimar," some stage poems ("Vittoria Accorimboni," "Magdalena," "Alpenstürme," etc.).

(3) **Karl**, b. 1836, Weimar, d. Jan. 14, 1887, Magdeburg, pupil of Töpfer and Gebhardi, afterwards of Liszt, was chorus-master at the Weimar opera in 1855, then theatre capellmeister at Magdeburg, Berlin (1869 at the "Residentztheater," then called the "Nowacktheater," in 1870 at the "Friedrich-Wilhelmstadt" theatre), Breslau (1872), and Chemnitz (from 1875). G. was an excellent conductor, and also esteemed as a composer (operas: *Eine Abschiedsvolle*, *Die Korsen*, *Gustav Wasa*, symphonic poem "Die Sommernacht," pf. pieces, etc.).

(4) **Heinrich**, teacher of music and composer, b. April 7, 1836, Wartha in Silesia, son of a schoolmaster, attended the teachers' training college at Breslau, and had the advantage of instruction in music from Mosewius and Baumgart. After fulfilling the duties of teacher for three years, he became a pupil of the Leipzig Conservatorium, studied singing under Franz Götze, but lost his voice, and then devoted himself entirely to teaching and composition. He first went as private teacher of music to Russia, lived afterwards as private teacher at Breslau, and, in 1871, was appointed teacher of music at the college at Liebenthal-i.-Schl. In 1885 he went in a similar capacity to Ziegenhals (Silesia), and was appointed royal musical director in 1889. Of his compositions the following deserve mention: two serenades (for strings), six sketches (ditto), a pf. trio; also a mass à 4 with orchestra, many valuable pieces for organ and pianoforte, songs, part-songs, etc. He displayed his merits as a teacher in "Populäre Abhandlungen über Klavierspiel" (1879), and especially in "Musikalische Schreibübungen"; the latter is the first German work on the important subject of Musical Dictation (q.v.), one to which, as yet, but little attention has been paid.

(5) **Emil**, celebrated tenor singer, b. July 19, 1856, Leipzig, was first intended for a mercantile career, but was trained in singing by Prof. Gust. Scharfe at Dresden, and first engaged at the court theatre, Dresden (1878-81), then at the Cologne theatre, whence he made the round of all the important theatres, and with phenomenal success. Unfortunately, acute inflammation of the throat compelled this artist, distinguished both as actor and singer, to discontinue, for a long period, his public career.

Goudimel, Claude, b. about 1505, Besançon, the founder of the Roman School; he went to Rome about 1535, where Palestrina, G. Annuccia, G. M. Nanini and others became his pupils; but afterwards to Paris, where for a short time he was in partnership with the music-printer Du Chemin (1555). Whether he left Rome because he was in sympathy with the Reformation is not known. His later conversion to Protestantism has been often called in question. It is a fact that he set to music, in four parts, note against note (!), the complete translated version of the Psalms by Marot and de Bèze (so far as they were not already provided with independent melodies—perhaps even these he may have provided), and that in the night of August 28/29, 1572, he was killed at Lyons as a Huguenot (real or pretended), and his body thrown into the Rhone. The style of G. has something in it akin to that of Palestrina: his writing was rich and full, without canonic artificialities, but always in imitative style, and of extraordinary correctness. It is remarkable that, of a teacher at Rome so famous, nothing was brought out by the Italian printers of that time (Gardano, Scoto, etc.). The works (masses and motets à 5-12), considered to be his oldest, are in manuscript in the Vatican Archives and in the Oratory of Santo Maria, Vallicella. The published ones, without exception, appeared in France and the Netherlands: first some motets in T. Susato's fourth book of motets (1554), then in the special edition of "Q. Horatii Flacci . . . odæ . . . ad rhythmos musicos redactæ" (1555); "Chansons spirituelles de Marc Antoine de Muret" (à 4, 1555); "Magnificat ex octo modis (à 5, 1557); "Missæ tres a Claudio G. . . . item missæ tres a Claudio de Sermisy, Joanne Maillard, Claudio G." (1558); "Les psaumes de David mis en musique . . . en forme de motets" (1562, 16 psalms à 4); "Les psaumes mis en rime français par Clément Marot et Théodore de Bèze" (1565); "La fleur des chansons des deux plus excellents musiciens de notre temps, à savoir de Orlande de Lassus et de D. Claude G." (1574); and some chansons in the sixth and eighth books of the collection of chansons of Le Roy and Ballard (1556 and 1557).

Gounod, Charles François, b. June 17, 1818, Paris, d. there Oct. 19, 1893, incontestably one of the most important of French composers, received his first musical stimulus from his mother, who was an accomplished pianist. From 1836-38 he studied, at the Conservatoire, counterpoint under Halévy and composition under Paër and Lesueur. In 1837 he won the second prize, in 1839 the *Grand Prix de Rome*, for his cantata *Fernand*; and during his residence of three years in Rome he studied the style of Palestrina. In 1841 he produced a mass à 3, with orchestra, at the church of San Luigi dei Francesi, and in 1842, at Vienna, a requiem; after his return to Paris, he undertook

the post of organist and maître de chapelle of the Missions Étrangères, attended lectures on theology, was guest in the Séminaire, and was on the point of taking holy orders. However, about this time a change came over him in his musical efforts. In Germany he had learnt to know the works of Schumann, and now drew closer to them and to those of Berlioz; he found his poetical gifts mightily stirred by both, and turned from the church to the stage. Nevertheless, it was a sacred work which first attracted the attention of the world to him; in a concert of Hullah's at London (Jan., 1851), fragments of his *Messe Solennelle* were produced, to which the critics unanimously ascribed high importance. In the same year G. made his *début* at the Grand Opéra as an opera composer with *Sapho*, but, through imperfect knowledge of stage technique, gained small success (the work even as revised in 1884 was a failure), both with this and with his next opera, *La nonne sanglante* (1854). He also failed to make an impression with his antique choruses to Ponsard's *Ulysse*; but, in spite of the poor results, he felt his powers strengthened, and recognised more and more his vocation as a dramatic composer. Meanwhile, 1852, he had been appointed director of the Orphéon, the great union of the Paris male choral societies and schools of singing, which office he held for eight years. He wrote for the Orphéonistes two masses and various part-songs, and made an essay in instrumental music with two symphonies; but his chief activity was concentrated on opera. His next attempt—*Le Médecin malgré lui*, produced at the Opéra Comique (1858), given in England as *The Mock Doctor*, and also performed by the pupils of the Royal College of Music in 1890—showed that at the Opéra Comique he was not in his right element. At last, in 1859, he made a decided hit with *Faust* (Théâtre Lyrique, March 19). Here he was in his element. The fantastic and the purely lyrical were admirably expressed by him. That G.'s *Faust*, so despised by the Germans, is not a caricature of Goethe's *Faust*, is clear from the fact—which is worth more than many arguments—that Wagner did not set it to music; the latter, in fact, pays him a compliment in recalling the church scene in the address of Walter to Evchen in the *Meistersinger*. The Kermesse and the Garden scene form two pictures of the first rank. G.'s style is very sympathetic to the Germans, for it is really more German than French, and often reminds one of Weber or Wagner. But it is not quite a pure style, and sometimes falls into the sentimental or the chanson type. *Faust* has remained G.'s master-work; it has carried his name through all countries of Europe, and was the first French opera which at Paris made its way from another stage to that of the Grand Opéra. The works which followed did not come up to the high expectations excited by *Faust*: *Phlémon et*

Baucis (Grand Opéra, 1860; London, 1890); *La Reine de Saba* (Grand Opéra, 1862; in English version as *Irene*, in London); *Mirville* (Théâtre Lyrique, 1864); *La Colombe* (Opéra Comique, 1866; previously at Baden-Baden; in London as *Pet Dove*). His *Roméo et Juliette* was, again, a fortunate draw (Théâtre Lyrique, 1867)—in France it is placed above *Faust*; in Germany, not far below. Again G. was in complete sympathy with the subject. In structure he approaches nearer to Wagner, lays special stress on the music in the orchestra, and makes continual use of dissonances by suspension. After that, he produced other operas of less value—*Cinq-Mars* (Opéra Comique, 1877), and *Polyeucte* (Grand Opéra, 1878); he also wrote entr'actes to Legouvé's *Les deux Reines*, and Barbier's *Jeanne d'Arc*. His last opera—*Le Tribut de Zamora* (1881)—likewise did not fulfil the hopes which it had excited. The war of 1870 drove G. from Paris. He went to London, and founded there a mixed choral union (Gounod's Choir), with which he arranged large concerts, and in 1871, for the opening of the Exhibition, produced his elegiac cantata, *Gallia* (words from the Lamentations of Jeremiah); a pendant, in fact, to Brahms's *Triumphlied*. In 1875 he returned to Paris. Of his works are still to be named: two masses, *Angeli Custodes* and *Messe Solennelle Ste.-Cécile* (1882), *Messe à Jeanne d'Arc* (1887), a fourth *Messe* (1888), and a *Te Deum*, "Les Sept Paroles de Jésus," a "Pater Noster," "Ave Verum," and "O Salutaris," a *Te Deum*, "Jésus sur le lac de Tibériade," "Stabat Mater" with orchestra, the oratorios *Tobie*, *The Redemption* (Birmingham, 1882), and *Mors et Vita* (Birmingham, 1885), symphony, "La Reine des Apôtres," "Marche Romaine," "Chant de bataille Arragonais" (1882), "Marche Funèbre d'une Marionette." Cantatas: *A la Frontière* (1870, Grand Opéra), and *Le Vin des Gaulois et la Danse de l'épée*, many smaller vocal works, French and English songs, the widely known "Méditation" on Bach's first Prelude from the *Well-tempered Clavier* (for soprano solo, violin, pianoforte, and harmonium), pf. pieces for two and four hands, and a "Méthode de cor à pistons." G. was a member of the Institut de France and *commandeur de la légion d'honneur*.

Gouvy, Ludwig Théodore, b. July 21, 1822, Gaffontaine, near Saarbrück, attended the college at Metz, and went to Paris in 1840 to study law, which, however, he soon gave up again, in order to devote himself entirely to music; he studied counterpoint with Elwart, and took lessons on the pianoforte from a pupil of Herz. He did not attend the Conservatoire. Possessed of means, he was able to study German musical life in Germany itself. He spent the year of 1843 in Berlin, was on friendly terms with K. Eckert, with whom he made a journey to Italy in the following year for the purpose of study. On his return to

Paris he produced, at a concert arranged by himself, his first important works—the symphony in F, two overtures, etc.—which were favourably received. The first symphony was followed by five more, also by a *sinfonietta* (in D), two concert-overtures, songs, part-songs, concert scenes ("The Last Song of Ossian," for baritone and orchestra), and a considerable number of chamber-music works, a pf. quintet, five trios, sonatas and pieces for violin and 'cello, quartets for strings, a quintet for strings, a serenade for five stringed-instruments, octet for flute, oboe, two clarinets, two horns, and two bassoons (Op. 71), pf. sonatas, variations, characteristic pieces, etc., for two and four hands, etc. But the most important works of G. are the choral ones: "Messe de Requiem," "Stabat Mater," *Golgotha* (cantata), "Asléga" (lyrico-dramatic scena), "Electra" (dramatic scena for solo, chorus, and orchestra; Duisburg, 1888), and "Frühlings Erwachen" (male chorus, soprano solo, and orchestra, Op. 73). An opera (*Cid*) was accepted at Dresden, but not given. The influence of Mendelssohn on G. is unmistakable. His music is full of melody, easy to understand, but somewhat effeminate. G. lives at Paris, yet holds no appointment.

Graan, Jean de, b. Sept. 9, 1852, Amsterdam, d. Jan. 8, 1874, at the Hague, a pupil of Joachim, and a highly gifted violinist (cf. Knepelhout: "Een beroemde Knaap").

Graben-Hoffmann (Hoffmann, named G. H.), Gustav, b. March 7, 1820, Bnin, near Posen, attended the teachers' college at Bromberg, was for some time teacher at Posen, but went to Berlin in 1843, and was trained for a singer and teacher of singing. He first taught at Potsdam, studied still for some time under Hauptmann at Leipzig, and in 1858 went to Dresden, in 1868 to Schwerin, and since 1869 has been living in Berlin, a highly esteemed teacher of singing. Besides a great number of songs (of which "500,000 Teufel" became popular), duets, part-songs, and some pianoforte pieces, he has written: "Die Pfleger der Singstimme, etc." (1865); "Das Studium des Gesangs" (1872); "Practische Methode als Grundlage für den Kunstgesang, etc." (1874); *solfeggio*, etc.

Graces, ornaments, notes of melodic embellishment, such as the *appoggiature*, turns, shakes, etc.

Gracile (Ital.), small, thin, delicate.

Grad (Ger.), degree.

Grädener, (†), Karl G. P., b. Jan. 14, 1812, Rostock, d. June 10, 1883, Hamburg, composer and theorist, attended the Gymnasium in Altona and in Lübeck, and studied at Halle and Göttingen, but soon devoted himself entirely to music. He then played for three years as 'cellist in a quartet party and as soloist at Helsingfors, and was afterwards, for ten years, university musical director and conductor of the

society at Kiel. He founded at Hamburg in 1851 a vocal academy, which he directed for ten years, and, from 1862–65, was teacher of singing and theory at the Vienna Conservatorium, in 1863 capellmeister of the Evangelical Choral Union, and again lived in Hamburg as teacher at the Conservatorium. As a composer G. is of importance, and displays originality; his wealth of melody is not remarkable, but his harmony is refined and his part-writing interesting. Besides many songs, duets, part-songs, etc., he has published: one pf. concerto, two pf. quintets, two trios, one sonata, variations, fantastic étude, "Fliegende Blätter," "Blättchen," and "Träumereien" for pf., three violin sonatas, one 'cello sonata, three quartets, one trio, and one octet for strings, one violin romance with orchestra, two symphonies, one overture ("Fiesco"), etc. He has also published a clever "Harmonielehre" (1877; of which Max Zoder made an epitome), and various articles on art, particularly on music (1872), etc.

(2) His son Hermann, b. May 8, 1844, Kiel, pupil of his father and of the Vienna Conservatorium; in 1862 organist at Gumpendorf, in 1864 member of the Vienna court orchestra (violin), in 1873 teacher of harmony at Horak's Pianoforte School, and for some years at the Conservatorium der Musikfreunde. He is also a diligent and gifted composer (capriccio and *sinfonietta* for orchestra, octet for strings, pf. quintet, trio, pieces as trios, pieces for piano and violin, sonata for two pianos, pf. pieces, songs, etc.).

Gradevole (Ital.), pleasing, grateful.

Gradevolmente (Ital.), pleasingly, gratefully.

Grado (Ital.), a degree, step.—*Grado ascendente*, ascending step; *grado descendente*, descending step.

Graduale (Lat. *Responsorium graduale*, or *gradale*), the response sung after the lesson; it was called G. because the priest who chanted it stood on the steps (*in gradibus*) of the ambo (q.v.). G. is of Roman origin, but old, as already in the Gregorian Antiphonarium the graduals are prominent features. Originally the G. consisted of a whole psalm, which was chanted by the precentors and answered by the congregation; however, Pope Gelasius I. (d. 496) introduced in its place *Versus selecti*. The graduals of the Gregorian Antiphonarium consist of two verses, of which the first is sung again after the second; afterwards this repetition was done away with.

Graew. (See BACFART.)

Gräfinger. (See GREFFINGER.)

Grammann, Karl, b. June 3, 1844, Lübeck, in 1867 pupil of the Leipzig Conservatorium; he lived in Vienna from 1871, and has been since 1885 in Dresden. He is entirely devoted to composition, for which he shows gifts of no common order. G. has made himself known by

three operas, *Melusine* (Wiesbaden, 1875, a work which he has lately revised), *Thusnelda und der Triumphzug des Germanicus* (Dresden, 1881), and *Das Andraesfest* (Dresden, 1882), two symphonies (II. "Aventiure"), an elegiac cantata for chorus, soli, and orchestra, likewise several chamber works. He has completed a fourth opera, *Neutraler Boden* (*Neutral Ground*).

Gran, *grande* (Ital.), great; *grandezza*, grandeur, dignity.

Gran cassa (Ital.), the big, or bass, drum.

Grand chœur (Fr.; Ger. *Volles Werk*), full organ.

Grandezza (Ital.), grandeur, dignity.

Grandi, Alessandro, important Italian church composer of the Venetian School, a pupil of Giovanni Gabrieli; in 1617 chapel singer at San Marco, Venice, 1620 vice-maestro there; 1627 maestro at Santa Maria Maggiore, Bergamo, where in 1630 he died of the plague. He wrote "Madrigali concertati" (3rd ed. 1619); vesper psalms, litanies, *Te Deum*, and "Tantum ergo" (1607); six books of motets à 2-8 (1619-40); "Messe concertate 8 voc.," "Missa e salmi à 2, 3, e 4 voci con basso e ripieni"; "Salmi brevi a 8 voci" (1623); "Celesti fiori," à 1-4, three books, "Motetti à 1-4 voci con 2 violini," "Motetti à 1 e 2 voci per cantare e sonare nel chitarrone" (1621); "Missa e salmi concertati à 3 voci" (1630); "Motetti concertati à 2, 3, e 4 voci" (1632, posthumous).

Grandioso (Ital.), splendid, majestic.

Grand jeu (Fr.), the name of an harmonium stop which brings into play the full power of the instrument.

Grand orgue (Fr.), the principal manual, the keyboard of the great organ.

Grandval. (See REISER.)

Granjon, Robert, a famous French type-founder and music printer at Avignon (1532), afterwards at Rome (1582!).

Graphäus, Hieronymus, important Nuremberg type-founder and music-printer (from 1533), d. May 7, 1556. His real name was Resch (according to other statements Andrea), but on account of his handicraft he took the name Formschneider, which he afterwards changed into one derived from the Greek.

Grappa (Ital.), the brace which connects two or more staves.

Grasseyement (Fr.), a faulty (guttural) pronunciation.

Grasseyer (Fr.), to pronounce gutturally.

Gratiani. (See GRAZIANI.)

Graumann, Mathilde. (See MARCHESI, 3.)

Graun, (1) Karl Heinrich, b. May 7, 1701, Wahrenbrück (Provinz Sachsen), d. Aug. 8, 1759, Berlin. He attended the Kreuzschule in Dresden (1713-20), and was soon appointed

treble-singer to the Rathskapelle. During the period of mutation he applied himself zealously to composition under capellmeister J. K. Schmidt, and specially trained himself by attending the opera performances at Dresden; he became possessed of an agreeable tenor voice, and was engaged as opera singer at Brunswick. He soon, however, burst forth as an opera-composer, and was appointed vice-capellmeister. Frederick the Great, then Crown Prince, made his acquaintance in Brunswick, and begged the duke to let G. join his company of musicians at Rheinsberg (1735), when opera composing stopped for a while; on the other hand, G. composed a large number of cantatas to words written by the talented prince. When his patron had ascended the throne G. was appointed capellmeister, and commissioned to establish an opera company of Italian singers at Berlin; for a considerable time G. himself and Hasse were the only maestri who wrote for the Berlin opera. However closely connected with the opera the simple outward life of G. may appear, the centre of his importance as composer, at least for our time, lies in the works which he wrote for the church. Before all must be mentioned his Passion oratorio, *Dev Tod Jesu* (1755), which still, in consequence of a bequest, is annually performed at Berlin; and by the side of that stands his *Te Deum* (1756) in commemoration of the battle of Prague; further, two Passion cantatas, many other cantatas and motets, and the funeral music for the Duke August Wilhelm of Brunswick (1738), and for King Friedrich Wilhelm I. of Prussia (1740). For the Crown Prince he wrote some flute concertos, which were not published. His instrumental compositions (pf. concertos, a concerto for flute, violin, gamba, and 'cello [for the royal family], trios, organ fugues, etc.) were of small value, and remained in manuscript. The names of the operas which he wrote for Brunswick are: *Polydor* (1726), *Sancio und Sinilde* (1727), *Iphigenia in Aulis*, *Scipio Africanus*, *Timareta* (Italian, 1733), *Phayao* (with Italian arias), *Lo specchio della fedeltà* (Potsdam, 1733); those for Berlin (Italian), *Rodelinda* (1741), *Cleopatra* (1742), *Artaserse* (1743), *Catone in Utica* (1744), *Alessandro nell'Indie*, *Lucio Papirio* (1745), *Adriano in Siria*, *Demofonte* (1746), *Cajo Fabrizio* (1747), *Le feste galante*, *Galatea* (a pastoral play in collaboration with Friedrich II., Quanz, and Nichelmann), *Cinna* (1748), *Euvopa galante*, *Ifigenia in Aulide* (1749, v. supra), *Angelica e Medoro*, *Coriolano* (1750), *Fetonie*, *Mitridate* (1751), *Armida*, *Britannico* (1752), *Orfeo*, *Il giuditio di Paride*, *Silla* (1753; libretto by Friedrich II.), *Semiramide* (1754), *Montezuma* (1755), *Ezio* (1755), *I fratelli nemici* (1756), *Mevope* (1756).

(2) Johann Gottlieb, brother of the former, b. about 1698, Wahrenbrück, a violin virtuoso, up to 1726 in the Dresden band, afterwards leader at Merseburg, where Friedemann Bach

was his pupil, d. Oct. 27, 1771, as leader at Berlin. He was, as it were, the complement of Karl Heinrich Graun, for he occupied himself chiefly with instrumental music (forty symphonies, twenty violin concertos, twenty-four stringed quartets, stringed trios, etc.).

Graupner, Christoph, b. Jan., 1683, Kirchberg, Erzgebirge (Saxony), d. May 10, 1760, Darmstadt; he studied under Kuhnau at St. Thomas's School, Leipzig; in 1706 he became accompanist at the Hamburg opera under Keiser, 1709 vice-court-capellmeister at Darmstadt, afterwards principal capellmeister. He was blind during the last ten years of his life. Among his works are to be named the operas which he wrote for Hamburg: *Dido* (1707), *Die lustige Hochzeit* (1708, jointly with Keiser), *Hercules und Theseus* (1708), *Antiochus und Stratonice*, *Bellephophon*, *Simson* (1709), and *Berenice und Lucio* (1710), written for Darmstadt, *Telemach* (1711), and *Beständigkeit besiegt Betrug* (1719); further, the clavier works, which he himself engraved, "Acht Parthien für Klavier" (1718), "Monatliche Klavierfrüchte" (1722), "Acht Parthien für das Klavier" (1726), "Die vier Jahreszeiten" (1733), and a "Hessen-darmstädtisches Choralbuch." A large number of instrumental works remain in manuscript.

Grave (Ital.), grave, earnest. It is frequently marked over introductory movements of pathetic character before first movements of symphonies and sonatas. It is also an indication of *tempo*, having a meaning similar to *largo* (very slow).

Graves (sc. *voces*: the "low" [notes]). Already Huchald, and afterwards Guido and others, named thus the lowest notes of the system of sounds of their day: viz., our (great) G to (small) c—i.e. the notes below the four finals (*finals d-g*) of the Ecclesiastical Modes.

Gravicembalo (Ital.), of similar meaning to *Clavicembalo*, and probably only one of those transformations of name which were so common in the 16th century. Since, however, the G., together with the theorbo, *archiviola da lyra*, and *violone*, played bass, the reference to *grave*, i.e. low, appears by no means irrational.

Gravis (Lat.), heavy, ponderous. The name of one of the *accentus ecclesiastici*.

Grazia (Ital.), grace, elegance, comeliness.—*Con grazia*, with grace.

Graziani, (1) Padre Tommaso, b. Bagnacavallo (Church States), maestro at the Franciscan cloister, Milan. He published: masses à 5 (1569), vesper psalms à 4 (1587), madrigals à 5 (1588), complines à 8 (1601), "Sinfonie, partenici, litanie à 4, 5, 6, e 8 voci" (1617), "Responses to St. Francis with Salve" (1627).

(2) (Gratiani) Bonifazio, b. 1605, Marino (Papal States), maestro at the Jesuit church, Rome, d. June 15, 1664; a prolific and, in his time, highly esteemed church composer, whose works were in part published by his brother

after his death: seven books of motets à 2-6, six books of motets for one solo voice, one book of psalms with organ *ad lib.* à 5, one book of *Salmi concertati* à 5, two books of masses à 4-6, and one book for double chorus of concertante vesper psalms, responses à 4 for the Holy Week, litanies à 3-8, salve and antiphons to the Virgin à 4-6, festival antiphons à 2-4, church concertos à 2-5, vesper hymns à 2-5, *Musiche sacre e movali* with organ bass à 1-4, and motets à 2-3, transcriptions from above-named à 2-6. A number of other works remain in manuscript.

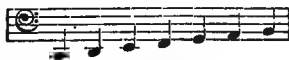
(3) Ludovico, distinguished stage singer (tenor), b. Aug., 1823, Fermo, d. there May, 1885; he sang principally on Italian stages, but also with great success in Paris (1858), London, and Vienna (1860).

(4) Francesco, brother of the former (baritone), b. April 16, 1829, Fermo; sang with success on the Italian stage, at Paris (1854, and 1856-61 at the Théâtre Italien), New York (1855), London, Petersburg (1861-64).

Grazioso (Ital.), *con grazia*, gracefully.

Grazzini, Reginaldo, b. Oct. 15, 1848, Florence, pupil of Teodulo Mabellini at the royal Conservatorio there. He was at first theatre maestro at Florence, etc., and in 1881 was appointed principal at the Conservatorio and maestro of the theatre at Reggio d'Emilia; already in 1882 he undertook the professorship of theory of music and the artistic direction of the Liceo Benedetto Marcello at Venice. G. is a refined and cultured musician, and has also made a good name as composer (*Cantata Biblica*, 1875; a mass à 3, 1882; symphonies, pf. pieces, an opera [manuscript]).

Great octave (C, D, E, etc.).



(Cf. ONCE-ACCENTED and A.)

Great organ, a part of the organ which is distinguished from the choir and swell organ by more numerous and more powerful stops. Each of these divisions of the organ has a separate keyboard.

Greco (Grecco), b. about 1680, Naples, pupil of Alessandro Scarlatti at the Conservatorio dei Poveri; he succeeded his master as teacher, went later on to the Conservatorio di Sant' Onofrio, and became the teacher of Pergolesi and Da Vinci. Litanies with instrumental accompaniment and organ pieces of his have been preserved in manuscript (Rome).

Greef, Wilhelm, b. Oct. 18, 1809, Kettwig, a.d. Ruhr; in 1833, organist and teacher of singing at Mörs, d. Sept. 12, 1875. He is known as colleague of his brother-in-law, L. Erk, in the publication of school song-books, and in the new editions of Rinck's preludes, postludes, and of the same composer's "Choralbuch."

Greek music. The only real information which we have respecting the music of the ancient Greeks is derived from the writings of the theorists, and these have been preserved for us in somewhat considerable number. It is well known that in antiquity the art of music, like the other arts, was held in the highest respect, and not, as in the Middle Ages, as something fit only for vagabonds and outlaws. In the great festival games of the Greeks (the Olympian, Pythian, Nemean, and Isthmian), competitions of the muses (musical and poetical) played an important rôle. Originally, the Pythian festivals were merely musical ones in honour of Apollo at Delphi. The conqueror was crowned with a laurel wreath, for which the branches were fetched in solemn procession from the vale of Tempe. The ancient history of Greek music is so mixed up with sagas and myths that the historical kernel can only with difficulty be recognised. The invention of musical instruments, as indeed of music itself, is ascribed to the gods (Apollo, Hermes, Athene, Pan). Amphion, Orpheus, who infused life into stones and tamed wild beasts; Linos and Marsyas, who were put to death by the jealous Apollo—the one on account of his beautiful singing, the other on account of his excellent flute-playing—all these are merely legendary personages. A system of harmony, in the modern sense of the term, was foreign to the Greeks because polyphony was unknown to them: instruments accompanied singing in unison or in the octave. It may perchance have happened that, while the voice sustained a note, the accompanying instrument sounded a different one, after the manner of our changing- or passing-note, or executed an ornamental figure; or perhaps the instrumental accompaniment did not play all, but only the accented notes. Nevertheless, the Greek theory of music is very developed, and has spared much intellectual labour to the theorists of western lands; but has also, for many centuries, loaded their heads with quite superfluous ballast. The most essential part of it will be here briefly presented.

(1) *The system.*—Whilst our whole modern system of music is conceived in a major sense—i.e. in the sense of the major scale and the major chord, and in such a manner that the most intellectual theorist of modern times, Moritz Hauptmann (and with him the crowd of his disciples), looks upon the minor chord as a negative major chord—the Greeks regarded the very reverse method as the more natural one. A scale, which throughout was the very opposite of our major scale, formed the central point of their system. The Greeks imagined their scale passing from above downwards, while we are accustomed to think of ours as moving upwards (this is shown in both cases by the order of the letters representing the notes). In spite of many clever attempts, it has not been possible to ascertain the precise

pitch, but the middle octave may be regarded as corresponding to our $e-e'$:






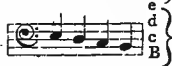

which, as shown by the slurs over the semi-tones, is the reverse of our major scale $c-c'$:



This scale was called the *Dorian*. The Greeks were strangers to the conception of chords (clangs, triads; [see SOUND, SUBSTITUTION OF]); hence all their theorems only concerned melody. They regarded this scale, therefore, when analysed, as composed of two similar tetrachords (sections of four tones):



To a tetrachord of this kind, proceeding downwards by two whole-tone steps and one of half a tone, was given the name *Dorian*. The so-called complete system (*Systema teleion*) extended through two octaves—i.e. to the above scale was added a similar tetrachord above and below, but so that the last note of the one formed the first note of the next (conjunct tetrachords); and below, a note was added (*Proslambanomenos*), which was the lower octave of the middle, and the double lower octave of the highest note of the whole system. By this limitation ($A-a'$), as well as by the central position of the a (cf. also below, I., last paragraph), it is clearly shown that the scale was looked upon as an A minor scale. The tetrachords received the following names:

	Extreme tetrachord (<i>Tetrachordon hyperbolaeon</i>).
	Disjunct tetrachord (<i>Tetrachordon diezeugmenon</i>).
(<i>Diazeuxis</i> = Separation).	
	Middle tetrachord (<i>Tetrachordon meson</i>).
	Lowest tetrachord (<i>Tetrachordon hypaton</i>).
	A Proslambanomenos.

The two middle tetrachords were then separated. For modulations to the key of the fifth below (with the Greeks the one nearest related, as with us that of the fifth above), the semi-tone above the highest note of the middle tetrachord was used; and hence was formed a special

conjunct tetrachord (synemmenon), *a, b, c, d*, in apposition to the disjunct one. The full names of all the degrees were:

<i>a</i>	The highest of the extreme = <i>Nete</i>	Hypatoboleon.
<i>g</i>	The second highest of the extreme = <i>Paranete</i>	
<i>e</i>	The third of the extreme = <i>Trite</i>	
<i>d</i>	The highest of the disjunct = <i>Nete</i>	Dizeuqmenon.
<i>d'</i>	The second highest of the disjunct = <i>Paranete</i>	
	(Also the highest of the conjunct) = <i>Nete</i>	
<i>c</i>	The third of the disjunct = <i>Trite</i>	Synemmenon.
	(Also the second highest of the conjunct) = <i>Paranete</i>	
<i>b</i>	One next to the middle = <i>Paramese</i>	
<i>a</i>	The middle note = <i>Mese</i>	Meson.
<i>g</i>	The forefinger note of the middle = <i>Lichanos</i>	
<i>f</i>	The last but one of the middle ... = <i>Parhypate</i>	
<i>e</i>	The lowest of the middle = <i>Hypate</i>	Hypaton.
<i>d</i>	The forefinger note of the low ... = <i>Lichanos</i>	
<i>c</i>	The last but one of the low ... = <i>Parhypate</i>	
<i>B</i>	The lowest of the low = <i>Hypate</i>	ton.
<i>A</i>	The added note = <i>Proslambanomenos</i> .	

The theorists attached special importance to the highest note of the middle tetrachord, which was specially called the central one (*mese*), and had *tonic* meaning. On this system were based not only the theoretical speculations of the Greeks, but also those of the learned musicians of the Middle Ages. Everywhere we meet with these terms; and even the compass, as given, was, for a long time, not exceeded. (Cf. GAMMA.) The church song of the early Middle Ages moved entirely within these limits, and the notation by means of Roman letters, which sprang up from the 9th to the 10th century, is strictly related to this scale of two octaves; the agreement extends, indeed, even to the adoption of the chromatic progression in the middle of the system (*Trite synemmenon-Paramese*; Cf. LETTER NOTATION). In its complete form, as here, the system was called either perfect (*Systema teleion*), or changeable, *i.e.* capable of modulation (*Systema metabolon*), in so far as the use of the conjunct tetrachord signified a modulation to the under-dominant; without the conjunct it was called unchangeable (*ametabolon*).

II. *Species of octaves (Modes)*.—As the Greeks did not know harmony in our modern sense, their conceptions of key, mode, etc., have a purely melodic meaning; and their so-called keys are therefore nothing more than octave sections (species of octaves) from the same scale, *viz.*, the one of two octaves, as given above; and in this the conjunct tetrachord is not taken into consideration. As middle point of the system there was the octave species *e'-e* (Dorian); the octave *d'-d* was called Phrygian, *c'-c* Lydian, and *b-B* Mixo-Lydian. These four were the four principal modes of the Greeks, just as the four church modes (q.v.) of the same name (but of different meaning) were the four authentic. In the subordinate modes belonging to them, and distinguished by the prefix "hypo," the

position of the fourth and fifth, of which the octave is composed, is inverted. Thus *e' . . . e* is Dorian; if the fifth *e'* *a* be placed an octave lower, or the fourth *a e* an octave higher, then *A . . . e . . . a*, also *a . . . e' . . . a'* are Hypo-Dorian. (The conception of the Church Modes is radically different, *e.g.* the Phrygian (*e-e'*) is composed of the fifth *e b* and the fourth *b e'*; if these be inverted, then is *B . . . e . . . b* = Hypo-Phrygian. Thus, whilst the Greek secondary modes lay a fifth below the principal modes, the plagal Church Modes lie only a fourth below the authentic. Again, the Church Modes are thought of as ascending, and already, harmonic conceptions enter into them.) The seven octave species of the Greeks are:

1. Dorian (<i>e'-e</i>).	5. Hypo-Dorian (<i>Eolian, a-A</i>).
2. Phrygian (<i>d'-d</i>).	6. Hypo-Phrygian (<i>g'-g</i>).
3. Lydian (<i>c'-c</i>).	7. Hypo-Lydian (<i>f'-f</i>).
4. Mixo-Lydian (<i>b-B</i>).	8. Hypo-Mixolydian (= Dorian, <i>e'-e</i>).

The often-mentioned difference between the *Thesis* (position) and *Dynamis* (meaning) of the notes (Ptolemy's "Harmonics," II., 5-11) is thus to be understood: *Thesis* relates to absolute pitch, so that a melody, by a change of *thesis*, only appears transposed, but in other respects preserves its character. *Dynamis*, on the other hand, is, as it were, a tonal function; the *dynamis* of the notes is changed, for example, when the tetrachord *synemmenon* is employed, whereby the *mese a* becomes more closely related to *d'* than to *e'*, for then *d'* itself becomes *mese* (Modulation). Ptolemy, therefore, speaks quite logically of a "thesis" change of *dynamis, i.e.* of a totally different position of notes of the instrument (for example, through two octaves in *E* minor instead of a minor, *e-e'* instead of *A-a*). It would, however, be a great mistake to imagine *mese, paramese, etc.*, movable in the sense of the octave species having a *mese* other than the Dorian. In this respect Ptolemy's Ch. II. of second book—which, if carefully examined, is clear as daylight—has been

thoroughly misinterpreted (by Westphal, O. Paul, etc.). On a cithara tuned in the Dorian mode (in A minor), the mese *κατὰ θέσιν* is at the same time mese *κατὰ δύναμιν* of the Dorian scale; the paramese *κατὰ θέσιν* (*i.e.* in the tuning as above, *b*) is the mese *κατὰ δύναμιν* of the Phrygian, *i.e.* the degree on which rests the Phrygian transposition scale (B minor); the mese *κατὰ δύναμιν* of the Lydian (*c*) takes the place of the *Trite diezeugmenon κατὰ θέσιν*; as Ptolemy, indeed, prudently adds, if the middle section (*E—e*) is tuned in the second octave species (Lydian), it is not *c*, but *c*♯. The notes *κατὰ θέσιν*, which it is desirable to keep at their absolute pitch and not to re-tune, are—as indeed logically follows if, in accordance with Ptolemy's wish, the flat keys are avoided—

A B e a b e' a',

i.e. mese, paramese, and hypate meson and their octaves, the very same which are unchangeable for the three tone-genera. (See below, V.)

III. *Transposition scales* (really modes in a modern sense).—If for the octave species *d'—d*, the tetrachord *synemmenon* is used instead of the *diezeugmenon—i.e.* *b*̣ instead of *b*—it is no longer the Phrygian but the Hypo-Dorian; for the characteristic of the various octave species is the varied position of the semitone-step. (See the table under II.) But as the Hypo-Dorian octave species is to be regarded as extending from the Dorian mese to Proslambanomenos, *d'—d* with *b*̣ belongs to a transposed Dorian system whose Proslambanomenos is not *A* but *d*. Greek music, as a matter of fact, was not confined to the diatonic scale *A—a'* without signature as in the old Church Modes, but used all the chromatic intermittent degrees, and also a number of higher and lower notes. As we have our major and minor keys on twelve or more different degrees, so had the Greeks their transpositions of the system described in I., and indeed, at a later period, fifteen, of which the oldest had the same names as those of the seven octave species. As may be seen from the tables of Greek notation given below, the fundamental scale of the Greeks was the Dorian: *e' d' c' b a g f e*. The system *A—a'*, without signature, was therefore called the Dorian. The transposed scales are each named according to the octave species which the section *e'—e* gives, for example, *e' d' c' b*̣ *a g f e* is a Mixo-Lydian octave, and the

system *d—d'* with a *b*̣ is therefore called the Mixo-Lydian. Thus the octave *e'—e* belongs—

without signature to the system	<i>A—a'</i> = Dorian.
with 1 ♯	" " " <i>e—e</i> = Hypo-Dorian.
" 2 ♯	" " " <i>B—b'</i> = Phrygian.
" 3 ♯	" " " <i>F—f</i> ♯ = Hypo-Phrygian.
" 4 ♯	" " " <i>c—c</i> ♯ = Lydian.
" 5 ♯	" " " <i>G—g</i> ♯ = Hypo-Lydian.
" 6 ♯	" " " <i>d—d</i> ♯ = (high) Mixo-Lydian.
" 1 ♭	" " " <i>d—d'</i> = (low) Mixo-Lydian.

But the Greek notation shows that the Dorian scale was imagined to begin above with *f*, upper leading-note, (*A B F* for *f e'*), and the nine-stringed cithara had therefore, besides the Dorian (*e'—e*), also a Hypo-Lydian octave species (*f' e' d' c' b a g f*), without re-tuning, at its disposal (wherefore Bellermand and Fortlage regarded it as the fundamental scale of the Greeks). But, by using *Trite synemmenon*, it became Lydian (*f—f'* with one flat = high-Lydian; *c f. e—e'* with four sharps). Further transpositions of the *synaphe* (in spite of the contradiction of the older theorists) gave for the octave *f—f'* the (later) keys with flats.—

with 2 ♭ in the system of	<i>G—g'</i> = Hypo-Æolian (high Hypo-Phrygian).
" 3 ♭	" " " <i>c—c'</i> = Æolian (high Phrygian).
" 4 ♭	" " " <i>f—f'</i> = Hypo-Iastian (high Hypo-Dorian).
" 5 ♭	" " " <i>B̄2—b̄2'</i> = Iastian (high Dorian).
" 6 ♭	" " " <i>e2—e2'</i> = Hyper-Iastian (high Mixo-Lydian).

The system *ẹ—ẹ'* with six flats is enharmonically identical with *ḍ—ḍ'* with six sharps. Both were called high Mixo-Lydian. Here ends the circle of fifths. (The names introduced for the six keys [undoubtedly more modern], are also to be met with again as the names of Church Modes, of which the number, in the 16th century, was increased to twelve [see GLAREAN], namely, as Ionian [= Iastian] and Hypo-Ionian, Æolian and Hypo-Æolian.)

(IV.) *Greek notation (τα σήματα)*.—The Greeks possessed two kinds of notation—an older one, originally diatonic, which was still used at a later time for the notation of instrumental music, when the later one, equally adapted for enharmonic or chromatic, was introduced for vocal music. The complete table of both is as follows:

Octave Notes :													Intermediate Part :												
Ϛ	Α	Β	Γ	Δ	Ε	Ζ	Η	Θ	Ι	Κ	Λ	Μ	Ν	Ξ	Ο		Ι	Ι	Θ	Χ	Α	Ϛ			
Ζ	Υ	/	Ν	Γ	Γ	Ϛ	>	Υ	<	λ	<	Γ	Χ	≪	Κ		λ	Ϛ	η	λ	λ	Ζ			
f♯	f		e		d♯	d		c♯	c		b		a♯	a		g♯	g		f♯						
Middle Part (Enneachord) :																									
Α	Β	Γ	Δ	Ε	Ζ	Η	Θ	Ι	Κ	Λ	Μ	Ν	Ξ	Ο	Π	Ρ	Σ	Τ	Υ	Φ	Χ	Ψ	Ω		
Υ	/	Ν	Γ	Γ	Ϛ	>	Υ	<	λ	<	Γ	Χ	≪	Κ	Ϛ	Ο	Ϛ	λ	Ϛ	η	λ	λ	Ζ		
f		e		d♯	d		c♯	c		b		a♯	a		g♯	g		f♯		f			e		

Lower Part:

V R Γ ∇ F 7 Η Λ — Ξ V W Η Π Θ Ι Β 3 — † † ♭
 Ε Λ Γ † † † Ε Ε Η Γ Η Η Β Ψ 3 ω ε Τ † † ♭
 d# d c# c B A# A G# G F# F E

Not used:

† † †
 † † †
 d#

The upper series contains the (more modern) vocal notation, the lower (the older) the instrumental. Every third sign of the latter is a fundamental sign of the original diatonic notation: the other two are different positions or modifications of the same. For the practical use of these signs the following simple rules must be taken into account: (1) the half-tone (leading-note) relationship was expressed by two signs immediately following one another; (2) the *Pyknon* (see below, V.) of the enharmonic and

chromatic tone relationship was expressed by three signs immediately following one another; (3) the middle signs of the above groups of three were only used for Parhypate and Trita (as leading-notes downwards to the fundamental tones required by the signs given in the third place). From the following synopsis of the *Pykna* of the oldest scales (Dorian, Phrygian, Lydian, with their Hypo- keys) the character and spirit of the notation will be perceived (in vocal notation after Alypius).

Dorian (A min.).

A B Γ K Λ M N O Π Ξ Ψ Ω
 f' e' c' b b? a f e

Hypo-Dorian (E min.).

K Λ M T Υ Φ Ξ Ψ Ω Β .. Η Λ —
 c' b g f# f e c b

Phrygian (B min.).

Ξ Η Λ Η Θ Ι K Λ M T Υ Φ
 g' f# d' c# c' b g f#

Hypo-Phrygian (F# min.).

Η Θ Ι Π Ρ C T Υ Φ ∇ F 7
 d' c# a g# g f# d c#

Lydian (c# min.).

† † Θ Δ Ε Ζ Η Θ Ι Π Ρ C
 a' g# e' d# d' c# a g#

Hypo-Lydian (G# min.).

Δ Ε Ζ Ν Ξ Ο Π Ρ C V R Γ
 e' d# b a# a g# e d#

This exposition of the sound-meaning of the Greek note-signs has this advantage over that of Bellermann and Fortlage in that—as is possible in no other—the Dorian remains as

fundamental scale (= A min.), whereas, with the above-named theorists, the Hypo-Lydian is taken as such, and the *simple* Dorian can only be represented with five flats or seven sharps.

The same is to be found in C. von Jan's specification in Gevaert's "Histoire, etc.," in Leutsch's "Philologischer Anzeiger" (1878), but already evolved by Baron Stiles in the "Philosophical Transactions."

The value of the note was not indicated for singing, but was shown by the metre of the text. For instrumental music there were the signs — (two beats), — (three beats), — (four beats), — (five beats); the absence of a sign indicated one beat (short). The general pause sign was Λ , the duration of the pause was shown by combining the Λ with the signs of duration, $\bar{\Lambda}$, $\bar{\bar{\Lambda}}$, etc. Unfortunately, only a very few unimportant fragments of old Greek music have been handed down to us, so that the knowledge of the meaning of the notes has hitherto been of little practical value.

(V.) *The tonal genera*, or modes of the Greeks, were not harmonic differences like ours (major and minor), but melodic. The Greeks divided—as already mentioned—the scale into tetrachords; the normal tetrachord was the Dorian, consisting of two whole tone-steps and a half tone-step—for example, $e' d' c' b = \text{PHAM}$. This *diatonic* genus was the oldest. Next to it arose, in hoary antiquity (according to tradition, an invention of Olympus) the (older) *Enharmonic*, in which the Lichanos, likewise the Paranete, was left out—for example, $e' . . d' b$. (Cf. SCALES OF FIVE DEGREES.) To that was added as third genus the *Chromatic*, which did not leave out the Lichanos or Paranete, but lowered it by a half-tone, so that there were two consecutive half-tone steps as in chromatic terminology of the present day, $\sharp c' d' b'$. Lastly, the (newer) *Enharmonic* divided the half-tone of the diatonic tetrachord, or, more correctly, it introduced the Pythagorean third together with the pure third: $e' . . \bar{c}' d' b$. (Cf. QUINT-TONES.) The notation expresses the succession of the three closely connected tones (the so-called *Pyknon*) by three note-signs following one another directly (see IV.); $e' . . \bar{c}' d' b = \text{F} . . \text{KAM}$. The chromatic, $e' . . \sharp c' d' b$, was expressed by the same signs, only the K had a stroke through it, whereby it was understood to be raised by a half-tone. With regard to the various tonal genera, which changed the Paranete and Tritē, likewise the Lichanos and Parhypate, the Greeks distinguished these tones as changeable (*κινούμενοι*), while the extreme tones, of the tetrachords (Nete and Hypate, likewise Mese, Paramese, and Proslambanomenos) were unchangeable (*ἑστῶτες*). (Cf. above II., *Closs*.) Besides these three tonal genera, the theorists established a great number of other divisions of the tetrachords, which were named colourings (*χρῶσθαι*), but were not represented in the notation. Some of these were of the most extraordinary kind, and it was, perhaps, no mere chance that among them were to be found determinations

answering exactly to those of the present day viz., the ratio 15 : 16 for the half-tone, and that of 4 : 5 for the major third (as in Didymos and Ptolemy). It is known that Ramos, Fogliano, and Zarlino, who first definitely established these ratios, refer to Ptolemy. For further information respecting the system of scales and divisions of the tetrachord, see O. Paul, "Die absolute Harmonik der Griechen" (1866). The following writers give the complete development of the system: F. Beller-mann, "Die Tonleitern und Musiknoten der Griechen" (1847); K. Fortlage, "Das musikalische System der Griechen in seiner Urgestalt" (1847), and F. A. Gevaert, "Histoire et théorie de la musique de l'antiquité" (1875 to 1881), in which also the Greek notation is presented in detail. In the highest degree interesting, but in many ways dangerous, are the writings of R. Westphal. (Cf. the articles relating to this matter by K. von Jan in the *Philologischer Anzeiger*.)

(VI.) *The practical exercise of music* among the Greeks consisted either of plain singing, or singing with accompaniment of stringed-instruments (Citharoedic), or of wind-instruments (Auloedic); or of simple playing on strings (Citharistic), or flute-playing (Auletic). The most important instruments, and those for the most part concerned with music of an artistic character, were the lyre, the cithara, and the flute. The lyre had an arched, the cithara a flat, sound-box. For a long time the number of strings on each was seven, but afterwards they became more numerous. The *magadis* was a larger stringed-instrument with twenty strings, on which it was possible to play in octaves. All the stringed instruments of the Greeks, even the older many-stringed *barbiton* and *petis*, were plucked with the fingers; the *plectrum* came into use later on. The aulos was a kind of *flûte-à-bei* constructed of various sizes. The *syrinx* (shepherd's pipe, Pandean pipe) was an instrument of an inferior kind (like that of Papageno in the *Magic Flute*). The melodies invented by composers received fixed names, like those of the Meistersingers: the general name was *Nomos* ("law," "setting"). Most famous was, for instance, the Pithian *Nomos* of the flute-player *Sacadas* (585 B.C.), who first insisted that the flute should be allowed as well as the cithara at the Pythian Games. In the matter of Citharoedic, the veteran *Terpander* (676, ninety years earlier) rendered special service. To him must probably be ascribed the establishment of the real musical art-forms of the Greeks. Among those who advanced the art of composition may still be named: *Clonas*, who flourished before *Sacadas* and, after *Terpander*, the inventor of important forms in Auletic; and the still older *Archilochus* (688), who established, in place of the dactylic hexameters which alone were employed, the more popular lyric rhythms

(Iambics); further, the lyric poet *Alcaos* and the poetess *Sappho*, etc. Plutarch, in his history of music in dialogue form, dates the period of modern music from *Thaletas* (670), the founder of the Spartan choral dances ("Gymnopädien"), and *Sacadas*. The modern enharmonic system seems to have been introduced about this time. (See V.) Greek music received its highest development in tragedy, which, in a sense similar to that of the modern musical drama, was a union of the arts of poetry, music, and mimetics. The choruses, at any rate, were sung throughout, and also many monologues were set to music. Unfortunately, no music belonging to the tragedies has been discovered, so that there is no concrete presentation of it.

(VII.) *Writers on music.*—A great number of treatises on the theory of music by Greek writers have been handed down to us. The oldest, and at the same time one of the most interesting, is the nineteenth chapter of *Aristotle's* "Problems" (d. 322 B.C.), also the fifth chapter of the eighth book of the same author's "Republic." In *Plato* (d. 347) are only to be found scattered notices relating to music. Of the greatest importance are the writings of *Aristoxenos* (pupil of Aristotle) which have come down to us, and which treat of harmony and rhythm. Unfortunately, many works of this most important of all Greek theorists have been lost. An epitome of the writings of *Aristoxenos* by *Euclid* has been preserved, while a treatise on intervals (division of a string) is probably to be ascribed to the mathematician *Euclid* (3rd century). The already-named treatise of *Plutarch* on music belongs to the 1st century A.D.; to the 2nd century belong the writings of the Pythagorean *Claudius Ptolemy*, of *Aristides Quintilianus*, *Gaudentios*, *Bacchios*, *Theo von Smyrna*, and *Nichomachos*; and to the 3rd century the commentary of *Porphyry* on Ptolemy, as well as the table of scales of *Alypius*. Also the fourteenth book of *Athenæus* and the twenty-sixth chapter of *Iamblichus* contain notices of music. The "Syntagmo" of *Pselius* belongs to the 11th century; the "Harmonik" of *Bryennius*, as well as the supplementary chapter to Ptolemy by *Nicephoros Gregoras*, together with the commentary of *Barlaam*, to the 14th century. The work of *Boëtius* (d. 524), "De musica," is a classical Latin revision of the G. system of music. It has recently been translated into German by O. Paul (1872), but in a by no means trustworthy manner. P. Marquard published the text of *Aristoxenos*, carefully revised, in 1868. For the rest, the collections of *Meibom* (1652) and *Wallis* (1682) are to be found in most great libraries. *Fv. Bellermand* published, in 1840, a few small pamphlets on Greek music (Anonymous, and a second essay by *Bacchios*), but these attracted little notice. A few fragments of Greek hymns; belonging probably to the 2nd century A.D., are noticed in the

same author's "Hymnen des Dionysios und Mesomedes" (1840). (Cf. also the important works of K. von Jan.)

Green, Samuel, b. 1730, London, d. Sept. 14, 1796, Isleworth. He was the most famous organ-builder of his time, and made organs not only for his own country, but also for Petersburg, Jamaica, etc. G. transferred the Venetian shutters from the pianoforte to the organ. (Cf. also, *GRENIÉ*.)

Greene, Maurice, b. about 1696, London, d. there Sept. 1, 1755, chorister of St. Paul's Cathedral under King; he received further training from Richard Brind, became organist of St. Dunstan's, and in 1717 of St. Andrew's, Holborn. In 1718 he succeeded Brind as organist of St. Paul's, and, in 1727, Croft as organist and composer of the Chapel Royal. On the death of Tudway he was elected professor of music at Cambridge, with the degree of Doctor of Music (1730), and in 1735 was appointed master of the king's band. An estate was bequeathed to him in 1750, and he planned a comprehensive collection of old English sacred music, the publication of which was entrusted to Boyce ("Cathedral Music"). G.'s principal works are: "Forty Select Anthems" (1743), which rank among the better sacred compositions of the last century (two are contained in Augener's Edition No. 9120; the oratorios *Jephthah* (1737), *The Force of Truth* (1744); several pieces for the stage (pastoral, *Florimel*; masque, *The Judgment of Hercules*; pastoral opera, *Phæbe*); likewise catches, canons, sonnets, cantatas, preludes, lessons. G. was one of the founders of the Society of Musicians, a friend and admirer of Handel, but a coolness sprang up in their friendship when the latter discovered he paid like court to Buononcini.

Grefinger (Gräfinger), Joh. Wolfgang (Wolf), Austrian composer of the 16th century, pupil of Hofhaimer; he lived in Vienna. He wrote: "Aurelii Prudentii Cathemerinon" (1515, odes set 4); single motets in the second part of *Grapheus's* "Novum opus musicum" (1538), and in G. Rhaw's "Sacrorum hymnorum liber I." (1542). G. was also editor of the very scarce "Psalterium Pataviense cum antiphonis, responsoriis, hymnisque in notis musicalibus" (1512).

Gregoir, (1) Jacques Mathieu Joseph, b. Jan. 18, 1817, Antwerp, d. Oct. 29, 1876, Brussels, where, from 1848, he lived engaged in teaching and composition. He was an excellent pianist, a pupil of Henri Herz and Rummel, and published a great number of pianoforte works, among which a concerto (Op. 100), a set of études; also many fantasias and duets for violin and cello, written jointly with Vieuxtemps, Léonard, and Servais.

(2) Édouard Georges Jacques, brother of the former, b. Nov. 7, 1822, Turnhout, near

Antwerp, d. June 28, 1890, Wyneghem, near Antwerp; he appeared likewise in 1837, as a pianist, together with his brother. He studied with Chr. Rummel at Biebrich, travelled also with the sisters Milanollo (1842), but devoted himself more to composition and to the study of musical history, and, after a short but active period as teacher at the normal school, Lierre (1850), settled for good at Antwerp. G. wrote several works for the stage: *La Vie* (Antwerp, 1848); *De Belgen en 1848* (Brussels, 1851); *La dernière nuit d'Egmont* (Brussels); *Leicester* (Brussels, 1854); *Willem Beukels* (Flemish one-act opera, Brussels, 1856); *La Belle Bourbonnaise* and *Marguerite d'Autriche*; also an historical symphony in four sections: "Les croisades," a symphonic oratorio, *Le déluge*, an overture, *Hommage à Henri Conscience*, an overture in c, a "Méthode théorique" of the organ, a "Méthode de Musique," songs for male chorus, pieces for pf., organ, violin, harmonium, songs, etc. His historical and bibliographical works (apart from many articles in the Paris and Belgian musical papers) are: "Études sur la nécessité d'introduire le chant dans les écoles primaires de la Belgique;" "Essai historique sur la musique et les musiciens dans les Pays-Bas" (1861); "Histoire de l'orgue" (1865, with biographical notices of Belgian and Dutch organists and organ-builders); "Galerie biographique des artistes-musiciens belges du XVIII. et du XIX. siècle" (1862, republished 1885); "Notice sur l'origine du célèbre compositeur Louis van Beethoven" (1863); "Les artistes-musiciens néerlandais" (1864); "Du chant choral et des festivals en Belgique" (1865); "Schetsen van nederlandsche toonkunstenaars meest allen wenig of tot hietoe niet gekend;" "Notice historique sur les sociétés et écoles de musique d'Anvers" (1869); "Recherches historiques concernant les journaux de musique depuis les temps les plus reculés jusqu'à nos jours" (1872); "Notice biographique d'Adrian Willaert;" "Réflexions sur la régénération de l'ancienne école de musique flamande et sur le théâtre flamand;" "Les artistes-musiciens belges au XIX. siècle; réponse à un critique de Paris" (1874); "Documents historiques relatifs à l'art musical et aux artistes musiciens" (1872 to 1876, four vols.); "Phantéon musical populaire" (1877-79, three vols.); "Notice biographique sur F. J. Gossec dit Gossec" (1878); "1830-80: l'art musical en Belgique sous les règnes de Léopold I. et Léopold II." (1879); "Des gloires de l'Opéra et la musique à Paris" (three vols.; the first, 1880, treats of the period 1392-1750). All these works contain a quantity of new notices, especially concerning Belgian and Dutch artists, and the state of music in those countries, which must be noted as of great value (though not absolutely trustworthy) for the history of music. G. bequeathed his library to the Music School at Antwerp.

Gregorian Song, the ritual song of the Christian Church revised by Gregory the Great, and hence bearing his name, which, up to the present day, has formed the basis of Catholic Church song (the traditions respecting it have, however, of late, been rudely disturbed by Gevaert). In history, a distinction is made between Ambrosian and Gregorian song, yet the actual difference between the two is far from clear. The tradition that Ambrosian song was full of rhythmical life, and that Gregorian song introduced, in its place, stately movement in notes of equal length, is a great chronological error, for church song only became *Cantus Planus* (in notes of equal value) after measured music had sprung up; and this is clearly shown in many passages in the works of writers of the early Middle Ages. Antiphonal singing, which forms the most essential part of the Gregorian Antiphonarium, is certainly of Ambrosian origin; anyhow, the performance of G. S., especially the singing of the Alleluia as described by writers, so thoroughly agrees with what pre-Gregorian fathers of the church (Augustine) have related respecting the church music of their day, that one is justified in supposing that there was no real difference between Ambrosian and G. S., but that the ritual service specially named Gregorian was nothing more than a general revision of ritual song by one of the first popes bearing the name of Gregory. The Ambrosian singing of hymns was not lively but dignified, quieter than the singing of Antiphons and of Alleluias with their jublations. The notation of the Antiphonarium bearing the name of Gregory was not, as was formerly falsely supposed, that of Latin letter notation (so that the expression *Gregorian Letters* for A B C D E F G as names for the notes is to be rejected as an historical error), but that of neumes (q.v.). A copy of the original Antiphonarium (which no longer exists) is to be found in the monastery of St. Gallen. Since the invention of lines and clefs (11th century), G. S. is usually written in the so-called Choral-note (q.v.). (Cf. the works on G. S. of Antony, Maslon, Haberl, Kienle, Dom Pothier.)

Gregory I., the Great, Pope from 590 to 604, a name of high distinction in the history of music, for it is borne by the ritual music, still in use, of the Catholic Church. (See GREGORIAN SONG.) G., however, did not compose the numerous antiphons, responses, offertories, communions, alleluias, tractus, etc., nor did he even introduce them into the Roman Church. The service which he—or indeed some one of the first popes bearing the name of Gregory (according to the opinion of Gevaert, who, for strong reasons, refuses to accept the rôle assigned to Gregory I. by tradition—cf. his pamphlet "Les origines du chant liturgique," 1890—probably Gregory II. [715-731] or, indeed, his successor, Gregory III. [d. 741])—rendered is rather that of having collected

forms of song which had come into use in various districts during the previous centuries, and having portioned them out for the ecclesiastical year, and thus framed the canon of the whole of Roman Catholic Christendom, so that since his time no other changes have been made than those brought about—and against the intention of the church—by time (the transformation of the original rhythmical life into the stiff Plain-Chant in notes of equal length). The system of four Church Modes, each with their Plagal, may have originated with G., or about his time, for Cassiodorus (6th century) does not mention them; yet they are, however, known to Flaccus Alcuin (8th century). On the other hand, it is falsely asserted that G. introduced letter notation (A—G). The Antiphonarium of G. was more probably written in neumes (q.v.). (Cf. LETTER NOTATION.)

Grell, Eduard August, b. Nov. 6, 1800, Berlin, d. Aug. 10, 1886, Steglitz, near Berlin, son of an organist, attended the college of the Graues Kloster, received his musical training from his father, from the organist J. C. Kaufmann, from his assistant (afterwards bishop), Ritschl, and lastly from Zelter. Already in 1817 he was appointed organist of the St. Nicholas Church, entered the Singakademie in 1817, became vice-director of the same (together with Rungenhagen) in 1832, court-cathedral organist in 1839, member of the Academy of Arts in 1841, choir-master at the cathedral from 1843-45, after the death of Rungenhagen (1851), teacher of composition at the Akademie, member of the senate of the Akademie, and principal conductor of the "Singakademie," Berlin. In 1858 he received the title of professor (twenty years previously he had been named royal musical director), and in 1864, as highest distinction, the order *pour le mérite*. He retired from the directorship of the "Singakademie" in 1876, but continued his functions at the Akademie until his death. In 1883 he received the title of *Doctor of Theology hon. c.* from the university of Berlin. He was a worthy contrapuntist, and learned on the subject of ancient music. His merit as a teacher and conductor was great, and as a composer he has made his name respected. With the exception of an overture and pieces for the organ, he wrote only vocal music; particularly worthy of mention are a grand mass à 16, psalms à 8 and 11, a Te Deum, many motets, cantatas, hymns, Christmas songs, an oratorio (*Die Israeliten in der Wüste*), songs, duets, and a four-part arrangement of the "Choralmelodien sämtlicher Lieder des Gesangbuchs zum gottesdienstlichen Gebrauch für evangelische Gemeinden" (1883, for male chorus). G. was an extreme representative of the view that vocal music is the only real music, and that the rise of instrumental music indicates a decadence in pure art. (Cf. his "Aufsätze und Gutachten," published by Bellermann, 1887.)

Grenié, Gabriel Joseph, b. 1757, Bordeaux, d. Sept. 3, 1837, Paris, an administrative functionary who occupied himself in leisure hours with experiments in acoustics; he was the inventor of the *orgue expressif*, i.e. of a reed-instrument with free vibrating reeds and varying intensities of sound, regulated by treadles acting as bellows-boards. The *orgue expressif* of G. is nothing else than the now universally used harmonium, and the latter differs from the former only by the introduction of several stops. The *orgue expressif* constructed by Erard (q.v.) was an essential development of the instrument, as in it the various intensities of sound depended upon the pressure of the finger; thus one note could be played loud, whilst the others sounded softer. (See HARMONIUM.)

Gresnick, Antoine Frédéric, b. March 2, 1752, Liège, d. Oct. 16, 1799, Paris; he was trained at the Liège college at Rome, concluded his musical studies at Naples under Sala, and was already known in 1780 as a dramatic composer. His opera (*Il Francese bizzarro*) was given at Sarzana in 1784; from 1785-91 he lived in London, where already before 1784 he had made his *début* as an opera composer; he wrote there *Demetrio*, *Alessandro nell' Indie*, *La donna di cattiva umore* (which procured for him the post of master of the music to the Prince of Wales), and *Alceste* (for the vocalist Mara). In 1793 he had a great success at the Grand Théâtre, Lyons, with *L'amour exilé de Cythère*, and in consequence found the Paris theatres open for his works. He wrote first some operas for the Théâtre de la Rue du Louvois, then a series for the Théâtre Favart and the Théâtre Montansier. In 1799 the Grand Opéra brought out *Leonidas, ou les Spartiates* (by G. and Persuis), which was not successful, whilst *La forêt de Brahma* was returned to him for revision. He died through sorrow caused by this failure. Besides the operas, G. wrote some small vocal works, and a concertante for clarinet and bassoon, which appeared in print.

Grétry, André Erneste Modeste, b. Feb. 8 (not 11), 1741, at Liège, d. Sept. 24, 1813, Montmorency, near Paris, son of a poor musician, received his first instruction as chorister, and then from different teachers of his native town. When, however, regular instruction in theory began, he was already too impatient to study seriously. But he had tried his hand at composition, and felt the need of understanding form. A Mass, which was produced at Liège, procured for him maintenance from the cathedral chapter, and enabled him, in 1759, to go to Rome for further training, and there he was for five years pupil of Casali, without even then being able to settle down to serious contrapuntal studies. He soon perceived that the field of his glory was not the church, but the theatre. After his first

fortunate attempt with an intermezzo (*Le vendémiaire*) for a small Roman theatre, he went in 1767 to Voltaire, at Geneva, to ask him for a libretto for a comic opera. He did not succeed in obtaining it, but re-arranged for Geneva an old libretto (*Isabelle et Gertrude*) and met with much success. On the advice of Voltaire he went to Paris, where he at first encountered great difficulties, and did not get further with his first work (*Les mariages Samnites*) than the first orchestral rehearsal; but already the second (*Le Huron*) met with pleasing success (Opéra Comique, 1768). There quickly followed *Lucile* (1769) and one of his best operas, *Le tableau parlant* (1769), which made him truly popular. He now developed extraordinary fertility. There followed, 1770, *Sylvain, Les deux avares*, and *L'amitié à l'épreuve*; 1771, *Zémire et Azor* and *L'ami de la maison*; 1773, *Le magnifique*; 1774, *La vossière de Salency*; 1775, *Céphale et Procris* (Grand Opéra) and *La fausse magie*; 1776, *Les mariages Samnites* (revised); 1777, *Matroco* and *Les événements imprévus*; 1778, *Le jugement de Midas* and *L'amiant jaloux*; 1779, *Aucasin et Nicolette*; 1780, *Andromaque* (Grand Opéra); 1781, *Émilie* (*La belle esclave*, at the Grand Opéra as the fifth act of a ballet, *La fête de Mirza*); 1782, *La double épreuve* (*Colinette à la cour*) and *L'embaras des richesses* (both at the Grand Opéra); 1784, *Théodore et Pauline* (*L'épreuve villageoise*), *Richard Cœur-de-Lion*, and *La caravane du Caire* (Grand Opéra), the words by the Comte de Provence, afterwards Louis XVIII. (performed 506 times); 1785, *Panurge dans l'île des lanternes*; 1786, *Les méprises par ressemblance*; 1787, *Le comte d'Albert, La suite du comte d'Albert*, and *Le prisonnier anglais* (*Clarice et Belton*); 1788, *Amphitryon* (Grand Opéra); 1789, *Le rival confident*, *Raoul Barbe-Bleue*, and *Aspasie* (Grand Opéra); 1790, *Pierre le Grand*; 1791, *Gaillaume Tell*; 1792, *Basile* (*A trompeur, trompeur et demi*), and *Les deux couvents* (*Cécile et Dermançé*); 1793, *La vossière républicaine*; 1794, *Joseph Barra, Callias, Denys le tyran* (Grand Opéra), *La fête de la raison* (all pieces connected with the Revolution); 1797, *Lisbeth, Le barbier de village*, and *Anacréon chez Polycrate*; 1799, *Elisca*; 1801, *La casque et les colombes*; and finally, 1803, *Delphis et Mopsa* and *Le ménage*. G. is an epoch-making personage in the history of comic opera. In his "Mémoires, ou essais sur la musique" (1789, three vols.; in German by Spazier with annotations), he clearly and forcibly lays down the principles by which dramatic composition should be guided. They are closely allied to those of Gluck, only G. goes still further, cares little for actual singing, and would have only recitation. His influence on the further development of comic opera was of lasting importance. Isoard, Boieldieu, Auber, Adam, were the heirs of Grétry. His *Barbe-Bleue* and *Richard Cœur-de-Lion* had a fairly long lease of life in Germany; the latter opera is still in the Paris *répertoire*. He never really occupied

any official post; he was inspector at the newly established Conservatoire in 1795 only for a few months. He desired to be free, so as to give his whole attention to his dramatic works. On the other hand, honours of all kinds were bestowed on him. Already, in 1785, one of the streets in the neighbourhood of the Théâtre Italien was called by his name, and his bust was placed in the *foyer* of the Grand Opéra. A statue in marble was set up in the vestibule of the Opéra Comique by Comte Livry in 1809; the Prince-Bishop of Liège named him privy councillor in 1783; in 1796, on the establishment of the Institut de France he was appointed member of the musical section, and was elected among the first knights of the *Légion d'honneur* by Napoleon in 1802. For a time the Revolution diminished his fortune and his pensions, and Cherubini and Méhul caused his operas to be forgotten; but the famous vocalist Elleviu revived his reputation (1801), and Napoleon bestowed on him a handsome pension. The last ten years of his life were spent at Rousseau's "Eremitage," which he had bought. A murder with theft, which took place in the neighbourhood, really drove him back to Paris in 1811; but, when he felt his end approaching, he was carried back to his country house to die there. Besides his operas, G. wrote a Requiem, *De Profundis, Confiteor*, some motets, six symphonies (1758), two quartets for pf., flute, violin, and bass, six stringed quartets and six pf. sonatas, some prologues and epilogues (for the opening or closing of Paris theatres), and some *divertissements* for the court. He left the following operas, which, however, were never produced: *Alcindor et Zaïde, Ziméo, Zelmara, Electre, Diogène et Alexandre*, and *Les Maures en Espagne*. A statue was erected to G. in his native town (Liège) in 1842. An exhaustive biography of G. has not yet been written; but, on the other hand, a number of short notices: A. J. Grétry (nephew), "G. en famille" (1815); Livry, "Recueil de lettres écrites à G." (1809); L. D. S. (Saegher), "Notice biographique sur A. G." (1869); Ed. Gregoir (1883); Brunet (1884), etc. The commission for the publication of the works of old Belgian musicians has been lately (since 1883) preparing a complete edition of his works. (Breitkopf u. Härtel.)

Greulich, (1) Karl Wilhelm, b. Feb. 13, 1796, Kunzendorf, near Löwenberg (Silesia), d. 1837 as teacher of music at Berlin. He composed and published pianoforte works and songs.

(2) Adolf, b. 1819, Posen, d. 1868 as teacher of music at the St. Catherine Institute, Moscow; he also published pianoforte pieces.

(3) Adolf, successor of Brosig as cathedral capellmeister at Breslau (1884), b. 1836, Schmie-deberg, Silesia (where his father was cantor), d. July 20, 1890, Breslau. He studied with Brosig, Mosewius, Baumgart, and Peter Lüstner,

in 1857 singer in the choir and solo bass of the cathedral, in 1870 cathedral organist. He has composed much sacred music.

Grieg, Edvard Hagerup, b. June 15, 1843, Bergen (Norway), received, at an early age, his first musical instruction from his mother, a musically gifted lady and a pianist. In 1858, on the advice of Ole Bull, he was sent, for further training, to the Leipzig Conservatorium, where he became the pupil of Moscheles, Hauptmann, Richter, Reinecke, and Wenzel. In 1863 he went to Copenhagen to continue his studies under Gade, who, together with E. Hartmann, exercised a certain influence over the development of his talent as composer. A short but momentous meeting with Rikard Nordraak, a young and gifted Norwegian tone-poet, who died shortly afterwards, proved of decisive consequence. G. himself thus refers to it:—"The scales fell from my eyes; through him I first learned to know the feelings of the people and my own nature. We conspired against the effeminate Scandinavianism of Gade mixed with Mendelssohn, and with enthusiasm entered the new path, along which the Northern school is now travelling." In 1867 he founded a choral society at Christiania, which he conducted until 1880. In 1865 and 1870 he visited Italy, and held intercourse with Liszt in Rome; he also repeatedly made long visits to Germany, and particularly Leipzig, and produced his compositions; among others he himself played the pianoforte concerto (Op. 16) at a Gewandhaus concert (1879). Since 1880 he has resided mostly at Bergen. G. is undeniably a composer gifted with a healthy originality, and he has written works of a highly poetical nature (especially his three violin sonatas: in F, Op. 8; G minor, Op. 13; and c minor, Op. 45). Further may be named "Vor der Klosterpforte," for soprano solo, female chorus, and orchestra (Op. 20); "Landerkennung," for baritone, male chorus, and orchestra (Op. 31); "Der Bergentrückte," for baritone with stringed orchestra and two horns (Op. 46); scenes from *Olav Trygvason*; music to Ibsen's *Peer Gynt* (Op. 23); orchestral (strings) suite, "Aus Høibergs Zeit"; concert overture, "Im Herbst"; pianoforte concerto in a minor; 'cello sonata (Op. 36); also, and above all, his pianoforte pieces (Op. 1, 3, 6 ["Humoresken"], 7 [Sonata], 9, 11, 12, 14, 15, 17, 19 ["Aus dem Volksleben"], 22 ["Sigurd Jorsalfar," for four hands], 24 [Ballade], 28, 29, 35 [Norwegian Dances], 37, 38), the romance with variations for two pianofortes, and songs (Op. 2, 4, 5, 10, 18, 44, 48, 49; the greater number of which are included in the Peters' "Grieg-Albums"). See E. Closson, "E. G. et la musique scandinave," republished from the "Guide musical." G. and his wife visited London in 1888 and 1889.

Griepenkerl, (1) Friedrich Konrad, b. 1782, Peine (Brunswick), was for a long time

(until 1816) teacher at the Fellenberg Institute, Hofwyl (Switzerland), d. April 6, 1849, as professor at the Carolinum, Brunswick. He published a "Lehrbuch der Aesthetik" (1827, based on Herbart), and also, jointly with Roitzsch, J. S. Bach's instrumental compositions.

(2) Wolfgang Robert, son of the former, b. May 4, 1810, Hofwyl; in 1839 teacher of the history of art at the Carolinum, and in 1840 teacher of literature at the military school, Brunswick (until 1847), d. there (1868) in needy circumstances. He proved himself an advanced thinker in some articles in the *Neue Zeitschrift für Musik* and in "Das Musikfest oder die Beethovener" (novel), "Ritter Berlioz in Braunschweig" (1843), and "Die Oper der Gegenwart."

Griesinger, Georg August, "Legationssekretär" to the Saxon Embassy at Vienna, d. April 27, 1828, Leipzig. He was on intimate terms with Haydn, and was the author of the oldest Haydn biography (1810), which served as a basis to Framery for his "Notice sur Haydn" (1810).

Griffbrett (Ger.), the finger-board of stringed instruments, such as the violin, guitar, lute, etc.; the black-stained, or ebony board, glued on to the upper smooth portion of the neck, on which, in order to shorten the strings, the player presses firmly. With instruments whose strings are plucked, also in old viols (gambas, etc.), the finger-board (the neck) is divided into frets (q.v.), whereby the finding of the right pitch is made easier.

Grill, (1) Franz, d. about 1795, Oldenburg, published twelve sonatas for pf. and violin (written in the style of Haydn), twelve quartets, and a caprice for piano.

(2) Leo, b. Feb. 24, 1846, Pesth, studied under Franz Lachner at Munich, since 1871 teacher of choral singing and theory at the Leipzig Conservatorium; also composer.

Grimm, (1) Friedrich Melchior, Baron von, b. Dec. 26, 1723, Ratisbon, d. Dec. 18, 1807, Gotha, went to Paris 1747, where he became acquainted with Rousseau, D'Alembert, Diderot, etc., and afterwards took part in the publication of the great "Encyclopédie." G. possessed good judgment in music, and took part in the fierce strife between the adherents of the old French serious opera and those who supported the Italian Opera buffa established in Paris in 1752. He sided with the latter (Buffonists), and wrote some pamphlets in their favour (the warfare commenced with his "Lettre sur Omphale," 1752). In 1753 he was appointed correspondent to the Duchess of Gotha, and wrote to her a great number of letters, giving minute details with respect to literary and musical events in Paris; these were published 1812-14 ("Correspondance littéraire, philosophique et critique," seventeen vols.), and

contain much that is interesting concerning the operas of Monsigny, Philidor, Grétry, Gluck, etc. The Revolution drove him from Paris.

(2) Karl, b. April 28, 1819, Hildburghausen, d. Jan. 9, 1888, Freiburg (Silesia), is known as the composer of many grateful pieces for cello; he was principal 'cellist for about fifty years at the court theatre, Wiesbaden.

(3) Karl Konstantin Ludwig, a distinguished performer on the harp, b. Feb. 17, 1820, Berlin, d. there May 23, 1882, as royal Kammervirtuos, leader and member of the court band.

(4) Julius Otto, b. March 6, 1827, Pernaü (Livonia), studied philology at Dorpat, but, after passing the higher teachers' examination, became a pupil of the Leipzig Conservatorium, and lived for some time at Göttingen, where he founded a vocal society. From 1860 he was conductor of the "Cäcilienverein," Münster (Westphalia); from 1878, also, royal musical director at the academy there. Of his compositions the following have obtained warm recognition: "Suiten in Kanonform" (for stringed orchestra), a symphony (in D minor), pf. pieces, songs, etc.

Grimmer, Christian Friedrich, b. Feb. 6, 1800, Mulda, near Freiburg (Saxony), d. June, 1850; he studied theology at Leipzig, but turned to music, and became known as a composer of songs and ballads, which Robert Franz, in 1878, honoured by preparing a new edition of them.

Grisar, Albert, b. Dec. 26, 1808, Antwerp, d. June 15, 1869, Asnières, near Paris; he was originally intended for the career of a merchant, but ran away from his employer at Liverpool and put himself under Reicha at Paris, in 1830, for composition, but was soon obliged to give this up and return to his parents at Antwerp. In 1833 he made his *début* at Brussels as a dramatic composer with *Le mariage impossible*, which procured for him a government subsidy, enabling him to continue his studies in Paris. In 1836 his *Sarah* was brought out at the Opéra Comique, and there followed *L'an 1000* (1837), *La Suisse à Trianon* (Variétés, 1838), *Lady Melvil* (Renaissance, 1838), *L'eau merveilleuse* (Renaissance, 1839), *Les travestissements* (Opéra Comique, 1839), and *L'opéra à la cour* (1840, jointly with Boieldieu). In spite of good success, he resolved to make further serious study, and in 1840 went to Mercadate at Naples. He returned to Paris in 1848, and produced *Gilles ravisseur* (1848), *Les porcherons* (1850), *Bon soir, Monsieur Pantalon* (1841), *Le carillonneur de Bruges* (1852, all at the Opéra Comique); *Les amours du diable* (Théâtre Lyrique, 1853), *Le chien du jardinier* (Opéra Comique, 1855), *Voyage autour de ma chambre* (1859), *Le joaillier de St. James* (Opéra Comique, a revision of *Lady Melvil*), *La chatte merveilleuse* (Théâtre Lyrique, 1862), *Bégaitements d'amour* (also there, 1864), and *Douze innocentes* (Bouffes Parisiens, 1865).

Besides these, he left eleven operas, some partly sketched out, some almost finished. In 1870 a statue (modelled by Brackeleer) was erected to his memory in the vestibule of the Antwerp theatre. G. also published many romances and other small vocal pieces.

Grisi, (1) Giuditte, b. July 28, 1805, Milan, d. May 1, 1840, at the villa belonging to her husband (Count Barni) near Cremona. She was a distinguished dramatic vocalist (mezzo-soprano), and shone up to 1834 on Italian stages, and at Paris. Bellini wrote for her the *Romeo*, and for her sister the *Julia*, in *Montecchi e Capuletti*.

(2) Giulia, sister of the former, b. July 28, 1811, Milan, d. Nov. 29, 1869, while on a journey, at Berlin. She studied under Giacomelli at Bologna, and received further training from Marliani at Milan. She was a singer of the first rank, was a "star" at Paris from 1832, and from 1834-49 was engaged as *prima donna* both at Paris and London. In 1836 she married Count Melcy, and afterwards contracted a second marriage with the ténor Mario, with whom she visited America in 1854.

Groningen, S. van, pianist, b. June 23, 1851, Deventer, was, first of all, technologist, but then studied music under Raif and Kiel at the Berlin Hochschule. He settled as teacher, first at Zwolle, and afterwards at the Hague, frequently giving concerts in his native country and abroad. He now lives at Leyden. G. is also composer (pianoforte quartet, suite for two pianofortes, etc.).

Grosheim, Georg Christoph, b. July 1, 1764, Cassel, lived there with varying fortune, and died 1847. His compositions are, for the most part, unpublished; only organ preludes, pf. fantasias, variations, etc., school songs, a collection of popular melodies, two operas (*Titania* and *Das heilige Kleblatt*), "Hectors Abschied" (two solo voices with orchestra), and "Die zehn Gebote" à 1-4 with organ, appeared in print. He published also a "Reformiertes hessisches Chorabuch," a musical paper, *Euterpe* (1797 to 1798), a pf. score of Gluck's *Iphigenia in Aulis*, with German translation, and the following pamphlets: "Das Leben der Künstlerin Mara" (1823); "Ueber Pflege und Anwendung der Stimme" (1830); "Chronologisches Verzeichnis vorzüglicher Beförderer und Meister der Tonkunst" (1831); "Fragmente aus der Geschichte der Musik" (1832); "Ueber den Verfall der Tonkunst" (1835); and "Generalbass-Katechismus." He was also a contributor to *Elegante Zeitung*, *Freimütige*, *Amphion* (Dutch), *Cecilia*, and to Schilling's "Universalexikon der Tonkunst."

Grosjean, (1) Jean Romary, b. Jan. 12, 1815, Rochesson (Vosges), d. Feb. 13, 1888, St. Dié. In 1837 he was organist at Remiremont, in 1839 at St. Dié Cathedral; he was a distinguished organist, and his collection of organ

pieces by good masters is one for which he deserves the gratitude of organists.

(2) ERNST, nephew of the former, b. Dec. 18, 1844, Vagney, organist at Verdun, published many compositions for organ and for pianoforte, and a "Théorie et pratique de l'accompagnement du plain chant."

Gross, Johann Benjamin, b. Sept. 12, 1809, Elbing, excellent 'cellist, was from 1834-35 in the private quartet party of Von Liphardt at Dorpat (*See* DAVID, I). He died Sept. 1, 1848, as principal 'cellist in the Imperial orchestra at Petersburg. He published a 'cello sonata with bass and another with pianoforte, a concertino, duets, and many soli for 'cello, four quartets for strings, songs, etc.

Gross, German prefix. For the names of instruments compounded with G.- (*Grosspommer*, etc.), and of organ stops, etc. (*Grossnasat*, *Grossgedacht*, etc.), *see* the simple names.

Grosse caisse (Fr.), the big, or bass, drum.

Grossi, (I) G. F. (*See* SIFACE.)

(2) Lotta (Charlotte Grossmuck), distinguished coloratura singer, b. Dec. 23, 1849, Vienna, pupil at the Conservatorium there, was engaged at Vienna in 1868, and from 1869-78 at the Berlin court opera-house. She returned to Vienna in 1878.

Ground-bass, a bass passage of a few bars which is again and again repeated, whilst the other parts are varied at every repetition.

Grove, Sir George, b. Aug. 13, 1820, Clapham (Surrey), celebrated English writer on music, was originally an engineer, and, as such, made a good career; he built lighthouses, bridges, etc. In 1850 he succeeded Scott Russel as secretary of the Society of Arts, and in 1852 became secretary of the Crystal Palace Company, and in 1873 director of the latter. From that time he has been active also as editor, generally, to the publishing house of Macmillan & Co., first of *Macmillan's Magazine*, and from 1879 of the excellent "Dictionary of Music and Musicians," which contains many thoroughly original studies, some by G. himself (for example, Schubert). When the Royal College of Music was established in 1883, G. became director, and was knighted. G. was also chief contributor to W. Smith's "Dictionary of the Bible," travelled twice to Palestine, and was personally concerned with the establishment of the Palestine Exploration Fund. G. was a friend of the famous theologian, Stanley, and went with him in 1878 to America, and became his literary executor. "Grove's Musical Dictionary," which counts the most celebrated musical savants of various nationalities among its contributors, is also specially to be valued for its large number of excellent illustrations of old instruments. Through the personal influence of Sir George, a society has

been formed for the purpose of photographing the MS. scores of Beethoven (1891).

Grua, Paul, b. Feb. 2, 1754, Mannheim, d. July 5, 1833, Munich, was trained, at the expense of the Elector Karl Theodor, at Bologna by Padre Martini and under Traetta at Venice; he returned in 1779 to Munich, whither, meanwhile, Karl Theodor had transferred his court. G. succeeded his father as court capellmeister, and as member of the duke's council-board. In addition to an opera (*Telemacco*), G. wrote only sacred and orchestral works (thirty-one orchestral masses, six vespers, twenty-nine offertories and motets, six misereres, three Stabat Maters, three Te Deums, three requiems, psalms, responses, etc., and concertos for pf., clarinet, flute, etc.

Gruber, Johann Sigismund, b. Dec. 4, 1759, Nuremberg, d. there Dec. 3, 1805, as lawyer. He published: "Litteratur der Musik" (1783, a work greatly inferior to the one of similar title by Forkel), "Beiträge zur Litteratur der Musik" (1785), and "Biographien einiger Tonkünstler" (1786).

Grün, Friederike, excellent stage-singer (soprano), b. June 14, 1836, Mannheim, commenced her stage career there as chorus-girl, first took solo parts at Frankfurt, and was then engaged at Cassel (1863) and Berlin (1866-69), and was highly esteemed. In 1869 she married a Russian, Baron v. Sadler. After further successful training under Lamperti at Milan, she sang "Elsa" (*Lohengrin*) at Bologna, and appeared on various stages with marked success.

Grünberg, Paul Emil Max, distinguished violinist, b. Dec. 5, 1852, Berlin, was member of the court band at Meiningen, then leader at Sondershausen, and later on at the Landestheater, Prague; he now lives in Berlin as teacher.

Grünberger, Ludwig, b. April 24, 1839, Prague, pianist and composer, studied first under Franz Skroup and Jos. Kisch, then in 1855 at Dresden, under Reichel and Rietz. He has published numerous pf. pieces, for two and four hands, songs and choruses, two quartets for strings, a suite for violin and 'cello, and "Nordische Suite u. Humoreske" for orchestra.

Grund, Friedrich Wilhelm, b. Oct. 7, 1791, Hamburg, d. there Nov. 24, 1874. He was an excellent musician, and much sought after as a teacher. In 1819 he established the "Singakademie" at Hamburg, and conducted the Philharmonic Concerts (1828-62). G. wrote symphonies, quartets, pf., 'cello, and violin sonatas, a quartet for pf. and wind-instruments, a mass à 8, several operas, and pf. studies (commended by Schumann), etc.

Grundakkord (Ger.), a chord with its fundamental note in the bass; a chord which is not inverted.

Grundbass (Ger.), a fundamental bass.

Grundstimme (Ger.), the lowest, fundamental, part.

Grünfeld, (1) Alfred, important pianist, b. July 4, 1852, Prague, pupil of the Conservatorium there and of Kullak at Berlin; he lives in Vienna as "Kammervirtuos."

(2) Heinrich, brother of the former, excellent 'cellist, b. April 21, 1855, Prague, pupil of the Conservatorium there, lives, since 1876, at Berlin, where for eight years he was teacher at Kullak's Academy, and, jointly with X. Scharwenka and G. Holländer (afterwards with Sauret), arranged concerts. In 1886 G. was appointed violoncellist to the Emperor.

Gruppetto (Gruppo, Groppetto, Groppo), Ital. "knot," same as "turn," both when it is written out in full-sized notes, and when it is indicated in small notes, or by ∞ 2.

Grützmacher, (1) Friedrich Wilhelm Ludwig, b. March 1, 1832, Dessau, where his father was chamber musician. From him he received his first musical instruction, and was trained by Karl Drechsler in 'cello-playing, while Fr. Schneider instructed him in theory. In 1848 he went to Leipzig as member of a small orchestra, was "discovered" by David, and in 1849 appointed Cossmann's successor as principal 'cellist of the Gewandhaus orchestra, and at the same time teacher of his instrument at the Conservatorium. He occupied the post until 1860, when Rietz attracted him to Dresden. He is still there, one of the chief ornaments of the court orchestra; he bears the title "Königlicher Kammervirtuos." G. is not only one of the most remarkable performers on the 'cello, but also a highly prized and prolific composer for his instrument and an exceptionally good teacher. Among others, his younger brother Leopold (q.v.), F. Hilpert, E. Hegar, W. Fitzenhagen, and O. Brückner, have studied under him. Besides concertos, concert pieces, and exercises for 'cello, G. has also written orchestral and chamber music, pf. pieces and songs.

(2) Leopold, brother of the former, b. Sept. 4, 1835, Dessau, likewise received instruction from K. Drechsler in 'cello playing, and from Fr. Schneider in theory. He afterwards received further training from his brother, was for a time member of the theatre and Gewandhaus orchestra at Leipzig, later on principal 'cellist in the court band, Schwerin, and after that at the "Landestheater," Prague, whence, on the departure of the younger brothers Müller from Meiningen, he was appointed member of the court band there. Since 1876 he has been principal 'cellist at Weimar with the title of "Kammervirtuos." Leopold G. is also a diligent composer for his instrument.

(3) Friedrich, jun., son of Leopold G., a talented 'cellist. He studied with his father and uncle, was, for some years, principal 'cellist in the court band at Sondershausen, whence he went in 1890 to Budapest, and became a

member of the theatre orchestra and teacher at the Conservatorium of that city.

Guaracha (Sp.), a graceful, gay, Spanish national dance, one part of which is in $\frac{3}{8}$ (or $\frac{2}{4}$) and the other in $\frac{2}{4}$ time.

Guaranita, **Guarana**, or **Garanita** (Sp.), a variety of the Spanish guitar.

Guarnerius (Guarneri), name of one of the three most famous families of violin-makers of Cremona. (See AMATI and STRADIVARI.) (1) Andrea, pupil of Niccolò Amati, worked about 1650-95. His instruments are vastly inferior to those of his nephew. (See below.)

(2) Giuseppe, son of the former, worked between 1690 and 1730; his instruments—imitated partly from those of Stradivari, partly from those of his cousin of like name—are highly esteemed.

(3) Pietro, brother of the former, worked between 1690 and 1725, first of all at Cremona, afterwards at Mantua; his instruments, though prized, lack brilliancy.

(4) Pietro, son of Giuseppe G., grandson of Andrea G., worked between 1725-40, and adopted his father's measurements.

(5) Giuseppe Antonio, nephew of Andrea G., called G. del Gesu, because his labels were frequently marked "I H S," b. June 8, 1683, Cremona, the most celebrated of the family. The instruments made during the middle part of his creative epoch vie with the best of Stradivarius (he worked from 1725-45), while his last are of less value—to explain which all kinds of legends are related. It is said that he led a somewhat dissipated life, at last drank heavily, and died in prison; and that while there he made his inferior instruments, not having at his command the best material.

Gudehus, **Heinrich**, distinguished stage-singer (tenor), b. March 30, 1845, Altenhagen, near Celle (Hanover), as son of a village school-master. He also chose the vocation of a teacher, and was appointed successively at the "Mädchenschule" at Kleinlehnen and the "Höhere Töchtertschule" at Celle and Goslar, and became likewise organist of the "Marktkirche" in the latter town. G. took lessons in singing from Frau Schnorr von Karolsfeld at Brunswick; she soon discovered that he had a fine voice, and sent him to Berlin to Von Hülsen, who at once engaged him from Sept. 1, 1870, for three years for the court opera. In January, 1871, he made a successful *début* as Nadori (Jessonda), but, after a year and a half left the stage to study further under Louise Ress at Dresden. He did not reappear on the boards until 1875, and sang successively at Riga, Lübeck, Freiburg-i.-B., Bremen (1878), was a member of the court opera at Dresden (1880-90), and has been since then a highly esteemed member of the court opera at Berlin. From 1890-91 he sang in German opera at New York. In 1882 G. created the *rolé* of Parsifal at Baireuth, and

since then has taken part in the festivals there.

Gudok, a Russian stringed-instrument, a kind of violin with only one string on the finger-board, and two drones; the tone of the G. recalls that of the Drehleier (hurdy-gurdy).

Guénin, Marie Alexandre, b. Feb. 20, 1744, Maubeuge (Nord), d. 1814; went to Paris in 1760, where he became a pupil of Capron (violin) and Gossec (composition), in 1777 musical intendant to Prince Condé, 1778 member of the royal band, 1780 to 1800 solo violinist at the Grand Opéra, and after that lived in needy circumstances. G. composed a great number of instrumental works, which on their appearance were compared to those of Haydn—an error of which the public soon became aware, as G. possessed talent and routine, but no genius. He wrote fourteen symphonies, (two violins, alto, bass, two oboes, two horns; the first appeared in 1770), six stringed quartets, eighteen violin duets, six sonatas for a first and an accompanying violin, one concerto for viola, three duets for 'cello, and three sonatas for clavecin and violin.

Guérin, Emmanuel, b. 1779, Versailles, for many years 'cellist at the Théâtre Feydeau, received a pension in 1824. He published sonatas, duets, variations, etc., for 'cello.

Guerrero, Francisco, b. 1528, Seville, for a brief period pupil of the famous Morales, 1546 maestro of Jaen Cathedral, in 1550 chapel singer at Seville Cathedral, d. there about 1600. He published: "Psalmorum 4 voc. liber I. accedit missa defunctorum 4 voc." (1559, 2nd ed. with Ital. title, 1584); "Canticum beatæ Mariæ quod magnificat nuncupatur, per octo musicæ modos variatum" (1563); "Liber I. missarum" (1566); "Libro di motti (!) a 4, 5, 6 e 8 voc." Eslava in the "Lira Sacro-Hispana" has two Passions à 5 by G. G. made, in 1588, a pilgrimage to Jerusalem, which he has described in "El viage de Jerusalem que hizo Francisco G., etc." (1611).

Guerriero (Ital.), warlike.

Gueymard, (1) Louis, an excellent stage-singer (dramatic tenor), b. Aug. 17, 1822, Chapponay (Isère), d. July, 1880, Corbeil, near Paris. After attending the Conservatoire at Paris, he was engaged at the Grand Opéra (1848-68).

(2) **Pauline** (*mée* Lauters), wife of the former, b. Dec. 1, 1834, Brussels; she was the daughter of a painter and professor at the Brussels Académie. She was trained at the Conservatoire in that city, made her *début* at the Théâtre Lyrique, Paris, in 1855, and appeared in the following year at the Grand Opéra, to which she still belongs. Her voice is a rich mezzo-soprano, and she is able to take the parts both of Fides and Valentine. Madame G. was first married to M. Deligne.

Guglielmi, (1) Pietro, b. May, 1727, Massa-

Carrara, d. Nov. 19, 1804, Rome. He studied first with his father (maestro) to the Duke of Modena), and afterwards with Durante at the Conservatorio of San Loreto, Naples (in the Royal Archives of that city is preserved the text-book of an opera, *Chichibio*, which he composed already in 1739, from which the date of his birth appears questionable). He was for a time the most celebrated operatic composer of Italy, made his *début* at Turin in 1755, won success after success on all the great stages of Italy, went in 1762 to Dresden, where he remained for some years as royal capellmeister, then to Brunswick, in 1772 to London, returned to Italy in 1777, where, meanwhile, two stars—Cimarosa and Paisiello—had arisen; but, by strenuous efforts, he managed to obtain, side by side with them, the favour of the public. In 1793 he was appointed maestro of St. Peter's, Rome, and in this highest post of honour turned his attention entirely to sacred composition. Of his eighty-five operas of which the titles are known (*cf.* the article "Guglielmi" in Riemann's "Opfern-Handbuch"), the following are the most important: *I due gemelli*, *I Viaggatori*, *La serva innamorata*, *I fratelli Pappa Mosca*, *La pastorella nobile*, *La bella pescatrice*, *La Didone*, *Enea e Lavino*. He wrote besides, the oratorios *La morte d'Abele*, *La Betulia liberata*, *La distruzione di Gerusalemme*, *Debora e Sisara*, and *Le Lagrime di San Pietro*, an orchestral mass à 5, a psalm à 8, a miserere à 5, motets, six divertissements for pianoforte, violin, and 'cello, pf. pieces, etc.

(2) Pietro Carlo, son of the former, b. 1763, Naples, d. Feb. 28, 1827, Massa-Carrara, pupil of the Conservatorio S. Maria di Loreto, was likewise a famous composer of operas (for Naples and Milan), and finally maestro to the Duchess of Massa-Carrara.

Guida (Ger. *Führer*). (*See* FUGUE.)

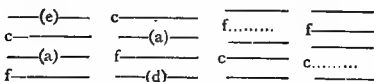
Guide (Fr.), subject of a fugue and antecedent of a canon.

Gui de Châlis (Guido, abbot of the Cistercian monastery, Châlis, Burgundy), writer on music at the end of the 12th century, of whom have been preserved a treatise "Cantus planus" ("De cantu ecclesiastico"), and a guide to dis-cant ("Discantus ascendit duas voces"). Both have been made accessible to students by Coussemaker, the former in "Scriptores" (II. 163), and the latter in "Histoire de l'harmonie au moyen-âge" (p. 225).

Guidetti, Giovanni, b. 1532, Bologna, d. Nov. 30, 1592, Rome, pupil of Palestrina there, and in 1575 Papal singer and beneficiary. He was engaged jointly with Palestrina, by order of Gregory XIII., to prepare a new edition of the "Leichtenstein Gradual and Antiphonarium," which appeared at Venice in 1580. His career in consequence took a new direction, and he made use of the experience gained by publishing "Directorium chori ad usum sacro-

sanctæ basilicæ Vaticanæ" (1582); "Cantus ecclesiasticus passionis Domini nostri Jesu Christi secundum Matthæum, Marcum, Lucam, et Johannem" (1586); "Cantus ecclesiasticus officii majoris hebdomadæ" (1587); and "Præfationes in cantu firmo" (1588).

Guido (of Arezzo, G. Aretinus), b. about 995, as is commonly supposed, at Arezzo (Tuscany), but, according to recent investigations (Dom Germain Morin in the *Revue de l'Art Chrétien*, 1888, III.), he was born near Paris, educated at the monastery St. Maur des Fossés, near Paris (hence his writings are frequently cited under the name of G. de Sancto Mauro; cf. *Vierteljahrschr. f. M.-W.*, 1889, p. 490), first went to Pomposa, near Ferrara, and afterwards to Arezzo. G. was a Benedictine monk who rendered great service to the theory and practice of music, but who, by his superior knowledge, excited the envy of his fellow brethren, so that at length he thought it wise to leave the Pomposa cloister. He appears to have withdrawn to the Benedictine monastery at Arezzo, whence the reputation of his learning and of his inventions to facilitate the teaching of singing were so talked about that he was summoned to Rome in 1026 (1028?) by Pope John XIX. to expound to him his method. G. completely convinced him of its advantages, and there is little doubt that his improvements in notation were then recommended to the Church generally. Although the abbot of Pomposa, who was in Rome, became reconciled with him, and begged him to return to his monastery, C. appears not to have complied with his wish, since, according to the notice of various annalists, G. became, in 1029, prior of the Camaldulensian monastery at Avelano (d. May 17, 1050 [?]). G.'s great title to merit, and one of importance such as is rarely to be met with in the history of music, was the invention of the stave as it is generally used up to the present time. Certainly, the complete system was not discovered in a moment: the elements of it were already to hand, and much was left for future generations to work out. The use of one and of two lines (the *f*-line and the *c*-line) reaches back to the 10th century, to the time before G.'s birth; the uncertainty of meaning of the neumes (q.v.) with regard to pitch ceased to exist when G. introduced four lines. He kept the red *f*-line and the yellow *c*-line, but placed between them a black one for *a*, while the other sounds fell on the intermediate spaces; and, according to the compass of the song to be noted down, another line was added above or below:—



The inserted *f*-line indicated small *f*, the *c*-line once-accented *c*. For some time historians have

taken pleasure in denying that G. invented anything, just as formerly everything was ascribed to him, even the invention of the clavier—yea, of music itself. His improvement of notation is beyond question: the mensural note (q.v.) he certainly did not invent, but placed on his stave either the old letter notes (as in his treatises), or neumes. The invention of solmisation (q.v.) is likewise refused to him; but in his letter to Monk Michael it is shown that he made use of the *Versus memorialis*, "Ut queant laxis," etc., in order to make clear the relationship of the intervals of any song which had to be studied. There is no reason to doubt that he used the same for the transposed scale from *f* (with *b*). An invention of such importance as the system of transposition (mutation) would have made the discoverer as celebrated as G. already was, had he not been that inventor himself. Already Johannes Cotto, writing not more than half a century after G., ascribes to him both mutation and the "Harmonic Hand." (See GUIDONIAN HAND.) On the other hand, G. never thought of substituting for the letter names of the notes the syllables *ut, re, mi*, etc. That was, without doubt, a result of the general use of mutation. Guido's writings are: "Micrologus de disciplina artis musicæ," with the letter sent to the Bishop of Arezzo by way of preface (in German by Raym. Schlecht, in the *Monatsh. f. M.-G.*, V. 135, and by Hermesdorff); "Regulæ de ignoto cantu" (Prologue to Guido's Antiphonarium with line notation); "Epistola Michaeli Monacho de ignoto cantu directa" (all printed in Gerbert, "Script." II., 2-50). The "Musicæ Guidonius regulæ rhythmicæ," the "Tractatus correctorius multorum errorum, qui fiunt in cantu Gregoriano," and "Quomodo de arithmetica procedit musica" (also in Gerbert) are not genuine, but probably only a little later than Guido's time. Angeloni, Ristori, Kiesewetter, etc., have written monographs on G.; also, within recent years, M. Falchi, "Studi su Guido Monaco" (1882), an important work, and J. A. Lans, "Der Kongress von Arezzo" (1882). A monument by Salvini was uncovered at Arezzo, Sept. 2, 1882.

Guidon (Fr.), a direct.

Guidonian Hand (Harmonic Hand) was a mechanical help in teaching solmisation (q.v.). It consisted in giving to each finger-joint, and also to the tips of the fingers, the meaning of one of the twenty sounds of the former system, from Γ (gamma, our great *G*) to e (our *e'*, cf. LETTER NOTATION), and of these the 20th (e) was imagined (for it seldom occurred) above the tip of the middle finger. Thus if the pupils thoroughly understood the "Hand," they could, in the full sense of the term, count off the intervals and scales on their fingers.

Guido von Chälis (de Caroli loco). (See GUI DE CHÄLIS.)

Guilds. In the exercise of music during the Middle Ages a distinction must be made between secular and sacred music: the latter was almost exclusively vocal music; the former, on the other hand, principally instrumental music. Sacred songs were performed by priests and monks, who received training for that purpose in singing schools; instruments had been admitted into the church, but, the organ excepted, were banished in the 13th century, "propter abusum histrionum" (Engelbert v. Admont, in Gerbert, "Script." III.). The *histriones, joculariores (jugleors, jongleurs)* were those very instrumental players, the itinerant musicians (*Spielleute*), fiddlers and pipers, merry folk who carried on buffoonery and jugglery of all kinds, jesters, the fools of the people. That the mode of life of these homeless, vagabond musicians was often not in conformity with strict morality, but loose, and frequently giving rise to scandal of all kinds, is scarcely to be wondered at. The result, however, was that the "itinerant folk" came more and more into disrepute, and, by law, were placed on a level with the rabble who had no means of subsistence. According to the "Sachsenspiegel" and the "Schwabenspiegel," they were outlaws and destitute of honour, and were even excluded from church communities. Under such circumstances, it naturally happened that something was done, on the one hand, by the musicians themselves, and, on the other hand, by the state, to hold together somewhat this loose folk, and to guide them to better manners. The musicians, therefore, who lived in towns formed themselves into *brotherhoods*, and sought to obtain privileges securing to them the legal exercise of their profession within certain districts, and granting to them the protection of the law and the dispensations of the church. Thus arose in 1288, at Vienna, the "Nikolaibrüderschaft," which was afterwards placed under an inspector (1354-76, the hereditary chamberlain Peter von Eberstorff) and a Board of Control, the highest court of appeal in any dispute between the musicians. In Paris Philip le Bel (1295) nominated Jean Charmillon *roi des ménétriers*, and in 1330 arose the "Confrérie de St. Julien des Ménétriers," which received royal privileges, and which held sway over the instrumental players throughout a large district. The last *roi des ménétriers* (or *roi des violons*) was Jean Pierre Guignon. In 1773 the guild was entirely abolished, when it had gone so far as to require organists and teachers of music to belong to it. In 1355 the Emperor Carl IV. nominated Johann the Fiddler, *rex omnium histrionum*, to the Archbishopric of Mayence; in 1385 the piper Brachte became his successor as *König der fahenden Lüte*. The Uznach "Brüderschaft zum heiligen Kreuz" and the Strassburg "Brüderschaft der Kronen" were among the oldest guilds of musicians; the latter was under the jurisdiction

of the "Herren von Rappolzstein," who granted executive powers to a "Pfeiferkönig." In London from 1472-73 the "Musicians' Company of the City of London" was legalised by Edward IV., and had a marshal (for life) and two wardens (*custodes ad fraternitatem*) elected every year; this company, in reorganised form, and with reformed privileges suitable to the times, still exists. Altogether the organisations and powers of these guilds and of their principals were probably of a similar kind: a piper-king, king of fiddlers, *roi des ménétriers*, marshal, etc., were everywhere the same office. In a district over which a guild exercised authority, no one dared play or sing who did not belong to the guild, *i.e.* who did not pay his share.

Worse off than the musicians were the makers of instruments. The lute- and "fiedel-" makers (luthiers), the flute- and shawm-makers, and the makers of brass instruments were in frequent conflict with the guilds on whose trade theirs appeared to trench, namely those of the coopers, turners, and coppersmiths. The goldsmiths protested against the ornamenting of instruments with precious metals and stones, the cabinet-makers against the inlaying of wood ornaments, the fan-makers against ornamental painting, etc. In 1297 the Paris trumpet-makers actually joined the guild of the coppersmiths. In Rouen, in 1454, we meet with the first "Corporation des joueurs, faiseurs d'instruments de musique et maitres de danse"; here, at least, the instrument-makers found themselves in fitting society. In Paris, in 1599, they at length acquired special corporation rights, which they held until the abolishment of G. in 1791. In 1557 the Belgian instrument-makers joined the "Corporation de Saint Luc," the union of sculptors and painters. For further details concerning itinerant folk, the nature of G., etc., see Wasielewski, "Geschichte der Instrumentalmusik im 16 Jahrh." (1878); H. Lavoix, "Histoire de l'instrumentation" (1878); Sittard, "Jongleurs und Menestrels" (1885); Schubiger, "Musikalische Spicilegien" (1873); E. Baron, "Die Brüderschaft der Pfeifer im Elsass" (1873); Scheid, "De jure in musicos singulari" (Jena, 1738); Fries, "Vom sogenannten Pfeifergericht" (Frankfort, 1752), etc.

Guilmant, Alexandre, French organist and composer, b. March 12, 1837, Boulogne. He first studied with his father (Jean Baptiste G., b. 1793 at Boulogne, d. there May, 1890; he had been organist at Boulogne for fifty years), then with Carulli, and afterwards with the Belgian organist, Lemmens, became organist already at the age of sixteen, and was appointed when twenty years of age *maitre de chapelle*, and teacher at the Conservatoire of his native town. At the inauguration of the organs of St. Sulpice and Notre Dame at Paris his playing excited such attention that in 1871 he was appointed organist of Ste. Trinité. He

achieved extraordinary success by his concert tours in England, Italy, and Russia (Riga), and also by his concerts at the Trocadero during the Paris Exhibition of 1878. G. has opened up new paths to organ-players in his compositions (symphony for organ and orchestra; four sonatas, and many concert pieces, etc., for organ; a choral work, "Belsazar," etc.). His works are clever, and he obtains hitherto unknown sound-effects from modern organs.

Guimbarde (Fr.), a Jew's-harp.

Guiraud, Ernest, b. June 23, 1837, New Orleans, d. Paris, May 6, 1892, studied with his father (Jean Baptiste G., *Prix de Rome* at the Paris Conservatoire, 1827, lived as a teacher of music at New Orleans), came to Europe at the age of fifteen, and studied at the Paris Conservatoire under Marmontel (piano-forte), Barbereau (harmony), and Halévy (composition). In 1859 he received the *Grand Prix de Rome* for the cantata, *Bajazet et le joueur de flûte*. After his return from Italy he produced several operas: *Sylvie* (1864, Opéra Comique); *En prison* (1869, Théâtre Lyrique); and *Le Kobold* (1870, Opéra Comique). After he had served as a volunteer in the Franco-German war, he brought out *Madame Turlupin* (Opéra Comique, 1872); the ballet *Greina-Green* (1873, Grand Opéra); *Piccolino* (Opéra Comique, 1876); and *La galante aventure* (ditto, 1882). He has also written an orchestral suite, a concert overture, and some smaller pieces. G. became in 1876 professor of harmony at the Conservatoire, and in 1880 professor of composition in the place of V. Massé, who was retiring.

Guitar (Ger. *Guitarre*, Fr. *Guitare*, formerly *Guiterne*, Ital. *Chitarra*, Span. *Guitarra*), a stringed-instrument, played with the fingers, of the lute family, but smaller, and in modern times of a different shape. Virdung (1511) speaks of an instrument ("Quintern") which answers in every way to the lute, except that it is of smaller dimensions and has only five strings. Pretorius (1618), on the other hand, gives a flat sound-box to the "Quinterna" or "Chiterna" ("kaum zween oder drey Fingerhoch"), and four or five strings. The original history of the G. is therefore that of the lute; it came, through the Moors, to Spain, and from there to Lower Italy, where different kinds were evolved. (See BANDOLA.) It does not appear to have been much in vogue in Germany, as it sprang up there at the end of the last century as something quite new. The G. is now tuned E A D G B E', but the notation is an octave higher in the treble clef; and, by a so-called Capotasto, all the strings can at once be raised a semitone.

Guitar-violoncello. (See ARPEGGIONE.)

Gumbert, Ferdinand, b. April 21, 1818, Berlin, attended the Gymnasium of the "Graues

Kloster" there, and studied music under E. Fischer and Cläpius. He was to have become a bookseller, but in 1839 went on the stage, and was first engaged as tenor singer at Sondershausen, but from 1840-42 as baritonist at Cologne. On the advice of K. Kreutzer, he renounced the stage, devoted himself exclusively to composition and to the teaching of singing, and, by hundreds of songs of a popular character, has achieved extraordinary popularity. He also wrote some vaudevilles: "Die schöne Schusterin," "Die Kunst geliebt zu werden," "Der kleine Ziegenhirt," "Bis der rechte kommt," "Karolina," etc.; he made a skilful translation into German of various French operas, is contributor to musical papers, and published "Musik. Gelesenes und Gesammeltes" (1860).

Gumpeltzhaimer, Adam, b. 1559, Trossberg (Bavaria), 1581 cantor at Augsburg, d. there 1625, was a distinguished composer and theorist. He wrote a theoretical compendium, a revision of the Rid translation of the compendium of Heinrich Faber. The title of the little work shows slight differences in the various editions, and this may have led the bibliographers to suppose that, besides the revision of Faber, there was a special Gumpeltzhaimer compendium (Fétis). The identity of both was established by Eitner (*Monatshefte*, 1870 and 1873). The title of the first edition of 1591 is as follows: "Compendium musicæ, pro illius artis trionibus a M. Heinrico Fabro latine conscriptum et a Christophoro Rid in vernaculum sermonem conversum nunc præceptis et exemplis auctum studio et opera Adami Gumpeltzhaimer T.'" [*Trossbergensis*] (1591, and often). Of G.'s compositions the following have been preserved: "Erster," also "Zweiter teil des Lustgärtleins teutsch und lateinischer Lieder von 3 Stimmen" (1591 and 1611, several times republished); "Erster (zweiter) Teil des Würtzgärtlein 4 stimmiger geistlicher Lieder" (1594 [1619] and 1619); "Psalmus L. octo vocum" (1604); "Partitio sacrorum concentuum octonis vocibus modulandum cum duplici basso in organorum usum" (1614 and 1619, two parts); "10 geistliche Lieder mit 4 Stimmen" (1617); "2 geistliche Lieder mit 4 Stimmen;" "5 geistliche Lieder mit 4 Stimmen von der Himmelfahrt Jesu Christi;" "Neue teutsche geistliche Lieder mit 3 und mit 4 Stimmen" (1591 and 1592). Bodenschatz's "Florilegium Portense" contains a number of G.'s motets.

Gumpert, Friedrich Adolf, horn-player, b. April 27, 1841, Lichtenau (Thuringia), was trained by the town musician, Hammann, at Jena, then was engaged as horn-player at Bad Nauheim, St. Gallen, and, after the termination of his military duties at Eisenach (1862-64), at Halle, whence he was drawn by Reinecke in 1864 to the Gewandhaus orchestra, to which he has since belonged as principal horn-player. G. published a "Praktische Hornschule," which

met with great approval, besides a number of transcriptions for horn and a "Solobuch" for horn (important passages, from symphonies, operas, etc.), orchestral studies for the clarinet, oboe, bassoon, trumpet, and 'cello, "Hornquartette" (two books), and "Hornstudien."

Gumprecht, Otto, b. April 4, 1823, Erfurt, studied law at Breslau, Halle, and Berlin, and received the degree of *Dr. jur.*, but undertook, in 1849, the editing of the musical feuilleton for the *Nationalzeitung*; he now ranks as one of the best German musical critics. He published in book-form a series of his works under the titles, "Musikalische Charakterbilder" (1869); "Neue Charakterbilder" (1876); "Richard Wagner und der Ring des Nibelungen" (1873); "Unsere klassischen Meister" (2 vols., 1883-85); and "Neuere Meister" (2 vols., 1883); the two last-named being continuations of the "Charakterbilder." For many years G. has been blind.

Gungl, (1) Joseph, b. Dec. 1, 1810, Zsàmbèk (Hungary), d. Jan. 31/1 Feb., 1889, Weimar, where he spent his last days. He was at first oboist, and then band-master in the 4th Austrian regiment of the artillery, and made long concert tours with his band, during which he produced principally dances and marches of his own composition. He established in Berlin an orchestra of his own in 1843, with which, during his travels, he visited America in 1849, was named in 1850 royal musical director, and in 1858 accepted the post of band-master to the 23rd infantry regiment at Brünn, lived from 1864 in Munich, and in 1876 settled in Frankfurt. The dances of G. enjoy a popularity equal to those of the Strauss family.

(2) Virginia, daughter of the former, is an opera-singer of merit; she made her *début* in 1871 at the Court Opera, Berlin, and is now engaged at Frankfurt.

(3) Johann, b. March 5, 1828, Zsàmbèk, d. Nov. 27, 1883, Pecs (Hungary), likewise a favourite composer of dance music; he gave concerts in Petersburg, Berlin, etc., and from 1862 lived in retirement at Fünfkirchen in Hungary.

Gunn, John, b. about 1763; Edinburgh, from 1790-95 teacher of music in London, then again in Edinburgh. He published: "Forty Scotch Airs arranged as Trios for Flute, Violin, and Violoncello" (1793, with a dissertation on stringed-instruments); "The Art of Playing the German Flute on New Principles" (1794); "Essay, Theoretical and Practical, on the Application of Harmony, Thorough-Bass, and Modulation to the Violoncello" (1801); and "An Historical Inquiry respecting the Performance on the Harp in the Highlands of Scotland" (1807).

Günther, (1) Hermann. (See HERTHER.)

(2) Otto, brother of the former, b. Nov. 4, 1822, Leipzig, studied jurisprudence, and practised as a lawyer, and later on as patrimonial

director of justice at Lützschena and Lösning. From 1867-72, however, he was a paid member of the town council at Leipzig, and soon became member of the executive Gewandhaus committee and director of the Leipzig Conservatorium; and, after the death of Schleinitz (1881), president of both institutions. He recently resigned the presidentship of the Gewandhaus committee in order to devote himself entirely to the Conservatorium, which, under him, received a new impulse by the introduction of classes for all kinds of orchestral instruments, and by the establishment of an operatic school; also, through the efforts of G., a new and magnificent "Schulhaus" was erected in 1887 (in the Grassi Strasse).

Günther-Bachmann, Karoline, excellent singer and actress, b. Feb. 13, 1816, Düsseldorf, d. Jan. 17, 1874, Leipzig, daughter of the basso-buffo and comic actor, Günther, who afterwards distinguished himself in Brunswick. She was associated from early years with the stage, and belonged to the Leipzig Theatre from 1834 up to the time of her death. After 1859 she took comic elderly parts, while in her younger days she excelled in *soubrette* parts and in comedy, and was a popular favourite. In 1844 she married *Dr. jur.* Bachmann.

Gunst, Gustav, b. Jan. 26, 1831, Gaunersdorf (Lower Austria), pupil of Ed. Hollub at Vienna, Fr. Delsarte, and Jenny Lind, was for many years member of the Opera at Hanover (tenor), from 1864-70 at the Italian Opera, London; he is now teacher of singing at Dr. Hoch's Conservatorium at Frankfurt.

Gura, Eugen, b. Nov. 8, 1842, Pressern, near Saatz (Bohemia), originally intended for a scientific career, attended the Polytechnic, and afterwards the "Akademie," at Vienna, then Anschütz' School of Painting and the Munich Conservatorium. In 1865 he made his first appearance on the Munich stage as Count Liebenau, in *Waffenschmied*, whereupon he was at once engaged. Afterwards he was successively an ornament of the opera-houses at Breslau (1867-70), Leipzig (1870-76), Hamburg (1876-83), and since then at Munich. G. is one of the most intelligent stage singers of the present, and is likewise distinguished as a concert singer (baritone).

Gurlitt, Cornelius, b. 1820, Altona, where he still lives. He studied under Reinecke (sen.), also under Weyse at Copenhagen, and was organist of the Hauptkirche, Altona, 1864. He was "Armeemusikdirektor" during the Schleswig-Holstein campaign. G. has published orchestral and chamber-music works (one stringed quartet, three violin sonatas, one 'cello sonata, two 'cello sonatinas, two- and four-hand piano sonatas, etc.), many educational pf. pieces, songs, etc. He has also written two operettas, *Die Römische Mauer* and *Rafael Sanzio*, and a four-act opera,

Scheik Hassan. In 1874 he was appointed royal musical director.

Gürrlich, Joseph Augustin, b. 1761, Münsterberg (Silesia), d. June 27, 1817, Berlin; in 1781 organist of the Catholic "Hedwigskirche," Berlin; in 1790 double-bass player in the court orchestra, in 1811 sub-conductor at the opera, 1816 court capellmeister. He composed operas, ballets, and incidental music to plays, an oratorio (*L'obediienza di Gionata*), variations, etc., for piano, and songs.

Gusla, Servian stringed-instrument, with arched sound-box, with a skin for sound-board, and one string of horse-hair.

Gusli (*Gussel*), Russian stringed-instrument, a kind of zither.

Gusto (Ital.), taste.—*Con gusto*, with taste; *di buon gusto*, tasteful.

Guter Taktteil (Ger.), the good, *i.e.* accented part of the bar. (*Cf.* METRE, ART OF.)

Gutmann, Adolf, b. Jan. 12, 1819, Heidelberg, d. Oct. 27, 1882, Spezia; eminent pianist and a prolific composer, pupil and friend of Chopin.

Guttural, formed in the throat. A guttural sound is produced in singing when respiration is obstructed in the throat.

Gyrowetz, Adalbert, b. Feb. 19, 1763,

Budweis (Bohemia), d. March 19, 1850, Vienna; he went, as secretary of Count Fünfkirchen, to Vienna, where his symphonies met with great approval. After that he studied for two years in Naples under Sala, went through Milan to Paris, then lived for three years in London, where he produced an opera, *Semiramide* (1792), and returned at length, after seven years' absence, to Vienna. As G. spoke six languages, and was well versed in jurisprudence, he held the appointment of secretary of legation for some years at several German courts, and became in 1804 court capellmeister and conductor at the Opera, which office he held until 1831. G. outlived his works; in 1843 his friends arranged a benefit concert for him, in which his cantata, *Die Dorfschule*, was produced. The productiveness of G. exceeds that of Haydn: he wrote not less than thirty operas and operettas and forty ballets, nineteen masses, sixty symphonies, over sixty quartets for strings, two stringed quintets, thirty works for pf., violin, and 'cello, forty pf. sonatas, also many serenades, overtures, marches, dances, nocturnes, cantatas, part-songs, etc. Of his operas the following were the most successful: *Agnis Sorel*, *Der Augenarzt* (1811, Vienna), and *Die Prüfung*; the *Augenarzt* retained its popularity longest. G. wrote his own life: "Biographie des Adalbert G." (1848).

H.

H is the name given in Germany to B, the second note of the musical alphabet (q.v.). The explanation of this disturbance of the alphabetical order by putting H between A and C will be found under "B." In full scores, pianoforte scores, etc., H. is an abbreviation for Horn.

Haan. (*See* DEHAAN.)

Habeneck, François Antoine, b. June 1 (or Jan. 23, according to Elwart's "Histoire de la Société des Concerts"), 1781, Mezières (Ardennes), d. Feb. 8, 1849, Paris, son of a native of Mannheim, who, however, served in the band of a French regiment. H. learnt the violin from his father, and, when young, composed works of large compass without having received any instruction in theory. He was over twenty years of age when he entered the Paris Conservatoire as a pupil of Baillot, and he received in 1804 the first violin-prize. He then became a member of the Opéra Comique orchestra, and soon obtained a place among the first violins of the Opéra orchestra, and, when Kreutzer undertook the direction, was advanced to the post of leader. From 1806 until the temporary closing of the Conservatoire (1815); the concerts were conducted almost entirely by H.; when the Conservatoire was re-established in 1828 he definitely undertook the direction,

and to him these concerts are indebted for their world-wide fame. It was H.'s great merit, by excellent renderings, first to have brought into honour Beethoven's orchestral works at Paris. From 1821-24 he acted as director at the Grand Opéra, was appointed professor of the violin and general inspector of the Conservatoire, and, when Kreutzer received his pension, became conductor at the Grand Opéra, which post he held until 1846. H. was distinguished both as teacher and conductor: among others, Alard and Léonard were his pupils. He published only a few compositions: two violin concertos, three duos concertants for two violins, a set of variations for stringed quartet and one for orchestra, one nocturne for two violins on motives from *La Gazza Ladra*, three caprices for violin solo with bass, polonaises for violin and orchestra, and fantasias for pf. and violin.

Haberbier, Ernst, distinguished pianist, b. Oct. 5, 1813, Königsberg, d. March 12, 1869, Bergen (Norway), whilst playing at a concert. He went in 1832 to Petersburg, where he was successful as a concert-player and teacher (among others, of the Grand Princess Alexandra), undertook, from 1850, important concert tours, during which he attracted attention by a technical peculiarity, in which he had many

imitators; this was the dividing of passages and figures between the two hands. In 1852 he returned to Russia, where he lived alternately at Petersburg and Moscow. Among his compositions deserving of mention are the "Études poésies."

Haberl, Franz Xaver, b. April 12, 1840, Oberellenbach (Lower Bavaria), where his father was teacher, attended the Episcopal training school for boys at Passau, took priest's orders in 1862, was from 1862-67 cathedral capellmeister and musical director at the Passau training school, 1867-70 organist of St. Maria dell' Anima, Rome, from 1871-82 cathedral capellmeister and inspector of the cathedral officiating canons at Ratisbon, where in 1875 he founded a school for church music, which attracts pupils from all parts of the world. H. is one of the best living authorities on matters connected with Catholic church music and its history, and has taken advantage of his frequent visits to Italy to make elaborate literary and bibliographical studies. He has published: "Anweisung zum harmonischen Kirchengesang" (1864); "Magister Choralis" (theory and practice of choral singing, of which there have been, since 1865, nine editions, besides translations into Italian, French, English, and Spanish); "Lieder-Rosenkranz" (1866); "Caecilien-Kalender" (1876-85), and in enlarged form as "Kirchenmusikalisches Jahrbuch," containing valuable information; "Bertalotti's Solfeggien" (1880); "Wilhelm Dufay" (1885); "Officium hebdomadæ sanctæ" (1887, German); "Die römische *schola cantorum* und die päpstlichen Kapellsänger bis zur Mitte des 16. Jahrhunderts" (1887); "Psalterium vespertinum" (1888); "Bibliographischer und thematischer Musikskatalog des päpstlichen Kapellarchivs im Vatikan zu Rom" (1888). After the death of the cathedral capellmeister Schrems, H. undertook the continuation of the publication of the collection, "Musica Divina," and, after Witt's death (1888), edited the church music paper, *Musica Sacra*. He wrote, jointly with the cathedral organist Hanisch, an accompaniment for organ to "Ordinarium Missæ," Graduale and Vesperale. (H. is a member of the church commission for the authentic revision of official choral books.) In 1879 H. founded a Palestrina Society, and, from Vol. IX., has superintended the edition of Palestrina's works, commenced in 1862 by Th. de Witt, F. N. Rauch, Fr. Espagne, and Fr. Commer (Breitkopf u. Härtel). As H. has collected works of Palestrina hitherto unknown, this is a complete and monumental edition: it was completed in thirty-two vols., 1894 (three hundred years after Palestrina's death). H. was named *Dr. Theol. hon. c.* by the University of Würzburg in 1889, and is honorary member of many learned societies.

Habermann, Franz Johann, b. 1706, Königswart, Bohemia, d. April 7, 1783, Eger, as

precentor at the Dekanatkirche, was, previously, *maitre de chapelle* to Prince Condé in Paris (1731), Grand Ducal maestro at Florence, and then precentor at various churches in Prague. Among his compositions which appeared in print are twelve masses and six litanies; symphonies, oratorios, sonatas, etc., remained in manuscript.

Habert, Johann Evangelista, b. Oct. 18, 1833, Oberplan, Bohemia; from 1861 organist at Gmunden, writer on music and composer (masses, offertories, organ pieces, etc.).

Hadrianus. (See ADRIANSEN.)

Häffner, Johann Christian Friedrich, b. March 2, 1759, Oberschönau, near Schmalkalden, d. May 28, 1833, Upsala, pupil of Vierling in Schmalkalden; in 1776 proof-reader for Breitkopf at Leipzig, afterwards conductor of an itinerant theatre company, settled in Stockholm in 1780, received first a post as organist, was then accompanist; and, after the marked success of his operas (*Eidhetra*, *Alkides*, and *Rinaldo*), written in the style of Gluck, was appointed capellmeister at the court theatre. In 1808 he withdrew to Upsala, where he held a post as organist up to 1820. H. rendered service to Swedish national music: he published Swedish songs with accompaniment, revised the melodies of the Geijer-Afzelius collection of "Volkslieder," published a Swedish "Choralbuch" ("Svensk Choralbok"), restoring the old "Choral" melodies of the 17th century (1819 and 1821; two parts), and adding preludes (1822), a Swedish mass in old style (1817); and finally an arrangement in four parts of old Swedish songs (1832-33) of which only two books were completed before his death.

Hagemann, (r) François Wilhelm, b. Sept. 10, 1827, Zütphen, in 1846 royal organist at Appeldoorn, in 1848 capellmeister at Nijkerk. H. studied still in 1852 for some time at the Brussels Conservatoire, lived as a teacher of music in Wageningen, became in 1859 organist at Leeuwarden, in 1860 town musical director at Leyden, and has been for some years organist of the "Willemskerk," Batavia. He has also published pf. works.

(2) **Mauritz Leonard**, brother of the former, b. Sept. 23, 1829, Zütphen, pupil of the Hague and Brussels Conservatoires (Fétis, Michelot, de Bériot), at the latter, laureate in 1852, was musical director at Gröningen from 1853-65, and from 1865-75 director of the Philharmonic Society and Conservatoire at Batavia; and since then he has been musical director at Leeuwarden and founder and director of the municipal Conservatoire there. He is one of the best living Dutch musicians, and has published pf. pieces, songs, several vocal works with orchestra (*Trost der Nacht*, *Wandervögelin*, *Abendgesang*, and a festival cantata for female chorus); an oratorio (*Daniel*) is in manuscript.

Hagen, (1) Friedrich Heinrich von der, b. Feb. 19, 1780, Schmiedeburg (Ukraine), d. June 11, 1856, as professor in ordinary of German literature at Berlin. His "Minnesinger" (1838-56, five vols.) contains, in the third volume, records of the *Minne* songs, according to the Jenens Codex, etc.; also a treatise on the music of the Minnesingers. He also published "Melodien zu der Sammlung deutscher, vlämischer und französischer Volkslieder" (1807, jointly with Büsching).

(2) Johann Baptist, b. 1818, Mayence, from 1836-41 theatre capellmeister at Detmold, 1841-56 at Bremen, 1856-65 at Wiesbaden, 1865-67 at Riga; then he returned to Wiesbaden, where he died in 1870.

His son (3) Adolf, b. Sept. 4, 1851, Bremen, entered in 1866 as violinist into the royal theatre band, Wiesbaden; from 1871-76 he was musical director at Danzig and Bremen, 1877-79 capellmeister at the town theatre, Freiburg-i.-Br., from 1879-82 with Sucher at the Hamburg Theatre, then, for one season, at the Riga theatre, and went in 1883 as court capellmeister to Dresden, where in 1884 he succeeded Wüllner as artistic director of the Conservatorium. H. has written a comic opera (*Zwei Komponisten*, produced in Hamburg), and a one-act operetta (*Schwarznäschen*).

(4) Theodor, b. April 15, 1823, Hamburg, d. Dec. 21, 1871, New York; he was compromised by the Revolution of 1848, lived after that, first in Switzerland, then in London, and from 1854 in New York as teacher of music and critic; finally, as editor of the *New York Weekly Review*. He published songs, pf. pieces, and wrote (pseudonym, Joachim Fels): "Zivilisation und Musik" (1845), and "Musikalische Novellen" (1848).

Hager, Johannes, pseudonym of the "Hofrath" Joh. v. Hasslinger-Hassingen, of Vienna, b. there Feb. 24, 1822, and under that name published a series of excellent chamber works, also the opera *Iolantha* (Vienna, 1849), *Marfa* (ditto, 1886, but written long before), and produced an oratorio, *John the Baptist*.

Hahn, (1) Bernhard, b. Dec. 17, 1780, Leubus (Silesia), d. 1852 as cathedral capellmeister at Breslau; he composed sacred vocal works and school songs, and published "Handbuch zum Unterricht im Gesang für Schüler auf Gymnasien und Bürgerschulen" (1829, and other editions), and "Gesänge zum Gebrauch beim sonn- und wochentägigen Gottesdienst auf katholischen Gymnasien" (1820).

(2) Albert, b. Sept. 29, 1828, Thorn, d. July 14, 1880, Lindenau (near Leipzig); from 1867-70 he directed the Musical Union and "Liedertafel" at Bielefeld, lived then alternately in Berlin and Königsberg, and founded in 1876 a musical paper, *Die Tonkunst*, in which he advocated the so-called "chromatic movement."

Hähnel. (See GALLUS-I.)

Hainl, François George, b. Nov. 19, 1807, Issoire (Puy de Dôme), d. June 2, 1873, Paris. In 1829 he became a pupil of the Paris Conservatoire (Norblin), undertook in 1840, after having travelled for several years as 'cellist, the post of maitre de chapelle at the Grand Théâtre, Lyons, in 1863 that of principal conductor at the Grand Opéra, Paris (with Gevaert as second maitre de chapelle), conducted also for a time the concerts of the Conservatoire, and, with the title of maitre de chapelle impérial, those of the court, likewise the festival performances at the Paris Exhibition of 1867. H. wrote some pieces for 'cello, also a treatise—"De la musique à Lyon depuis 1713 jusqu'à 1852" (1852).

Haizinger, Anton, celebrated stage-singer (tenor), b. March 14, 1796, Wilfersdorf (Lichtenstein), d. Dec. 31, 1869, Vienna; he was at first teacher there, then engaged in 1821 by Count Palffy at the "An-der-Wien" Theatre, and, after some years, was appointed for life at the Court Theatre, Carlsruhe, whence he paid very successful visits to Paris and London. He received his artistic training, during his Vienna engagement, from Salieri. In 1850 he returned to Vienna.

Halb, a German prefix meaning "half," which (similar to the Latin *semi-*, or Greek *hemi-* in the terminology of the 16th to the 18th century; for instance, *semidiapente* = diminished fifth) often has, not the meaning of smaller by the half, but generally smaller. Thus the *Halbvioline*, the *Halbcello*, are smaller instruments suitable for children, but far beyond the half of the usual sized instruments. Also the term *Halbbass*, *Halbviolon* (German bass) is to be understood in a similar manner, although this instrument was not intended for children, but in small orchestras represented both 'cello and double-bass. A *halbe Orgel* (half organ) is one which lacks a 16-ft. stop—an essential element, in any case, for the pedals of a *whole* (proper) organ. A *Viertelorgel* (quarter organ) was the name given to such as had no 8-ft. stop—an absurdity which does not occur now. In England the term *half-stops* ("halbe Stimmen") is given in the organ to such as run through only the upper or the lower half of the keyboard, for instance, the Oboe and Fagott, which in most organs complement each other. Lastly, *Halbinstrumente* (half-instruments) are those of such narrow measure that their lowest, or fundamental, tone does not speak. (See GANZINSTRUMENTE.)

Häle (Halle). (See ADAM DE LA H.)

Halévy, Jacques Fromental Élie, b. May 27, 1799, Paris, d. there March 17, 1862. He was a pupil of Cazot at the Paris Conservatoire (in elementary class, 1809), Lambert (pianoforte, 1810), Berton (harmony, 1811), and Cherubini (composition). Already in 1816 he was admitted to the competition for the *Grand*

Prix de Rome, which he won in 1819 (cantata, *Hermine*), and, according to prescription, spent about three years in Rome. Already before that he had been commissioned to set to music the Hebrew text of "De Profundis" for the obsequies of the Duc de Berry. After his return from Italy he tried to get a work produced on the stage. His first three operas—*Les Bohémiennes*, *Pygmalion*, and *Les deux Pavillons*—were refused. Finally, in 1827, a one-act comic opera (*L'artisan*) appeared before the lights (Théâtre Feydeau); in 1828 there followed (at the same theatre) the *pièce d'occasion*, *Le roi et le bûtelier* (in honour of Charles X., in collaboration with Rifaüt). His *Clari* was the first to meet with success worthy of the name (Théâtre Italien, 1829); still in the same year followed *Le dilettante d'Avignon* (Opéra Comique), which kept a place in the *répertoire*, and in 1830 *Attendre et courir*; also at the Grand Opéra the ballet *Manon Lescaut*. *Yelva*, written for the Opéra Comique, was set aside owing to the insolvency of the manager. Then there followed: *La langue musicale* (Opéra Comique, 1831); *La tentation* (ballet-opera, 1832, at the Opéra, jointly with Gide); *Les Souvenirs de Lafleur* (Opéra Comique, 1834), *pièce d'occasion*; the comic opera *Ludovic* (1834), which had been left incomplete by Hérold and was finished by H., and finally *La Juive*, H.'s *chef-d'œuvre* (Grand Opéra, Feb. 23, 1835). H.'s individuality inclines to the serious, the severe. He is also fond of sharp contrasts, passionate outbreaks. In *La Juive* he showed himself thoroughly true to his nature. All the more astonishing was it, that within the same year he produced a work of a totally different kind—a fresh, bright, and elegant comic opera, *L'éclair*. The esteem in which he was held as composer was increased in an extraordinary manner by these two works; and in the following year he was elected member of the Académie in place of Reicha, deceased. He was not only an active writer for the stage, but for some years past had also distinguished himself as teacher at the Conservatoire. Already, in 1816, when still a pupil, he acted as assistant-teacher. In 1827 he became *maestro al cembalo* at the Théâtre Italien, and succeeded Daussoignes as teacher of harmony and accompaniment at the Conservatoire. From 1830–45 he acted as *chef du chant* at the Grand Opéra, and in 1833, on the departure of Fétilis to Brussels, he received the professorship of counterpoint and fugue, and in 1840 that of composition at the Conservatoire. In 1854 he exchanged the post of member of the Académie des Arts for that of perpetual secretary of the same institution. The growing success of Meyerbeer, who produced *Les Huguenots* in the following year (1836), caused the operas which followed *L'éclair* to be less favourably received by the public than the two works named. H. himself could not resist the temptation of imitating Meyerbeer. He wrote, besides, a

whole series of new works, but, with the exception of *La Reine de Chypre*, not one met with a success at all to be compared with that of *La Juive*.—*Guido et Genevra*, or *La Peste de Florence* (Grand Opéra, 1838); *Le Shériff* (ditto, 1839); *Les Treize* (Opéra Comique, 1839); *Le Drapier* (Grand Opéra, 1840); *La Reine de Chypre* (ditto, 1841); *Le Guitarero* (Opéra Comique, 1841); *Charles VI.* (Grand Opéra, 1843); *Le Lazzarone* (ditto, 1844); *Les mousquetaires de la reine* (Opéra Comique, 1846); *Les premiers pas* (for the inauguration of the Opéra National (1847), jointly with Adam, Auber, Carafa); *Le Val d'Andorre* (Opéra Comique, 1848); *La Fée aux roses* (ditto, 1849); *La dame de pique* (ditto, 1850); *La Tempête* (Italian opera for London, 1850); *Le fuif errant* (Grand Opéra, 1852); *Le Nabab* (Opéra Comique, 1853); *Faquiraria* (Théâtre Lyrique, 1855); *L'Inconsolable* (ditto, 1855, under pseudonym Alberti); *Valentine d'Aubigny* (Opéra Comique, 1856); and *La Magicienne* (Grand Opéra, 1857). H. left two operas almost complete—*Vanina d'Ornano* (finished by Bizet), and *Noé (Le Déluge)*. Besides, are still to be named: scenes from "Prometheus Unbound" (1849, at a Conservatoire concert); the cantatas *Les plages du Nil* and *Italie* (Opéra Comique, 1859); also part-songs for male voices, romances, nocturnes, a pf. sonata for four hands, etc. His "Leçons de lecture musicale" was adopted at the Paris schools for the teaching of singing. As secretary of the Académie, he had repeatedly to read the usual *éloge* of deceased members (Onslow, Adam, etc.): these were collected as *Souvenirs et portraits* (1861) and *Derniers souvenirs et portraits* (1863). H.'s brother, Léon (1862), E. Monnais (1863), and A. Pougin (1865), published biographical notices of H.

Half-close. (See CLOSE.)

Half-stopped (half-covered pipes), are, in the organ, certain flute-work pipes, and also the English stop, the clarinet flute (q.v.).

Halir, Karl, distinguished violinist, b. Feb. 1, 1859, Hohenelbe (Bohemia), pupil of the Prague Conservatorium (Bennewitz), and from 1874–76 of Joachim. He then played for some time as first violin in Bilse's orchestra, and after short engagements (at Königsberg and Mannheim), was appointed in 1884 leader of the court band at Weimar, where he still resides. His wife, Theresa (née Zerbst), b. Nov. 6, 1859, Berlin, married in 1888, is an excellent singer (soprano), and was a pupil of Otto Eichberg.

Halle, (1) Johann Samuel, b. 1730, Bartheinstein (Prussia), d. Jan. 9, 1810, as professor of history at the military school, Berlin; besides many works not relating to music, he wrote: "Theoretische und praktische Kunst des Orgelbaus" (1779); also in the sixth vol. of his "Werkstätte der Künste" 1799.

(2) Karl (Charles Hallé), b. April 11,

1819, Hagen, Westphalia, distinguished pianist and conductor, was first trained by his father, who was capellmeister, then in 1835 by Rinck at Darmstadt, went in 1836 to Paris, where he enjoyed intercourse with Cherubini, Chopin, Liszt, Berton, Kalkbrenner, etc., and was much sought after there as a teacher of music. In 1846, jointly with Alard and Franchomme, he inaugurated chamber concerts in the small room of the Conservatoire, and these were held in high esteem. On the outbreak of the Revolution in 1848 H. came to London, and already in May, 1848, attracted notice by his performance of Beethoven's *♯* concerto at a concert at Covent Garden. He made here also a name as teacher, and undertook, in 1853, the direction of the "Gentlemen's Concerts" at Manchester. In 1857 he established subscription concerts at Manchester with an orchestra of his own (Charles Hallé's orchestra), which ranks amongst the best in the world. In 1884 he was named Mus.Doc. by the university of Edinburgh, and he was knighted in 1888. In the same year he married Madame Néruda (q.v.). His notable activity in Manchester notwithstanding, H. is one of the most important musical forces of London. For many years he gave Beethoven Recitals at St. James's Hall, then recitals with mixed programmes. He has given orchestral concerts in London since 1880, and in that year produced Berlioz's *Faust*, given for the first time in complete form in London. Sir Charles and Lady Hallé visited Australia in 1890, and again in 1891.

Hallé. (See HALLE, 2.)

Hallelujah (*Alleluia*; abbr. *Aevia*), an exclamation of praise to God, which passed from the temple music of the Hebrews into the Christian Church. (In Hebrew H. means "Praise the Lord.") The psalms of praise conclude with it, and it is also introduced at the beginning of, or between, the single verses. According to the testimony of St. Augustine, the H. was introduced into Italy already in the 5th century. When the rhythm of church song, pulsating with life, began to change into the torpid *Cantus planus*, the long melodic phrases on the vowels of the H., especially on the concluding syllable, appeared unintelligible appendages; and hence, already in the 9th century, it became the custom to place words under the closing neumes of the H. (See SEQUENCE.)

Hallén, Andreas, gifted Swedish composer, b. Dec. 22, 1846, Gotenburg, was a pupil of Reinecke at Leipzig (1866-68), and of Rheinberger at Munich (1869), and Rietz at Dresden. From 1872-78, and again from 1883, he was conductor of the Musical Union Concerts at Gotenburg; in the intervals he resided mostly at Berlin. He has published up to now: an opera (*Havald der Viking*, libretto by H. Herrig, produced in 1881 at Leipzig, 1884 at Stockholm); two "Schwedische Rhapsodien" (Op. 17 and 23);

Ballad Cyclus, "Vom Pagen und der Königstochter" (chorus, solo, and orchestra); "Traumkönig und sein Lieb (ditto)"; "Das Aehrenfeld" (female chorus with pianoforte, libretto by Hoffmann von Fallersleben); "Vineta" (choral rhapsody with piano); a violin romance with orchestra, and several books of German and Swedish songs.

Haller, Michael, b. Jan. 13, 1840, Neusaat (Upper Palatinate), was educated at the gymnasium of Metten monastery, where at the same time he studied music, and then attended the priests' seminary at Ratisbon. In 1864 he took holy orders, and became prefect of the Cathedral Institution for chorister boys, and, under Schrems, made serious studies in sacred music. In 1866 he succeeded Wesselack at the "Realinstitut," and became capellmeister of the old chapel. At the same time he was teacher of counterpoint and vocal composition at the school of church music. H. is esteemed as a sacred composer. He completed, amongst other things, and with the greatest skill, six compositions à 12 of Palestrina's, of which the third-choir parts had been lost (Vol. XXVI. of the complete edition). He himself has written fourteen masses (à 2-6, with and without instruments and organ), several volumes of motets à 3-8, psalms, litanies, a Te Deum; also melodramas, stringed quartets, etc. He has also been active as an historical and pedagogic writer, contributing articles to Haber's "Kirchenmusikalische Jahrbücher," a "Kompositionslehre für den polyphonen Kirchengesang," and "Modulationen in den Kirchentonarten."

Halling, Norwegian popular dance in $\frac{2}{4}$ time, of moderate rate, and usually accompanied by the Hardanger Fiddle (a kind of viola d'amore, with four ordinary, and four sympathetic strings).

Hallström, Ivar, b. 1826, Stockholm; he studied law, was private librarian to the Crown Prince (now King) of Sweden, and undertook in 1861 the direction of the music school which, up to then, had been in the hands of Lindblad. H. follows national tendencies in his compositions, not only in the subject-matter, but in harmonic and rhythmic treatment. His first opera—*Herzog Magnus* (Stockholm, 1867)—certainly only met with a cool reception, also *Die bezauerte Katze* (1869) made little sensation; but, on the other hand, *Der Bergkönig* (1874) obtained a decided success, and those which followed afterwards were equally fortunate—*Die Gnomensaal* (1875), *Die Wikingsfahrt* (1877), *Nyaga* (1885), and *Per Swinaherde* (1887). An Idyll for soli, chorus, and orchestra ("Die Blumen"), gained a prize in 1860 from the Musical Union at Stockholm.

Halm, Anton, excellent German pianist and worthy teacher of music, b. June 4, 1789, Altenmarkt, Styria, d. April, 1872, Vienna. He resided for many years in the latter city, and became acquainted with Beethoven, with whom

he was on very friendly terms. H. wrote a mass, pianoforte trios, sonatas, etc., most of which were published.

Hamel, (1) Marie Pierre, b. Feb. 24, 1786, Auneuil (Oise), d. after 1870, town councillor at Beauvais, afterwards member of the *Commission des Arts et Monuments*, in which capacity it was his business to send reports to the Minister of Public Worship of all organs newly built, or restored at the expense of the state. In the art of organ-building he was self-taught. Already, in his fourteenth year, he had restored the organ of his native village, and later on he reconstructed the great organ of Beauvais Cathedral (sixty-four stops). He was never an organ-builder by profession. His "Nouveau manuel complet du facteur d'orgues" (1849, three vols., with a history of the organ by way of introduction, and an appendix containing biographies of the most distinguished organ-builders) is an independent and excellent book, which corrects many faults in Dom Bedos' well-known work. H. was also the founder of a philharmonic society at Beauvais, one of the first which introduced Beethoven's symphonies into France.

(2) Eduard, b. 1811, Hamburg, was for a long time violin-player in the orchestra of the Grand Opéra at Paris, since 1846 an esteemed teacher of music and critic at Hamburg. He has published chamber-music, pf. pieces, and songs. He has also written an opera (*Malvina*). His daughter, Julie, is a gifted composer (songs, "Symphonische Improvisationen" on an original theme, etc.).

(3) Margarethe. (See SCHICK.)

Hamerik, Asger, b. April 8, 1843, Copenhagen, son of a professor of theology, who at first did not approve of the boy's musical inclinations. By self-study, however, the lad made such progress that at the age of fifteen he wrote a cantata, which drew the attention of Gade and Hartmann to his gifts, whereupon he received instruction from Matthison-Hansen, Gade, and Haberhler. In 1862 he went to Berlin to perfect himself in pianoforte-playing under H. v. Bülow, and here made musical studies of the most comprehensive kind; he went in 1864 to Paris to Berlioz, who received him in a friendly manner, travelled with him to Vienna (1866-67), and was instrumental in obtaining H.'s appointment as member of the musical jury of the Paris Exhibition. At that time H. received a gold medal for his "Friedenshymne," which, richly scored for chorus and orchestra, two organs, fourteen harps, and four bells (!), was successfully produced. He wrote besides, in Paris, the operas—*Tovelle* and *Hjalmar et Ingeborg*, as well as the better known choral work, *Trilogie judaïque*, and, during a brief residence in Stockholm about this time, a festival cantata in honour of the new constitution of Sweden

(1866). In 1869 H. went to Italy, and in the following year produced at Milan an Italian opera (*La Vendetta*). Since 1871 H. has been director of the musical section of the Peabody Institute at Baltimore, and has rendered great service to the musical life of that city. The Peabody concerts, of which he is conductor, are noteworthy for their catholic programmes, in which justice is rendered to the classical masters and to the romantic writers of various nationalities. Of H.'s chief works there are still to be mentioned: the opera *Der Wanderver* (1872); five symphonies—(1), F, "S. poétique," Op. 29 (1880); (2), c min., "S. tragique," Op. 32; (3), E, "S. lyrique," Op. 33; (4), c, "S. majestueuse," Op. 35; (5), G min., "S. sérieuse," Op. 36 (1891); and "Christliche Trilogie" (choral work, a pendant to the "Trilogie judaïque"); a pf. quartet (Op. 61); five "Nordische Suiten" for orchestra; a fantasia for cello and pf.; a concert romance for cello and orchestra; several cantatas, vocal pieces, an "Oper ohne Worte" (1883). In 1890 he was knighted by the King of Denmark.

Hamilton, James Alexander, b. 1785, London, d. Aug. 2, 1845, son of a dealer in old books, an able theorist whose writings have passed through many editions. He wrote; "Modern Instruction for the Pianoforte" (frequently republished); "Catechism of Singing;" "Catechism of the Organ;" "Catechism of the Rudiments of Harmony and Thoroughbass;" "Catechism of Counterpoint, Melody, and Composition;" "Catechism of Double Counterpoint and Fugue;" "Catechism on Art of Writing for an Orchestra and of Playing from Score" (instrumentation and score-playing); "Catechism of the Invention, Exposition, Development, and Concatenation of Musical Ideas;" "A New Theoretical Musical Grammar;" "Dictionary comprising an Explication of 3,500 Italian, French, etc., Terms" (3rd ed., 1848). He also translated: H. Cherubini's "Counterpoint and Fugue," Baillot's "Violin School," Frölich's "Kontrabassschule," Vierling's "Anleitung zum Präludieren," etc.

Hamma, (1) Benjamin, b. Oct. 10, 1831, Friedingen (on the Danube), pupil of Lindpaintner, lived for some time in Paris and Rome, and then settled in Königsberg as a teacher of music; he is now director of a school of music at Stuttgart. H. has also written many male choruses, mixed choruses and songs, pf. pieces; also an opera, *Zarrisho*.

(2) Franz Xaver, b. Dec. 3, 1835, Wehingen (Württemberg), teacher of music at Metz, composer of vocal music; also compiler of singing books for schools.

Hammerklavier, an old German term for our present pianoforte, invented at the beginning of the 18th century (in which the strings were struck by small hammers), in contradistinction

to the clavichord and clavicembalo. (Cf. PIANO-FORTE.)

Hammerschmidt, Andreas, b. 1611, Brix (Bohemia), in 1635 organist at Freiberg (Saxony), from 1639 in the same capacity at Zittau, where he d. Oct. 29, 1675. His artistic career was one of the most important phenomena in the department of sacred composition in Germany during the 17th century, in that he was not a dexterous copyist, but a conscious creator of new art-forms. The Handel oratorio, the Bach passion, have their deepest roots in his Dialogues. In many respects H. may be looked upon as the successor of H. Schütz, but is far too independent to figure only as his follower. The works of H. which have been handed down to us are: "Instrumentalischer erster Fleiss" (1636); "Musikalischer Andachten, 1. Teil, das ist: Geistliche Concerten, mit 2, 3, und 4 Stimmen mit Generalbass" (1638); ditto, part 2, "Geistliche Madrigalien, mit 4, 5, und 6 Stimmen mit Generalbass" (1641); ditto, part 3, "Geistliche Symphonien," for two voices with instruments (1642); ditto, part 4, "Geistliche Motetten und Konzerte, von 5, 12, und mehr Stimmen mit doppeltem Generalbass" (1646); "Dialogi oder Gespräche zwischen Gott und einer gläubigen Seele" (Vol. I., à 2-4, with continuo, 1645 [1652]; Vol. II., Opitz's translation of "The Song of Solomon," à 1-2, with two violins and continuo, 1645 [1658]); "XVII Missæ Sacræ," à 5-12 (1633); "Paduanen, Gaillardien, Balletten &c" (1648 and 1650, two parts); "Weltliche Oden" (1650, two parts); "Lob und Danklied aus dem 84. Psalm," à 9 (1652); "Chormusik, fünfter Teil" (1652): "Motettæ unius et duarum vocum" (1646); "Musikalisches Bethaus" (Fol.); "Musikalisches (part 2, "Geistliche") Gespräche über die Evangelia," à 4-7, with continuo (1655-56, two parts); "Fest-, Buss-, und Danklieder" (five vocal and five instrumental parts and continuo, 1659); "Kirchen- und Tafelmusik" (sacred concertos, 1662); and "Fest- und Zeitandachten" (à 6, 1671).

Hampel, Hans, noteworthy composer and pianist, b. Oct. 5, 1822, Prague, d. there March 30, 1884, pupil of Tomaczek, was organist at Prague. Of his works there have appeared pf. pieces (Op. 10, "Lieb Aennchen;" Op. 16, three rhapsodies; Op. 26, variations for the left hand only; concert waltzes, etc.).

Hanboys (Hamboys), English musical theorist about 1470. His treatise, "Summa super musicam continuam et discretam," is printed in Coussemaker's "Scriptores" (I).

Hand, Ferdinand Gotthelf, b. Feb. 15, 1786, Plauen (Voigtland), d. March 14, 1851, Jena, as privy councillor and professor of Greek literature; he published, among other things, an "Aesthetik der Tonkunst" (from 1837 to 1841, two vols.).

Handbassl, stringed instrument smaller than the 'cello, but larger than the viola.

Handel (Händel, Handl). (See GALLUS.)

Handel (also Händel, Händel), Georg Friedrich, b. Feb. 23, 1685. (thus not quite a month before J. S. Bach), at Halle-a.-S., d. April 14 (not 13), 1759, London. His father was a surgeon (*i.e.* barber), but managed to acquire the title of valet-de-chambre and surgeon-in-ordinary to the Prince of Saxony and Elector of Brandenburg; he was already sixty-three years old when he married Dorothea, daughter of Pastor Georg Taust at Giebichenstein. Handel's eminently musically gifted nature soon showed itself, but met with resistance on the father's part; and this was only overcome when the Duke of Saxe-Weissenfels, who had listened in astonishment to the playing of the eight-year-old boy, interposed. H. now received regular musical instruction from the organist, F. W. Zachau. Already in 1696, Handel's father made an excursion with the little eleven-year-old composer to Berlin, and introduced him at the court, where, by his skill in improvisation and in playing from figured bass, he made an impression on Giovanni Bononcini and Attilio Ariosti. The Elector (afterwards King Friedrich I.) offered to send the boy to Italy to be trained; but Handel's father preferred to keep him at home, so that he might study law at the same time as music. In the following year the father died (1697); but H. honoured the wish of his departed parent, and actually entered his name (1702) as *Stud. jur.*, receiving at the same time the appointment of organist at the "Schloss-" and "Domkirche" for a year, as reward for his frequent services as deputy for the organist Leporin, who had given way to drink and had been dismissed. When the year had expired he went forth into the world, and indeed to Hamburg, at that time the most musical city of Germany, where, on Jan. 2, 1678, a permanent German Opera had opened with Theile's *Adam und Eva* (with exception of Heinrich Schütz's *Daphne* and Staden's *Seelewig*, actually the first German opera). Certainly at the time when H. came to Hamburg (1703), the opera was already going down hill; for Keiser (q.v.)—up to then one of the most prolific and important of Hamburg opera composers—was co-lessee of the undertaking, and accommodated himself in reprehensible fashion to public taste: on the other hand, the fame of Hamburg was still exceptionally great. H. did not go for the purpose of seeking out a famous teacher, but soon found in Mattheson a mentor who recognised his genius, and who, under such circumstances, was only too willing to be of service. The friendship, however, came to a sudden end when H. on one occasion wounded Mattheson's vanity. A duel which nearly cost H. his life was the result. H. wrote for Hamburg four German operas (but, according to the custom of the time,

with Italian interpolations): *Almira* (1705, recently arranged for the stage by Fuchs, 1878); *Nero* (1705); *Daphne* (1708), and *Florindo* (1708). The scores of the last three have disappeared. *Almira* had the greatest success. Keiser, jealous of H., set music to the libretti of *Almira* and *Nero*, somewhat modified, and withdrew H.'s operas from the répertoire. In 1706, however, he became bankrupt, and his successor (Saurbrey) commissioned H. to write *Daphne* and *Florindo* (really one work, but, on account of its length, divided into two parts). By the time they were produced H. had already been for some time in Italy. Early in 1707, mainly through the influence of Prince Giovanni Gaston de' Medici (who was present at the production of *Almira*), he sought the birthplace of opera, and the home in which it was principally fostered. His stay in Italy lasted over three years, and he went first to Florence, from April to June to Rome, back again to Florence for the production of his opera *Rodrigo* (with Tesi as prima donna), and at the new year (1708), to Venice, where his second Italian opera (*Agrippina*) was put on the stage. There he formed connections with influential rich Hanoverians and English, forming part of the suite of Prince Ernst August of Hanover, who had a box at the Venice Opera. From Venice H. returned in March to Rome, and this time was received with distinction. He frequented the Academy "Arcadia," became the guest of the Marchese Ruspoli (Prince Cerveteri), and wrote two oratorios (*La Resurrezione* and *Il trionfo del tempo e del disinganno*), the former produced in the "Arcadia," the latter in the palace of Cardinal Ottoboni. In Venice H. had made the acquaintance of Antonio Lotti; in Rome he was on friendly terms with the two Scarlattis and Corelli. He accompanied the two Scarlattis, in July, 1708, to Naples, where he remained until the autumn of 1709, and became imbued with the style of A. Scarlatti in the composition of cantatas. On his journey homewards, he tarried once again in Venice for the carnival of 1710, renewed acquaintance with the friends already named, and followed Abbate Steffani to Hanover. Steffani begged to be dismissed from the post of court capellmeister, and proposed H. to the Elector as his successor. H. himself, however, sought for leave of absence in order to make a journey to England, where, after a short visit to his family at Halle, he arrived towards the close of 1710. In London, under Purcell (d. 1695), it had seemed, for the moment, as if a national opera were about to become established, but Italian opera soon appeared. H., who had become famous in Italy, met, therefore, with a splendid reception, which broke out into enthusiasm when his opera *Rinaldo*, written in fourteen days (and made up of earlier arias), was produced. His duties called him, early in 1711, to Hanover, where he wrote some chamber duets in the style of

Steffani, and some concertos for oboe. But already at the new year (1712) he was again on his way to London. His opera (*Il Pastor Fido*) only met, it is true, with moderate success; neither was that of *Teseo* brilliant. On the other hand, by the "Utrecht Te Deum" (1713) in celebration of the peace, H. won the hearts of the English; for they saw, as it were, Purcell living again in him. Queen Anne rewarded him with a pension of £200 per annum; but H. had now fallen into disfavour with the Elector, for relations were strained between the latter, the legal heir to the English throne, and the queen. The queen died in 1714, and the Elector came to London, at first completely ignoring H., but, by means of a serenade composed in his honour (the so-called "Water-Music"), became reconciled with him. In 1716 H. accompanied him, now king (George I.), to Hanover, and from there paid a visit to his home and to his mother. In Hanover he wrote his last German work—the *Passion*—to words by Brockes, which had been set to music before him by Keiser and Telemann; another oratorio (*Passion*, to words by Postel) he had already written in Hamburg in 1704. On his return to London, he accepted an invitation from the Duke of Chandos to his mansion Cannons, at Edgware, near London. H. wrote there, during the three following years, the two Chandos "Te Deums," the secular oratorio *Acis and Galatea* (of which he had already made one setting at Naples), and his first grand oratorio—*Esther* (English). A new phase of his life begins in 1719 with the establishment of the Royal Academy of Music for Opera—that great undertaking which sprang from private speculation among the nobility, and which was supported by the king to the amount of £1,000. H. was commissioned to engage artists, and hastened to Dresden, where, for the marriage of the Elector-Prince, special court festivities were being held; hence the best vocal talent was concentrated there, and he had good choice. In 1720 the Academy performances commenced with Porta's *Numitore*, and the second opera was Handel's *Radamisto*; in 1721 he wrote the third act of *Muzio Scevola*, *Floridante*; in 1723, *Ottone*, *Flavio*; in 1724, *Giulio Cesare*, *Tamerlano*; in 1725, *Rodelinda*; in 1726, *Scipione*, *Alessandro*; in 1727, *Admeto*, *Riccardo I.*; and in 1728, *Siroe*, *Tolmeo*. These operas soon spread over the whole of Europe; even France did not entirely ignore them. Next to H. it was principally Bononcini who wrote for the Academy, and he was a rival in success; the latter, however, in 1728, made himself impossible in London. (See BONONCINI.) In the year 1727 was written the Coronation Anthem for the accession to the throne of George II. In 1728 the Academy was broken up through money difficulties; the quizzing *Beggar's Opera* of Gay had made it ridiculous to the public, and brought it into ridicule and discredit. The manager, Heidegger, bought the house

and the properties, and entrusted H. with the engagement of new vocalists and with the sole direction. H. hastened to Italy, visited for the last time his blind mother in Halle, studied at Naples the school of Scarlatti, in the full tide of its prosperity, and returned to London at the end of September, 1729, with a new company. During this second operatic undertaking, H. wrote: *Lotario* (1729); *Partenope* (1730); *Poro* (1731); *Ezio* (1731); *Sosarme* (1732); and *Orlando* (1732). In 1732 this undertaking came to an end. The dismissal by H. of the famous *evirato*, Senesino, caused the secession of other members of the company, and in 1733, a rival company—"The Opera of the Nobility"—was started by H.'s enemies, with Porpora, and afterwards Hasse, as conductor and composer. Once more H. hastened to Italy to seek for fresh talent. The first year was tolerably successful for H. *Arianna* and *Pastor fido* (revised) were produced in 1734. But when his enemies appeared in the field with Senesino and Farinelli, Heidegger lost courage. H. took Covent Garden, and carried on the undertaking on his own account, while Heidegger let the Haymarket to the opposition company. By feverish efforts H. endeavoured to ward off ruin. The new operas produced were: *Terpsichore* (1734); *Ariodante* (1735); *Alcina* (1735); *Atalanta* (1736); *Arminio*, *Giustino*, and *Berenice* (1737). H. also produced new oratorios. Already in 1732 his *Acis and Galatea* and *Esther* (both revised) had excited considerable attention; and in 1733, on the occasion of the "Public Act" of the University of Oxford, a kind of festivity to celebrate the reconciliation of the University with the new dynasty, H. produced there: *Acis and Galatea*, *Esther*, *Deborah*, the "Utrecht Te Deum," and *Athalia*, and for the marriage of Princess Anna, a wedding anthem. H. produced *Alexander's Feast* at Covent Garden in 1736, and during Lent of 1737 he brought forward *Esther* and *Il Trionfo del tempo e della verità*, revised. Even the giant strength of H. could not stand the strain of such excessive exertion. A stroke of apoplexy paralysed his right side, and disturbed, for a time, his mind. The opera season had to be given up, the singers dismissed with half-salaries, and H. went to take the sulphur waters at Aix-la-Chapelle; he, however, returned after a few months, partly recovered in health. It was then that he wrote the deeply moving "Funeral Anthem" for Queen Caroline, who had just died. Meanwhile, the operatic scheme of his rivals had suffered shipwreck. The never-to-be-beaten Heidegger collected together the remnants of both companies, and in the autumn of 1737 opened again with H.'s *Faramondo* and *Serse*, but then found himself at the end of his tether. H. himself (1739-40) arranged some performances without a regularly engaged company, and with such resources as he found to hand, and produced the new operas—

Imeneo and *Deidamia*; also the oratorios *Saul and Israel*, and *L'Allegro, Il Pensieroso ed Il Moderato*. A great number, also, of H.'s instrumental works belong to the period before 1740, thus: twelve sonatas for violin (or flute) with a thorough-bass (several of these have been arranged for violin and pf. by Gustav Jensen); thirteen sonatas for two hautboys (or flute) with bass; six *concerti grossi* (the so-called Hautboy Concertos); five other orchestral works; twenty organ concertos; twelve grand concertos for strings, and a great number of suites, fantasias, and fugues for harpsichord and organ. From 1741 dates, finally, the universal recognition of H.'s genius, after he, so shortly before, had been opposed by fate. In that year he wrote his *Messiah* in three weeks, and it was produced for the first time at Dublin in the following year. It was not given in London until 1743. From 1750 he had it performed every year for the benefit of the Foundling Hospital (and in twenty-eight performances it brought in more than £10,000). From that time H. turned his attention definitely to the composition of oratorios; there followed *Samson* in 1741-42; *Semele* (1743); *Joseph* (1743); *Hercules and Belshazzar* (1744); the so-called *Occasional Oratorio* (1745 or 1746; last figure on autograph score very indistinct); *Judas Macabæus* (1746); *Joshua* and *Alexander Balus* (1747); *Solomon and Susanna* (1748); *Theodora* (1749); and *Jephtha* (1751). He thus created his greatest works between the age of 56-66. Already in 1751, threatening blindness hindered him from work, but he continued to give concerts and to play the organ at the performances of his oratorios. The last concert under his direction (*The Messiah*) took place a week before his death. The English rightly regard H. as their greatest composer. His Germanism no one can take from him; and even had he come to England as a boy, the specially German element in his musical creative power would scarcely have become completely wiped out. But it must not be forgotten that the direction and mode of development of his musical activity was, in great measure, determined by his outward life, his surroundings, and by the desires and taste of the public. His real training-school was, however, not England, but Hamburg and Italy. Then the influence of the works of Purcell on him must not be ignored; for, in so far as he is lighter, more pleasing, more directly comprehensible than Bach, it is owing to that school. Had he pursued, after the manner of Bach, the hermit-like career of an organist, he might also have devoted himself to writing learned compositions, and the enjoyment of his works might have been tied up with the same difficulties as those which we meet with in the works of Bach. These two most powerful masters, although of the same age, never saw, nor even corresponded with each other. (Cf. J. S. BACH.) Busts of H. were prepared already during his

lifetime by Roubilliac, the same who provided one in 1762 for his monument in Westminster Abbey. A noble colossal statue (by Heidel) was erected to his memory in his native town, Halle-a.-S., in 1859; but the finest memorial is the monumental edition of his works (under the editorship of Dr. Chrysander), which was undertaken by the German Handel Society in 1856, and of which the first volume appeared in 1859; it is expected to be completed shortly with its 100th volume. An incomplete edition, brought out already in 1786 by S. Arnold at the command of King George III. (thirty-six vols.), is very incorrect. In 1843 a Handel Society in London undertook a new complete edition, but did not carry it through; besides, it is not free from faults, so that the old original editions of Walsh, Meare, and Cluer are to be preferred. On H.'s life and works the following have appeared: Mattheson in the "Ehrenpforte" (1740); Mainwaring: "Memoirs of the Life of the late G. F. Haendel" (1760; German, with comments by Mattheson, 1761; French, by Arnauld and Suard, 1778); J. A. Hiller, in the "Wöchentliche Nachrichten" (1770), and the "Lebensbeschreibungen" (1784); Hawkins, in his "History of Music" (1788), etc. More recent, independent works are: Förstemann: "G. F. Händel's Stammbaum" (1844); Schölcher: "The Life of H." (one vol., 1857); Chrysander: "G. F. H.," not yet completed (1858-67, only up to the first half of the third volume has appeared, extending to 1740); Gervinus: "H. and Shakespeare" (1868); and Rockstro's "Life of G. F. H." (1883).

Handel and Haydn Society, at Boston, is the greatest musical society in America, established 1815, since which regular concerts have been held (1815 to 1837). In 1857 the first great musical festival of the society was held, and similar ones have been given every three years since 1865. The usual subscription concerts are given in the Music Hall every Sunday evening from October to April. The present conductor is C. Zerrahn.

Hand-guide. (*See* CHIROPPLAST.)

Handl (Handl, Hähnel). (*See* GALLUS.)

Handlo, Robert de, English writer on music about 1326; he wrote "Regulæ cum maximis magistrî Franconis cum additionibus aliorum musicorum," printed in Coussemaker, "Scriptores," I.

Handrock, Julius, b. June 22, 1830, Naumburg, an able teacher of music, and composer of numerous, especially instructive, pf. works; he lives at Halle-a.-S.

Handtrommel (Ger.). (*Cf.* TAMBOURINE.)

Hänel von Chronenthal, Julia, married the Marquis D'Héricourt de Valincourt, b. 1839, Graz, was trained in Paris, and became

an esteemed composer. She wrote four symphonies, twenty-two pf. sonatas, a quartet for strings, nocturnes, songs without words, dances, marches, arrangements of Chinese melodies for orchestra, etc. (for the latter she received a medal at the Paris Exhibition of 1867).

Hanfstängel, Marie (Schröder, married H.), distinguished stage singer, b. April 30, 1848, Breslau, pupil of Mme. Viardot-Garcia at Baden-Baden. She was engaged in 1866 at the Théâtre Lyrique, Paris, but went, when the war broke out in 1870, to Germany, and in 1871 was engaged at the Court Opera, Stuttgart. In 1873 she married the photographer H., and in 1878 made further vocal studies under Vannucini at Florence, and was engaged at the "Stadt" Theatre, Frankfurt, in 1882.

Hanisch, Joseph, b. 1812, Ratisbon, d. there October 9, 1892, where he was trained by his father, organist of the old chapel, and also by Proske, who took him to Italy, 1834-36, as assistant and fellow-worker; in 1839 he was appointed organist of Ratisbon Cathedral, which post he held up to the last with almost the freshness of youth. He became, in addition, organist and choir-master of the "Niedermünsterkirche," and in 1875 teacher at the School of Sacred Music. H. was a master-performer of sacred music, and of improvisation. He wrote masses, motets, psalms, organ-preludes, and an organ accompaniment to the *Graduale* and *Vesperale Romanum*.

Hanke, Karl, b. 1754, Rosswalde (Schleswig), d. 1835, Hamburg, in 1777 capellmeister to Count Haditz; he married the vocalist Stormkin, whom he accompanied to various theatres as musical director and operatic composer. He was court capellmeister at Schleswig in 1786, cantor and musical director at Flensburg in 1791, finally, musical director at Hamburg. He composed operas, ballets, incidental music to plays, symphonies, sacred music, duets for horns, etc.

Hanslick, Eduard, one of the most distinguished musical critics of the present day, b. Sept. 11, 1825, Prague, son of the Bohemian bibliographer Joseph Adolf H. (d. Feb. 2, 1859), received his first training in music under Tomaschek at Prague, but studied jurisprudence there and at Vienna, took his degree of *Dr. jur.* in 1849, and entered into government service. Already in 1848, however, he began his activity as a writer, first (until 1849) as musical critic of the *Wiener Zeitung*, and as contributor to several musical papers. He very soon felt that he had found his true vocation, and his notices, giving proofs of rare intellectual ability, and a warm feeling for the beautiful, were esteemed at their proper value. He became generally known by his book, "Vom Musikalisch-Schönen, ein Beitrag zur Revision der Aesthetik der

Tonkunst" (1854, 7th ed. 1885; French, 1877; Spanish, 1879; English, 1891); the book, of small compass, is of weighty importance in the matter of modern musical esthetics. Although H., in denying that music is capable of representing anything, went too far; yet, at one blow, he put an end to former sentimental fantastic notions respecting the effect and aim of music. In 1855 H. undertook the editorship of the musical portion of the *Presse*, qualified himself as private teacher of the esthetics and history of music at the Vienna University, and in 1861 was appointed assistant, and in 1870 professor of music in ordinary. In 1886 he received the title of "K. K. Hofrat." In 1864 he exchanged his work on the *Presse* for similar work on the *Neue Freie Presse*, the "feuilleton" of which has since played an important rôle in the musical world. At the two Paris Exhibitions of 1867 and 1878, and the one at Vienna in 1873, H. was a juror for the musical department. His "Vom Musikalisch-Schönen" was followed by a number of interesting writings: "Geschichte des Konzertwesens in Wien" (1869), "Aus dem Konzertsaal" (1870), "Die moderne Oper" (1875, 8th ed. 1885), "Musikalische Stationen" (1880), "Aus dem Opernleben der Gegenwart" (3rd ed. 1885), "Suite. Aufsätze über Musik und Musiker" (1885). He also wrote the letterpress for the illustrative works, "Galerie deutscher Tondichter" (1873) and "Galerie französischer und italienischer Tondichter" (1874).

Hanssens, (1) Charles Louis Joseph (the elder), b. May 4, 1777, Ghent, d. May 6, 1852, Brussels; he received his first musical training at Ghent, then passed through a course of harmony under Berton at Paris, and commenced his career as theatre capellmeister at an amateur theatre at Ghent. He went from there to the joint opera companies of Amsterdam, Rotterdam, and Utrecht, then in 1804 to Antwerp and Ghent, and in 1827 to Brussels, to the Théâtre de la Monnaie, and was entrusted at the same time with the direction of the Conservatoire. Through the political events of 1830 he lost both posts, acted once more (1835-38) as theatre capellmeister (the direction of the Conservatoire was given over to Fétis in 1833), and, for the third time, in 1840, when he had a share in the speculation, and was financially ruined. H. composed several operas, six masses, and some sacred vocal works.

(2) Charles Louis (the younger), b. July 12, 1802, Ghent, d. April 8, 1871, Brussels; one of the most distinguished of modern Belgian composers, entered already in 1812 (at the age of ten) as 'cellist into the orchestra of the National Theatre at Amsterdam, became second capellmeister in 1822, was engaged in a similar capacity at Brussels in 1824, and was appointed professor of harmony at the Conservatoire in 1827. Like the elder H., he lost both posts in 1830, lived then in Holland, and became second conductor at

the Théâtre Ventadour, Paris, in 1834. He was in 1835 at the French Opera at the Hague, again in Paris and Ghent, and finally, in 1848, appointed conductor at the Théâtre de la Monnaie, Brussels, which post he held until 1869; also from 1851-54 he was director at the Opéra. The number of his works is exceedingly great: he wrote some operas, many ballets, symphonies, ouvertures, orchestral fantasias, concertos for 'cello, for violin, and for pianoforte, two concertos for clarinet, a "Symphonie Concertante" for clarinet and violin, masses, a requiem, etc.

Harcadelt. (See ARCADELT.)

Harfenett. (See SPITZHARFE.)

Harknes. (See SENKRAH.)

Harmonica, a child's toy, consisting of a row of reed-pipes, blown with the mouth (Mouth-harmonica). (Cf ACCORDION and STROHFIEDEL.)

Harmonic Hand. (See GUIDONIAN HAND.)

Harmonic stops, organ stops whose pipes, owing to greater pressure of wind, do not produce their fundamental tones, but the first harmonic—i.e. the tone an octave above the fundamental tone. Such stops are the *Flûte octaviante* and *Flûte harmonique*.

Harmonie, (1) German and French term for music played by wind-instruments ("Harmoniemusik").—(2) A name given in the Middle Ages to the *Drehleier* (hurdy-gurdy).

Harmonie-musik. (See HARMONIE.)

Harmonietrompete, an instrument between a horn and a trumpet, constructed at the beginning of this century, on which stopped notes were employed with success. David Buhl wrote a *Method for the H.*

Harmoniphon (Fr.), a keyboard wind-instrument, invented in 1837 by Pâris de Dijon. The music produced from it resembles a combination of oboes, *cors anglais*, and bassoons.

Harmonists, a name given to those theorists who were guided directly by musical practice, and not by mathematical determinations of intervals, as opposed to the canonists, who did just the reverse. Among the Greeks the first method was represented by the school of Aristoxenos, the latter by that of Pythagoras. The terms Aristoxenists and H. are therefore identical; likewise those of Pythagorists and Canonists.

Harmonium is now the name in general use for the keyed instruments of the organ kind, with free-vibrating reeds without tubes, which came into vogue only in this century. They differ from the older *Regal* (q.v.) in that they have not striking, but free vibrating reeds, and are capable of tone of a more expressive kind (*crescendo*). The first inventor of the organ stops with free vibrating reeds was, according to the report of Schafhâutl, the Petersburg organ-builder, Kirsnik, about 1780, whose pupil, the

Swede Racknitz, introduced similar ones into Abt. Vogler's "Orchestration." Grenié, the first builder of an instrument which had only such reeds (1810), called it *Orgue expressif*; others gave the names *Æoline* (Clavæoline), *Æolodicon*, *Phys-harmonica* (Häckel, 1818), *Ærophone*, *Melophone*, etc., to instruments of similar construction, or to the improved form of those already invented. A. Debain of Paris gave the name H. to the instruments which he patented in 1840, the first with several stops. Of minor importance are: the introduction of Percussion (striking by means of hammers) of the reeds in order to obtain readier speech; "Prolongement" (keeping separate keys in their pressed-down position); the *Double touche*, *i.e.* various intensities of sound, according to the depth at which the keys are pressed down, etc. On the other hand, a complete revolution in the construction of the harmonium has been effected by the Americans, in that the wind is drawn inwards instead of being forced outwards through the reeds. (Cf. AMERICAN ORGANS.) The circumstance that in reeds the overtones, combination tones, beats, etc., are loud and clearly perceptible, has, on the one hand, made the H. a favourite instrument for acoustical investigations, but, on the other hand, has been distinctly prejudicial to it as a household instrument; dissonances such as the chord of diminished seventh have a really disagreeable effect on the H. It is therefore not by chance that attempts to introduce pure intonation were first practically made on the H., and approved of. Without doubt, an H. which gives fifty-three notes of different pitch within the octave can produce milder effects of sound than the tempered system with only twelve. (See Helmholtz, "Lehre von Tonempfindungen," 4th ed., p. 669 [Bosanquet's H.]; also Engel, "Das mathematische H." (1881); S. Tanaka, "Studien auf dem Gebiete der reinen Stimmung" (1890); Riemann, "Katechismus der Musikwissenschaft" (1891); cf. also the tables under TONE, DETERMINATION OF, and TEMPERAMENT.) But the grand idea of obtaining only pure music in this manner is not only impracticable, but, on esthetical grounds, not acceptable. (Cf. TUNING [JUST], ENHARMONICS AND TEMPERAMENT, ALEXANDRE-ORGUE.)

Harmonometer (Ger.), **Harmonomètre** (Fr.), an instrument for measuring the relative pitch of sounds.

Harmony (Gr.) means "structure," hence (1) used by the Greeks in the meaning of scale, ordered succession of sounds.—(2) In the music of the Middle Ages and of modern times H. has the meaning of chord, a uniting together of sounds mutually intelligible, as a compound sound or clang.—(3) In a narrower sense, H. has then the same meaning as Triad (*consonant chord*), for instance, when one speaks of sounds *foreign to the harmony*, and belonging to that harmony.

Harmony, System of, is one which explains the meaning of harmonies (chords), *i.e.* the definition of the mental processes in listening to music. While a system of H. classifies the various possible combinations of sounds, investigates their relations one to another, endeavours to evolve the natural laws of musical, and especially harmonic, formation, *it exercises musical imagination in a systematic manner*, and develops the mental faculties both for the quicker understanding of musical works, and for the self-production of thought in sounds. In so far as musical thought (the presentation or comprehension of sounds) is subject to the same laws as thought in general, and seeing that a casual connection, more or less strong, must be established between the sound-producing vibrations and the sensations of tone, and, further, between these sensations of tone and musical presentation, thus far is an exact theory of the *nature of harmony*, to a certain extent, possible. The exposition of a so-called *system of harmony* is therefore only dependent on caprice in outward matters—in terminology, order of the various branches, etc. In proportion, however, as a knowledge of the nature of harmony becomes greater and deeper, a system of H. must change its aspect; and the real object in view, the practical exercise of music, must always be considered in its constantly changing relationship to more complicated formations. The science of *musical composition*, one entirely practical in its tendencies, and also called H.S., must be distinguished from the (speculative) H.S. here defined, and which belongs to philosophy and natural philosophy. Most harmony methods, in the former sense, give little or no explanation respecting the nature of harmony; and their sole aim is to transmit in empirical fashion the art of connecting chords and of the conduct of parts. (Cf. GENERAL-BASS and COUNTERPOINT.) The chief problem of a speculative system of H. is the definition and explanation of consonance and dissonance; here the ground was already prepared by classic antiquity, and the determinations forming the basis of mathematical acoustics already revealed. (See INTERVAL.) Contrapuntal and harmonic music led gradually to a knowledge of the meaning of the consonant triad. Zarlino (1558) already understood the opposed meaning of the major chord and the minor chord, but does not assert that he had discovered it. Rameau (1722) first noticed that the separate sounds are conceived in the sense of chords; also that, by a reverse process, chords are uniformly regarded in their relationship to one sound. The principle in Rameau's "System of Thorough Bass," still somewhat confused, has, within recent times, been expounded with all clearness (Helmholtz's "Auffassung im Sinn der Klangvertretung"). It is only a small step further to the knowledge that all combinations of sound are to be understood in the sense of consonant chords, so that the dissonant ones appear, not as

independent formations, but as modifications of consonant chords. (See DISSONANCE.) Finally, scale passages must also be taken in a chord sense. (See SCALES; cf. also CLANG; TONE, RELATIONSHIP OF; KLANGSCHLÜSSEL; CLANGS, SUCCESSION OF; TONALITY, MODULATION, CADENCE.) Real systems of harmony in the sense here sketched are:—Fétis's "Traité de l'harmonie" (11th ed. 1875), Hauptmann's "Natur der Harmonik und der Metrik" (2nd ed. 1873), A. v. Oettingen's "Harmoniesystem in dualer Entwicklung" (1866), Tiersch's "System und Methode der H." (1868), Hostinsky's "Lehre von den musikalischen Klängen" (1879), Riemann's "Musikalische Syntaxis" (1875), "Harmonielehre" (1880), "Systematische Modulationslehre" (1887), "Katechismus der Harmonielehre" (1890), and "Vereinfachte Harmonielehre oder die Lehre von den tonalen Funktionen der Akkorde" (1893).

Harmston, Joh. William, b. 1823, London, d. Aug. 26, 1881, Lübeck, pupil of S. Bennett; he settled in Lübeck as teacher of music in 1848. H. wrote many pieces for pianoforte, violin, and cello; also songs.

Harp (Ital. *Arpa*; Fr. *Harpe*; Ger. *Harfe*), one of the oldest stringed instruments, which, already in a form similar to that of the present day, appears to have been in use in Egypt thousands of years ago. Among the instruments whose strings are plucked by the fingers, or struck with the plectrum, the harp is the largest. Up to the beginning of the last century the H. was an instrument on which passages containing modulations to other keys could only be performed with difficulty, as the strings were not tuned chromatically, but diatonically; and to obtain the chromatic intermediate tones every single string had to be retuned by means of a crook which shortened the string. This crook was already a sign of progress (in the Tyrol, at the end of the 17th century). Only in 1720, Hochbrucker introduced the system of retuning all notes of the same name by pedal action, so that the hands of the performer remained free. (Cf. however, OGINSKI.) At last Erard, in 1820, invented the *Double-action Harp*, which allowed of each string being raised twice to the extent of a semitone. This now perfected kind of H. is tuned in $c\sharp$, with a compass from contra $c\sharp$ to four times accented $c\sharp$. By the first action of the seven pedals all the seven flats are set aside, so that the tuning is in c ; the second shortening changes the key c into $c\sharp$. Rapid chromatic passages, likewise chords which together with the fundamental note contain some octave of the same chromatically changed, are impossible on the harp even now. The following are the special kinds of H., ancient and modern: the old Gaelish H. (*Clairseach*, *Clàrsach*, *Claasagh*) and the Cymbrian H. (*Telyn*, *Teletin*, *Télen*), which were used by the bards of Great Britain; the

Double Harps, with upright sounding-board and strings placed on both sides; the *Spitzharfe*, or Pointed Harps (*Arpanetta*, *Harfenett*), similar, but of smaller dimensions; Pfranger's chromatic H. (unpractical on account of the excessive number of strings); and Edward Light's (1798) Harp-lute (*Dital harp*), a noteworthy combination of the harp and lute.

Harpeggio. (See ARPEGGIO.)

Harper, Thomas, an eminent performer on the trumpet, b. May 3, 1787, Worcester, d. Jan. 20, 1853, London, where from 1821 he held all the principal appointments (ancient concerts, Italian Opera, musical festivals, etc.). His successor was his son Thomas; two younger sons, Charles and Edward, are esteemed performers on the horn.

Harpicordo (Ital.), a harpsichord.

Harp Instruments, a comprehensive term for those stringed instruments of which the strings are not played with the bow, but with the fingers, or struck with a plectrum, or by means of a hammer; hence a tone is produced of quickly decreasing strength, and one which soon dies away (Fr. *Instruments à cordes pincées*; the German terms *Knief-* or *Zupf-Instrumente* ["pinched" or "pulled"]) are scarcely improvements on H. I.). They are further divided into instruments *without finger-board* (of which the separate strings only give one sound; for the moment no notice is taken of exceptions, such as the pedal harp), and those *with finger-board*. To the first kind (H. I. in a narrower sense) belong all the stringed instruments of Greek antiquity (*Lyre*, *Cithara*, *Phorminx*, *Magadis*, *Barbitos*, etc.), the instruments of the Egyptians of the lyre and harp kind, the *Chē* and *Kin* of the Chinese, *Galempung* of the Indians, *Kanun* and *Santir* of the Turks, and the Western: *Rotta* (*Zither*, *Psalterium*), *Harp*, *Dulcimer*, and the H. I. with key-board (Monochord, Clavichord, Clavicytherium, Clavicymbal [*Kielflügel*], Spinnet, Pianoforte, etc.). To the H. I. with finger-board, which might also be called *Lute Instruments*, belong the instruments of the lute kind of the Egyptians (*Nabla*), known only from their tomb representations; the *Vina* of the Indians; the *Kanon* of the Greeks; the *Lute* in its numerous forms, introduced into the West by the Arabians; *Guitar* (*Quinterna*), *Mandoline*, *Pandora*, etc., *Theorbo*, *Chitarrone*, great bass-lute, and the modern *Zither* (*Schlagzither*).

Harpsichord. (See PIANOFORTE.)

Harriers-Wippern, Luise (*née* Wippern); famous operatic singer, b. 1837, Hildesheim, d. Oct. 5, 1878, Gröbersdorf (Silesia); she made her *début* in 1857 at the Royal Opera, Berlin (as Agathe), and until she retired with a pension in 1868, in consequence of a throat complaint, she was engaged on that stage only, displaying extraordinary power both in dramatic and in lyrical parts.

Hart (Ger.), hard. This term is also used in the sense of "major."

Hart, (1) James, was, up to 1670, bass singer at York Minster, and afterwards, until his death, May 6, 1718, member of the Chapel Royal. He wrote songs published in collections of that period ("Choice Ayres, Songs and Dialogues," 1676-84; "The Theater of Music," 1685-87; "Banquet of Music," 1688-92). His son is probably

(2) Philip, organist of several London churches, d. about 1749, published a collection of organ fugues, likewise music to the Morning Hymn from Milton's "Paradise Lost."

(3) John Thomas, English violin-maker, b. Dec. 17, 1805, d. Jan. 1, 1874, London, carried on a brisk trade with old Italian instruments, of which he was one of the most famed connoisseurs. His son and heir

(4) George, b. March 28, 1829, London, d. there April 25, 1891, was the compiler of one of the most important works relating to the construction of violins: "The Violin, its Famous Makers and their Imitators" (London, 1875).

Härtel, (1) publisher. (See BREITKOPF v. H.)

(2) Gustav Adolf, b. Dec. 7, 1836, Leipzig, d. Aug. 28, 1876, as capellmeister at Homburg v. d. Höhe, violinist and composer. In 1857 he became capellmeister at Bremen, in 1863 at Rostock, and in 1873 at Homburg. H. wrote a "Trio burlesque" for three violins with pf., variations and fantasias for violin, an opera (*Die Carabiners*), and three operettas, etc.

(3) Benno, b. May 1, 1846, Jauer (Silesia), pupil of Fr. Kiel, from 1870 teacher of theory at the Royal High School for Music at Berlin. He has published pf. pieces and songs.

(4) Luise. (See BREITKOPF v. HÄRTEL.)

Hartmann, (1) Johann Peter Emil, one of the most distinguished of Danish composers, b. May 14, 1805, Copenhagen. He sprang from a German family, but his grandfather (Johann H., b. Grossglogau) died already in 1763 as royal chamber musician at Copenhagen. H. received his first musical instruction from his father, who was organist of the garrison church, Copenhagen, from 1800-50, but he studied law at the same time as music, and pursued for a time the career of jurisprudence; his talent, however, as composer—which at an early period attracted the attention of Weyse—drew him more and more towards a musical vocation. In 1832 he made his *début* at Copenhagen as an opera composer with *Ravnen* (*The Raven*); in 1834 there followed *Die goldenen Hörner*, and in 1835, *Die Korsen*. In 1836 he undertook a journey to Germany for the purpose of studying music, and produced, amongst other things, at Cassel in 1838, a symphony (No. 1, G minor; dedicated to Spohr). In 1840 he was appointed director of the Conservatorium at Copenhagen. In 1874 a great concert was given in honour of his artistic jubilee,

the profits of which were devoted to the foundation of a H. scholarship. On this occasion the king bestowed on him the order of the "Danebrog." In 1879 the University of Copenhagen, on the occasion of its jubilee, named him *Dr. Phil. hon. causd.* H. was the father-in-law of Gade. His works were the first to show a national colouring (northern music). His first operas date ten years before Gade. He has written the opera *Liden Kirsten* (*Die Kleine Christine*, 1846), incidental music to plays, overtures, symphonies, cantatas (among others, one for the obsequies of Thorwaldsen, 1848), a violin concerto, songs (cycles, "Salomon und Sulamith," "Hjortens Flugt," etc.), pf. pieces (Noveletten, etc.).

(2) Emil, son of the former, likewise a composer of note, b. Feb. 21, 1836, Copenhagen, pupil of his father and of Gade (his brother-in-law), was appointed organist of a church at Copenhagen in 1861, and court organist in 1871; he withdrew, however, in 1873, out of consideration for his health, to Sölleröd, near Copenhagen, where he devotes himself to composition. Of his compositions which have been successful also in Germany the following may be named: "Nordische Volkstänze," for orchestra; "Lieder und Weisen im nordischen Volkston"; overture, *Eine nordische Heerfahrt*; three symphonies (in E♭, A minor ["Aus der Ritterzeit," Op. 34], and in D); an orchestral suite, "Scandinavische Volksmusik"; a choral work, "Winter und Lenz"; several operas (*Die Erlennmädchen*, 1867; *Die Nixe*; *Die Corsikaner*); a ballet (*Fjeldstuen*), a violin concerto, a 'cello concerto, a pf. trio, a serenade for pf., 'cello, and clarinet, etc.

(3) Ludwig, b. 1836, Neuss, pupil of the Leipzig Conservatorium, and 1856-57 of Liszt at Weimar, pianist, composer, and esteemed musical critic at Dresden.

Hartog, (1) Édouard de, b. Aug. 15, 1828, Amsterdam, was first a pupil of Bertelmann and Litolf, but enjoyed instruction for a short time in Paris under Eckert, and finally studied from 1849-52 under Heinze and Damcke. In 1852 he settled in Paris, devoting himself to composition, and became known in the same year, as also in 1857 and 1859, by works of his own performed at orchestral concerts specially arranged by himself. Of late he has been engaged in teaching. From among his compositions are to be named: the one-act comic operas, *Le Mariage de Don Lope* (1868, Théâtre Lyrique), and *L'Amour et son Hôte* (Brussels, 1873); the forty-third Psalm, for soli, chorus, and orchestra; two stringed quartets; a suite for strings; several meditations for (violin), 'cello, organ (harp), and pf.; songs, pf. pieces, etc. A number of other important works remain in manuscript (operas: *Lorenzo Aldini* and *Portici*; Symphonic Preludes: "Macheth," "Pompée," "Jungfrau von Orléans"; six orchestral sketches, etc.). H. was a contributor to Pougin's supplement to Fétis's "Biographie Universelle."

(2) Jacques, b. Oct. 24, 1837, Zalt-Bommel (Holland), pupil of Carl Wilhelm at Crefeld, and of Ferd. Hiller at Cologne, etc. He lives as composer and writer on music in Amsterdam, where he is teacher of the history of music at the School of Music. H. translated Lebert and Stark's "Klavierschule," and Langhans' "History of Music," also Breslauer's "Methodik des Klavierunterrichts," into Dutch; he writes notices for the *Centralblatt* (Leipzig), the *Neue Zeitschrift für Musik*, and the *Musikwelt* (Bonn). His compositions (concert-overture, violin concertino, mass, operetta, etc.) are, hitherto, but little known.

Hartvigson, Frits, b. May 31, 1841, Grenaa (Jutland), studied under Gade, Gebauer, and A. Rée, and from 1859-61 at Berlin under Bülow. He has lived in London since 1864 (with the exception of two years [1873-75] at Petersburg), esteemed as a pianist. He was appointed pianist to the Princess of Wales in 1873, professor of music at the College for the Blind at Norwood in 1875, and, in 1887, professor at the Crystal Palace. From 1879-88 a nervous affection of his left arm prevented him from playing in public. His brother, Anton, b. Oct. 16, 1845, Aarhus, studied under Tausig and Edmund Neupert. He has settled in London as pianist and teacher.

Harvard Association, at Boston; one of the oldest and most important of American musical societies (established 1837). It possesses a rich musical library, and gave, up to 1882, a yearly series of concerts in the far-famed Music Hall (with a great organ built by Walcker). Dwight (q.v.) was for many years president of the society; the conductor is Karl Zerrahn (q.v.).

Hase, Oskar, Dr. (See BREITKOPF U. HÄRTEL.)

Häser, (1) August Ferdinand, b. Oct. 15, 1779, Leipzig, d. Nov., 1844, as theatre capellmeister; church musical director, and teacher of music at the Training School at Weimar, where he became in 1817 chorus-master at the court Opera. He composed numerous sacred and orchestral works (requiems, Te Deums, Paternosters, misereres, masses, an oratorio—*Die Kraft des Glaubens*—[produced at Weimar 1828, and at Birmingham, 1837], three operas, overtures, etc.), pf. pieces, songs, etc.; he also wrote "Versuch einer systematischen Uebersicht der Gesanglehre" (1820), and a "Chorgesangschule" (1831):

(2) Charlotte Henriette, sister of the former, b. Jan. 24, 1784, Leipzig, was a distinguished vocalist. She sang first at the Dresden Opera, afterwards at Vienna and in Italy, and married the lawyer Vera, in 1813, at Rome. The year of her death is unknown.

(3) Heinrich, brother of the former, b. Oct. 15, 1811, Rome, professor of medicine at Jena. He wrote "Die menschliche Stimme,

ihre Organe, ihre Ausbildung, Pflege und Erhaltung" (1839).

Hasert, Rudolf, pianist, b. Feb. 4, 1826, Greifswald. He first devoted himself to law, became, however, inspired with love for music through Robert Franz at Halle-a.-S., and studied, from 1848-50, under Dehn and Kullak, theory and pianoforte-playing; but he injured one of his hands by overwork, and returned to jurisprudence. The love of art soon came back, and H. made concert tours with success in Sweden and Denmark, and went to Berlin, where he settled in 1861 as teacher of the pianoforte. From 1865 he devoted himself to a theological career, and passed his government examination in 1870. He first took a small post as minister at the Strausberg penitentiary, and, since 1873, has been pastor at Gristow (near Greifswald), which living has long been in the family.

Hasler (Hassler), Hans Leo (von), b. 1564, Nuremberg, d. June 8, 1612, Frankfort, the first German master who sought his musical training in Italy (before that, for nearly two centuries, the Netherlands, the high school of composition, furnished Italy, Germany, Spain, and France with musicians). About 1585 H. became organist to Count Octavianus Fugger at Augsburg, but he studied for several years at Venice under Andreas Gabrieli as fellow-pupil of the great Giovanni Gabrieli. His style bears, therefore, great resemblance to that of the two Venetians; in his canzonets and madrigals with their detailed work he recalls Andrea, but in his great works for double choir, Giovanni Gabrieli. H., however, is something more than an imitator, and was held in high esteem by his contemporaries. He lived for many years at Prague at the court of the Emperor Rudolf II., and was raised to the rank of a nobleman. From 1601-8 he was at Nuremberg, and in the latter year entered the service of the Elector of Saxony, and died, while on a journey, at Frankfort. The works of H. which have been preserved are: "Canzonette à 4 voci" (1590); "Cantiones sacræ . . . 4, 8 et plur. voc." (1591, 1597, 1607); "Madrigali à 5-8 voci" (1596); "Neue teutsche Gesang nach Art der welschen Madrigalien u. Canzonetten" (à 4-8; 1596, 1604, 1609); "Missæ 4-8 vocum" (1599); "Lustgarten newer deutscher Gesång, Balletti, Galliarden und Intradn mit 4-8 Stimmen" (1601, 1605, 1610); "Sacri concentus, 5-12 voc." (1601, 1612); "Psalmen und christliche Gesänge" (à 4 "fugal," 1607; new score ed. 1777); "Kirchengesänge, Psalmen und geistliche Lieder" (à 4 "simpliciter," 1608, 1637); "Litanej deutsch Herrn Dr. Martini Lutheri" (à 7, for double chorus, 1610); "Venusgarten oder neue lustige liebliche Tãntze teutscher und polnischer Art" (1615). H. also published a collection of works—"Sacre symphonie diversorum" (1601, two parts), which contain several of his motets; a large number are to be found in Boden-

schatz's "Florilegium Portense" and Schad's "Promptuarium musicum." (Cf. Rob. Eitner's chronological catalogue of the printed works of H. L. von H., and Orlandus de Lassus, *Monatshefte f. Mus.-Gesch.*, 1874, Supplement).—Also his brothers, Jakob (b. about 1601, organist at Hechingen), and Kaspar (b. 1570, d. 1618 as organist at Nuremberg), by worthy compositions, have handed down their names to posterity.

Haslinger, Tobias, b. March 1, 1787, Zell (Upper Austria), d. June 18, 1842. He went to Vienna 1810, entered as book-keeper into the Steiner music business, and afterwards became partner; when Steiner withdrew in 1826, he became sole possessor, trading under his own name. After his death his son, Karl (b. June 11, 1816, Vienna, d. Dec. 26, 1868), prolific composer (more than one hundred operas), undertook the business, trading as "Karl H., *quondam* Tobias," which firm still exists: it passed into the hands of Schlesinger (Lienau) of Berlin in 1875.

Hasse, (1) Nikolaus, organist of the Marienkirche, Rostock, about 1650. He published "Deliciae Musicae" (Allemandes, Courantes, and Sarabandes, for stringed instruments and clavicymbal, or theorbo, 1656; 2nd part and "Appendix," 1658).

(2) Johann Adolf, b. May 25, 1699, Berge-dorf (near Hamburg), d. Dec. 16, 1783, Venice; one of the most prolific composers of the last century, who was specially famous for his dramatic compositions. He began his career as a stage singer (tenor) at Hamburg (1718), Brussels (1722; on the recommendation of Ulrich König), and Brunswick; in the last town he produced his first opera, *Antigonus*, 1723. He understood, however, only too well, that much was wanting to him as an opera composer, and went therefore in 1724 to Italy, where he studied in Naples, first under Porpora, then under Alessandro Scarlatti, and obtained his first success as a dramatic composer with *Il Sosistrata* at Naples in 1726. H. soon became famous in Italy under the surname *il Sassone* ("the Saxon"). Already at Venice in 1727 he had met the famous Faustina Bordoni, whom he married in 1730 (see below), and with whose fate his own was henceforth bound up. In 1731 he was appointed royal "concertmeister" of the Italian Opera, which had been renewed at Dresden, and, at the same time, Faustina was engaged as *prima donna*. Yet, after the production of H.'s *Cleofide* (Sept. 13, 1731), both went to Italy, where, until 1734, they celebrated fresh triumphs. Only after the death of Augustus the Strong was opera revived at Dresden, when both returned to that city. During the following years H. received repeated leave of absence for Italy, where he wrote new operas for all kinds of theatres, and, for a long time, ruled their *répertoires*. Once he was induced to go to London to put his *Artaxerxe*

(first produced at Venice, 1730) on the stage, but he soon made way for Handel, who was his superior. In Dresden he held, for the most part, a difficult position towards Porpora, his old teacher, with whom he had long quarrelled; it is possible that after the death of Augustus the Strong (1733), this misunderstanding may have been the cause of his almost continual absence from Dresden. After 1740 he appears, on the other hand, to have remained constantly in Dresden, and to have exercised his functions as capellmeister. In 1750 he was appointed principal capellmeister. In 1751 Faustina retired from the stage, possessor of titles and a pension. By the bombardment of Dresden in 1760 the library of H., and a quantity of manuscripts of his operas, etc., became a prey to the flames. In 1763, he, together with Faustina, were dismissed, from motives of economy, without pension. They both went to Vienna, where H. still composed for the court opera, and later on to Venice, where he died. He wrote over a hundred operas, also ten oratorios, five *Té Deums* with orchestra, many masses, a requiem (for Augustus the Strong); further, portions of masses, magnificats, misereres (the one written in 1728 for two sopranos and two altos with accompaniment for strings is one of his finest works), litanies, motets, psalms, cantatas, clavier sonatas, flute concertos, clavier concertos, etc. (The Dresden Library possesses nine masses, twenty-two motets, eleven oratorios, forty-two operas, six clavier sonatas, etc.) (Cf. Riehl's "Mus. Charakterköpfe.")

(3) Faustina (*née* Bordoni), b. 1693, Venice, of noble family; she received her training from Gasparini, made her *début* in 1716 with phenomenal success, and was soon one of the most distinguished singers of Italy. Engaged in 1724 at Vienna for 15,000 fl., she was soon won for London by Handel (£2,000), and was a victorious rival there, 1726-28, of Cuzzoni; they fell out to such an extent, that blood flowed. (Cf. ARBUTHNOT.) On her return to Venice she made the acquaintance of J. A. Hasse, who at that time enjoyed great fame; she married him, and at the same time that he received his engagement as court capellmeister she was called to Dresden as *prima donna* (1731, see above). Faustina was esteemed as an artist of the first rank until 1751, then retired from the stage, receiving her full salary until 1763, when both she and her husband were dismissed without pension, and removed to Vienna; the year of her death is unknown. (Cf. A. Niggli, "Faustina Bordoni H.," 1880.)

(4) Gustav, b. Sept. 4, 1834, Peitz (Brandenburg), pupil of the Leipzig Conservatorium, and afterwards of Kiel and F. Kroll at Berlin; he lives there as teacher of music, and is advantageously known as a composer of songs.

Hasselt-Barth, Anna Maria Wilhelmine (*née* van Hasselt), a famous vocalist (soprano),

♭. July 15, 1813, Amsterdam, trained at Frankfurt and Karlsruhe (Jos. Fischer), in 1829 under Romani at Florence, made her *début* in 1831 at Trieste. She sang first on various Italian stages, and from 1833-38 at Munich, and was then engaged at the "Kärnthnerthor" Theatre, Vienna, until she received her pension.

Hassler. (See HASLER.)

Hässler, Johann Wilhelm, one of the most interesting composers for the pianoforte during the period between Bach and Beethoven; b. March 29, 1747, Erfurt, d. March 29, 1822, Moscow. He was son of a cap-maker, and followed, for a long time, his father's trade, after he had become advantageously known as a musician; he was nephew and pupil of Kittel, was already at the age of fourteen organist of the "Barfüsserkirche," Erfurt; he gave concerts, as an itinerant journeyman, in the most important German towns, and with such success that in 1780 he founded at Erfurt yearly series of concerts, and also a music business. He travelled to England, Russia, etc., and in 1792 was appointed Imperial capellmeister at Petersburg. In 1794 he resigned this post and went to Moscow, where he was highly esteemed as teacher. A pupil erected a monument in granite to him there. H. belongs to the better composers of his time in the department of organ and clavier composition, but was certainly thrown into the shade by Haydn, Mozart, and Beethoven, and soon forgotten beyond his due. His slow movements are, it is true, pigtailed, but strong in expression, and full of minute detail; his rondos are full of life and humour. His works which have appeared are pianoforte sonatas, concertos, fantasias, variations, and organ pieces and songs. In recent editions there exist of his, besides the well-known great D minor gigue, six sonatas (1780), and some fantasias, rondos, variations, etc. (Cf. L. Meinardus, articles on H. in the *Allgem. M.-Zeitung*, 1865.)

Hasslinger-Hassinger. (See HAGER.)

Hastreiter, Helene, an esteemed American opera singer, b. Nov. 14, 1858, Louisville (Kentucky), studied with Lamperti at Milan. She lately married the Italian physician, Dr. Burgenzio.

Hatton, John Liptrot, b. Oct. 20, 1809, Liverpool, d. Sept. 20, 1886, Margate; from 1832 he settled in London, and in 1842 became conductor at Drury Lane Theatre, where he produced his first operetta, *The Queen of the Thames*. In 1844 he brought out an opera, *Pascal Bruno*, at Vienna; in 1848 he visited America. From 1853-58 he was musical director at the Princess's Theatre, for which he composed a large amount of incidental music. Other works of his are: *Rose: or, Love's Ransom* (opera, Covent Garden, 1864), *Robin Hood* (cantata, Bradford Musical Festival, 1856), *Hezekiah* (sacred drama, Crystal Palace, 1877), also many songs, several of which he published under the pseudonym "Czapek."

Hauck, Minnie, b. Nov. 16, 1852, New York, an eminent stage singer (soprano), made her *début* at New York and at London in 1868, and in 1869 was engaged for three years at the Grand Opera, Vienna. From that time she made for herself a far-famed name on the most important stages of Berlin, where she was engaged for two years, Paris, Brussels, Moscow, Petersburg, etc. Her *répertoire* is varied, but she has specially cultivated lyric parts.

Hauer, Karl Heinrich Ernst, b. Oct. 28, 1828, Halberstadt, where his father was cantor and teacher, d. March 16, 1892, Berlin; from 1844 he attended the Gymnasium at Halberstadt, was then for two years a private pupil of Marx at Berlin, and again for three years a pupil of the "Kgl. Akademie" (Rungenhagen, Bach, Grell), and distinguished himself in composition. In 1856 he became teacher of music at the Andreas Gymnasium, in 1866 organist of the "Markuskirche." H. has composed many songs, quartets for male and mixed voices, and sacred songs, motets, Ave Maria à 6 a cappella, pater-noster for solo and chorus, "Luther hymnus," etc. A psalm à 8 with orchestra, his last student-exercise, won for him a silver medal (1853).

Hauff, Johann Christian, b. Sept. 8, 1811, Frankfurt, d. there April 30, 1891, an able musical theorist, joint-founder of the Frankfurt School of Music. He composed orchestral and chamber music, and published a "Theorie der Tonsetzkunst" (1863-69; three vols. in five parts).

Hauffe, Luise. (See BREITKOFF U. HÄRTEL.)

Haupt, Karl August, b. Aug. 25, 1810, Kunern (Silesia), d. July 4, 1891, Berlin, from 1827-30 a pupil of A. W. Bach, B. Klein, and S. Dehn at Berlin, was successively organist of various churches in Berlin, from 1849 at the Parochialkirche. He won the reputation of being an organist of the first rank, so that in 1854 he was entrusted, jointly with Donaldson, Ouseley, and Willis, with the disposition of the great organ for the Crystal Palace, London. In 1869 he succeeded A. W. Bach as director of the Royal Institute for Church Music, at which he had already acted for some years as teacher of theory and of organ-playing; he received at the same time the title of professor, and, by his position, became member of the musical section of the senate of the Akademie. The only published compositions of H. are songs and a "Choralbuch" (1869).

Hauptmann, Moritz, one of the most distinguished theorists, b. Oct. 13, 1792, Dresden, d. Jan. 3, 1868, Leipzig. He was the son of the chief state architect, H. of Dresden, and was originally intended to follow the same profession, but received at an early age thorough musical training under Scholz (violin), Grosse (pianoforte and harmony), and Morlacchi (composition). As his decided gifts for music showed

themselves more and more, his father consented to the choice of music as a profession. In 1811 he went to Gotha to Spohr, under whose guidance he zealously studied the violin and composition, entered the Dresden court band as violinist in 1812, made many concert tours, and in 1815 took the post of private teacher of music in the house of the Russian prince Repnin, whom he followed to Petersburg, Moscow, and Pultawa. After five years, devoted to deep study of theory, he returned to Dresden, and in 1822 entered the court band at Cassel under his old teacher Spohr. His fame as theorist and composer gradually increased, and thus in 1842, on the special recommendation of Spohr and Mendelssohn, he succeeded Weinlig in the honourable post of cantor of St. Thomas's School, Leipzig, and, in the following year, was appointed teacher of theory at the newly established Conservatorium. A great number of musicians who have become famous are indebted to him for their theoretical training. The compositions of Hauptmann are distinguished for the remarkable symmetry of their architectonic structure, for the purity of the writing, and the melodiousness of the various parts. His motets, familiar to every church choir in Germany, take first rank; further, two masses, part-songs for mixed voices, canons à 3 for soprano voices; finally, duets and songs for single voice, which belong to the second half of his creative period ("Gretchen vor dem Bilde der Mater dolorosa"). In his younger days he wrote violin sonatas, duets for violins, string quartets, and an opera, *Mathilde* (Cassel, 1826). His works of greatest importance were, however, those connected with theory. He expounded his system in a complete and philosophical form in the "Natur der Harmonik und der Metrik" (1853, 2nd ed. 1873; English, 1888); his other writings are only completions and practical applications of the same, viz., "Erläuterungen zu J. S. Bach's Kunst der Fuge" (Peters), "Ueber die Beantwortung des Fugenthemas" (in the *Wiener Rezensionen*), and other treatises in musical papers. A posthumous work, "Die Lehre von der Harmonik," was published in 1868 by O. Paul, and a number of collected articles, "Opuscula" (1874), were published by Hauptmann's son. Besides, there appeared: Hauptmann's "Briefe an Franz Hauser" (edited by A. Schöne, 1871, two vols.), and "Briefe an Ludwig Spohr, u. a." (edited by F. Hiller, 1876). The polar opposition between the major consonance and the minor consonance forms the key to Hauptmann's system of theory. The thought expressed already three hundred years earlier by Zarlino, 1558 (and possibly handed down from still older theorists), that the minor consonance shows the relationships of the major consonance in inverted form (see CLANG), was revived by H., who, however, did not venture on the step necessary to make it fruitful, viz., that of naming as fundamental

note the highest note of the minor triad. Not one of Hauptmann's personal pupils, perhaps from an exaggerated feeling of respect, ventured to take this step which Hauptmann's own reasoning rendered necessary; it had, however, to be taken, and this was done from a theoretical point of view by A. v. Oettingen ("Harmonie-system in dualer Entwicklung," 1866), and from a practical point of view, by the compiler of this Dictionary (see RIEMANN, 3), who worked out a new system of figuring and of terminology.

Hauptner, Thuisikon, b. 1825, Berlin, d. there Feb. 9, 1889, pupil of the composition class of the Akademie there, then for a long time theatre capellmeister. He wrote many vaudevilles, operettas, farces, etc. From 1854-58 he was occupied in Paris studying a method of teaching singing, then returned to Berlin, where he published a "Deutsche Gesangschule" (1861). In 1863 he became teacher of singing at the Basle school of music, and was, for some years, teacher of singing and conductor at Potsdam.

Hauptsatz (Ger.), (1) The principal part, or division, of a composition.—(2) The first subject of a double fugue.

Hauptwerk (Ger.), the great organ.

Hauschka, Vinzenz, b. Jan. 21, 1766, Mies, in Bohemia, d. 1840 as member of the board of accounts in the administration of the estates of the imperial family at Vienna. He was a distinguished cellist and barytone player, and made many concert tours. Of his numerous compositions (for 'cello, barytone, etc.) only nine sonatas for 'cello and bass, and a book of vocal canons à 3, were published.

Hause, Wenzel, professor of the double-bass at the Prague Conservatorium, published at Dresden in 1828 an excellent Double-bass Method (which appeared at Mayence in 1829, both in French and German); also, as continuation, a series of books of admirable exercises for the double-bass.

Hausegger, Friedrich von, b. April 26, 1837, Vienna, where he received musical training under Salzmänn and Otto Dessoff. He studied jurisprudence, and was already barrister at Graz, when in 1872 he qualified himself at the University there as teacher of the history and theory of music. His pamphlet, "Musik als Ausdruck" (Vienna, 1885), is one of the most important modern contributions to the department of musical esthetics. He has written besides, "Richard Wagner und Schopenhauer," and contributes articles to musical papers.

Hauser, (1) Franz, b. Jan. 12, 1794, Crasowitz, near Prague, d. Aug. 14, 1870, Freiburg-i.-Br., pupil of Tomaczek, was for many years a highly esteemed opera-singer (bass-baritone) at Prague (1817), Cassel, Dresden, Vienna (1828), London (1832, together with Schröder-Devrient, etc.), Berlin (1835), and Breslau (1836). He

retired from the stage in 1837, and, after a prolonged journey through Italy, lived at Vienna as teacher of singing, and in 1846 was appointed director of the Conservatorium which was being organised at Munich, conducted the same up to 1864, acting all the time as teacher of singing, and forming numerous pupils. In 1865, at the reorganisation of the Munich Conservatorium (which, since then, has been known as "Königliche Musikschule"), he received a pension, retired to Karlsruhe, and from 1867 lived in Freiburg. He has related his experiences as a teacher of singing in his excellent "Gesang-lehre für Lehrende und Lernende" (1866). He was an enthusiastic admirer of J. S. Bach, and possessed a remarkably complete collection of his works, amongst which, many autographs. He was, besides, a man of exceptional culture, and was either personally acquainted, or corresponded with, a great number of important men. (Cf. HAUPTMANN.)

(2) Miska (Michael), b. 1822, Pressburg, d. Dec. 9, 1887, Vienna; he studied under K. Kreutzer, Mayseder, and Sechter in Vienna, then after 1840 made numerous and extensive tours as violin virtuoso, and visited not only all European countries, but also North and South America, Australia, Turkey, etc.; and, by his effective technique and virtuoso tricks of all kinds, he everywhere won great triumphs. His compositions are not of importance. The letters which he first published in the *Ost-österreichische Post* (Vienna) about his great American journey were republished in book form under the title "Wanderbuch eines österreichischen Virtuosen". (1858-59, two vols.)

Häuser, Johann Ernst, b. 1803, Dittchenroda, near Quedlinburg, teacher at the Gymnasium there. He wrote: "Musikalisches Lexikon" (1828, two vols.; 2nd ed. 1833; only Terminology); "Der Musikalische Gesellschafter" (1830, Anecdotes); "Elementarbuch für die allerersten Anfänge des Pianofortespiels" (1832; 1836 as "Neue Pianoforteschele"); "Musikalisches Jahrbüchlein" (1833); "Geschichte des christlichen, insbesondere des evangelischen Kirchengesangs" (1834).

Hausmann, (1) Valentin, is the name belonging to five musicians in direct descent, of whom, however, none accomplished anything of special importance. The eldest, b. 1484, Nuremberg, was a friend of Luther and Joh. Walter (composer of chorales); his son, organist at Gerbstädt, composed motets, canzonets, and dances (intrade, paduane, etc.); and his grandson, organist at Löbejün, father, and grandfather of, probably, the two most important of the family: one of them rose to be musical director at the Cöthen court, and also, for a time, cathedral organist at Alsleben (1680); while the other, Valentin Bartholomäus, b. 1678, was cathedral organist at Merseburg and Halle, and died as organist and burgomaster at Lauchstädt. The

last two, according to Gerber, likewise Mattheson, wrote treatises on the theory of music.

(2) Robert, 'cellist, b. Aug. 13, 1852, Rottleberode, in the Harz, studied while at the Gymnasium, Brunswick, up to 1869; as a pupil of Theodor Müller ('cello player in the old Müller quartet party), he studied from 1869-71 at the Berlin "Hochschule," and, finally, under Piatti in London. From 1872-76 he was 'cellist of the "Hochberg" quartet party at Dresden, and, after that, teacher at the Royal "Hochschule," at Berlin, also from 1879 a member of the Joachim quartet party.

Hausse (French), the nut of a bow.

Haut (French, high; *haut-dessus*, high soprano; *haute-taille*, high tenor; *haute-contre*, contralto (alto).

Hautbois (French). (See OBOE.)

Hautboistes. (See MILITARY MUSIC.)

Hautin (Haultin), Pierre, the oldest French founder of musical types, d. 1580, Paris, at an advanced age; he prepared his first punches (for Attaignant in 1525), and these were intended for single printing. (Cf. OEGLIN.)

Hawes, William, b. 1785, London, d. Feb. 18, 1846; in 1814 master of the choristers of St. Paul's Cathedral, in 1817 master of the children of the Chapel Royal, afterwards director of English Opera at the Lyceum. The production of the operas *Freischütz* (1824), *Così fan tutte* (1828), *Vampyr* (1829), was owing to his influence. He wrote English comic operas, and published glees and madrigals, also a new edition of Morley's "The Triumphs of Oriana," etc.

Hawkins, John, b. March 30, 1719, London, d. May 21, 1789; he studied jurisprudence and became a lawyer; but, having married a lady of wealth, and thus become independent, he plunged into the study of the history of music, and the fruits of his sixteen years' work were displayed in his "General History of the Science and Practice of Music" (1776; five vols., with fifty-eight portraits of musicians). The work—at first considered inferior to that of Burney, although the latter made use of H.'s work for the 2-4 vols. of his "General History of Music" (Burney's first volume appeared at the same time as H.'s complete work)—was republished in 1875. H. was not a musician, although he was one of the founders of the Madrigal Society (1741); he was obliged to entrust the really musical part of his work to professional musicians. Thus, Boyce selected the numerous musical illustrations which were inserted, and Cooke transcribed the old notation, etc. H.'s real merit, however, was the conscientious and diligent compilations of quotations, which render his work valuable as a rich collection of material for a history of music. Besides, must be mentioned a monograph on Corelli (in the *Universal Magazine* of

Knowledge and Pleasure, April, 1777). H. was knighted in 1772.

Haydn, (1) Franz Joseph, b. in the night before April 1, 1732, Rohrau an der Leitha, d. May 31, 1809, Vienna. He was the second of three children of a wheelwright of small means who was himself musically disposed. H. showed extraordinary musical talent at a very early age, and was first trained in vocal and instrumental music by his cousin Frankh, the teacher, a man of austere manners, at Hainburg. In 1740 Reutter, capellmeister of St. Stephen's and court composer, discovering the youth to be not only talented, but, moreover, gifted with a beautiful soprano voice, took him away to Vienna to be a chorister at St. Stephen's; and there, besides instruction in singing, clavier, and the violin, he received also a good school education, but, strange to say, no training in theory. Only a few times did Reutter send for him and explain something to him. Nevertheless, the boy composed diligently, and set himself tasks of no ordinary difficulty. In 1745 his brother Michael (see below) also joined the choir at Vienna, and Joseph was appointed to instruct him in the elements. The brother proved a worthy deputy as solo soprano singer, and H., therefore, when his voice began to break, was simply dismissed at the first suitable opportunity. A few private lessons enabled the youth of scarcely eighteen to hire a small attic, and now he devoted himself with more diligence than ever to study and to composition. For a time he acted as accompanist to Porpora, when the latter gave lessons in singing. He was treated quite like a menial, but received some instruction in composition, and, through Porpora, made the acquaintance of Wagenseil, Gluck, and Dittersdorf. H.'s compositions now commenced to be known, especially his pianoforte sonatas in manuscript. The first impulse towards the writing of stringed quartets came from K. J. v. Fûrnberg, who arranged small musical performances at his estate at Weinzierl. H. wrote his first quartet (B \flat) in 1750. In 1759 Baron Fûrnberg procured for him the post of musical director of the private band of Count Morzin at Lukavec, near Pilsen, and H., now with a salary of two hundred florins, could venture to think of setting up a house of his own. His choice was an unfortunate one, for his wife—Maria Anna, daughter of the wig-maker Keller, of Vienna—was domineering, quarrelsome, bigoted, and utterly void of musical intelligence. For forty years H. bore the hard lot of this marriage, which was, moreover, childless (1760–1800). In Lukavec he wrote his first symphony (in D, 1759). Though H. may not actually have been the first to write symphonies and stringed quartets, yet not one of his predecessors—Sammartini, Gossec, Grétry (q.v.)—treated that particular form of art in an equally comprehensive manner: in any case, they did not create works of such undying, youthful

freshness. The Count, unfortunately, was soon compelled to disband his company. For some months H. was without an appointment; but already, in 1761, Prince Paul Anton Esterhazy (d. 1762) named him second capellmeister (under Werner) at Eisenstadt, where the Prince had a private chapel consisting of sixteen members, who, however, under Prince Nikolaus Joseph, were increased to thirty in number (not counting the singers). Werner died in 1766, and H. became sole conductor. In 1769 the chapel was moved to the newly built and luxuriously fitted-up palace of Esterház on the Neusiedler Lake. H. had bought for himself a small house in Eisenstadt, which had been burnt down twice, but both times rebuilt by the Prince. This Prince, Nikolaus Joseph, died on Sept. 28, 1790, and his son and heir, Prince Anton, disbanded the chapel, left, however, to H., the title of capellmeister, and added to the yearly pension of a thousand florins left to him by the deceased four hundred more. H. sold his house at Eisenstadt and went to Vienna. He was now a man fairly independent, since Prince Anton granted to him free leave of absence, and H. therefore finally yielded to repeated invitations from London. Both his journeys to England (1790–92 and 1794) are remarkable events in the history of his life; except for these he, indeed, never left Austria. After the management of the Professional Concerts (W. Cramer) had already in 1787 vainly attempted to persuade H. to visit London, Salomon the violinist, who gave subscription concerts in London, succeeded in talking him over in a personal interview, and carrying him off with him (Dec. 15, 1790). He guaranteed £700 to H., for which H. had to undertake to conduct six new symphonies in person in London. The result fully justified expectations. H. was made a lion of; he concluded advantageous arrangements with publishers, and consented to accept a new contract with Salomon, under still more favourable conditions, for 1792. He passed the summer and autumn on the estates of the English nobility, who vied with one another in attentions and costly presents. Neither did he escape the honorary degree of doctor at Oxford (July 8, 1791). During the ceremony the "Oxford Symphony" was played, and so-called on that account. The second season also passed off with unusual brilliancy. It should be mentioned that this enthusiastic Haydn-worship extended also to the Professional Concerts, for there were performed works of the master accessible to them—in fact, those already published—and the management rivalled, as best it could, the Salomon Concerts. Indeed, in 1792 the directors of the former attracted to London Pleyel, H.'s pupil, who was to play the part of rival to his master; but they never came into conflict. At the end of June, 1792, pressed by Prince Esterhazy and by his wife, who wished to buy a house and settle in Vienna, H. at

length turned his steps homewards. In Bonn, where the Electoral band gave him a lunch, he made the acquaintance of the young Beethoven, who soon afterwards became his pupil. From Bonn H. travelled to Frankfort, whither his Prince had summoned him for the coronation of Emperor Franz II., and he returned with the former to Vienna at the end of July. In that city, meanwhile, Mozart, who had been on friendly terms with H., had died (Dec. 5, 1791). Beethoven arrived in November, 1792, and enjoyed lessons in composition from H. until the second English journey. H., so celebrated abroad, was now loaded with honours in his native country. On the 10th of January he started, once again persuaded by Salomon, on his second journey to London, and again passed two concert seasons in the English capital, spending the intermediate time at country estates, etc., and in 1795 travelled back to Vienna by way of Hamburg, Berlin, and Dresden. During his absence, Count Harrach had caused a memorial with the composer's bust to be erected in his native place, Rohrau. Haydn's return, for the rest, was hastened by Prince Nikolaus Esterházy (Prince Paul Anton d. Jan. 22, 1794), who had re-established the chapel, and had again assigned to H. the functions of capellmeister. But the composer had not yet reached the zenith of his fame. When over sixty-five years of age he wrote *The Creation* and *The Seasons*, his two greatest works. Both were composed to translations of English poems—*The Creation* after a poem of Liddle's, with passages adapted from Milton's "Paradise Lost," and written for Handel, and *The Seasons* after a poem by Thomson: they were both translated by Van Swieten. *The Creation* was first produced April 29 and 30, 1798, *The Seasons* on April 24, 1801 (in the palace of Prince Schwarzenberg). Gradually H. suffered from the infirmities of old age; his strength for work gave way, and during the last years of his life he was seldom able to leave his room. He died a few days after the entry of the French troops into Vienna. Faithfully disposed as he was to the Emperor and to his fatherland, the occupation of the city by the enemy was a bitter grief to him. H.'s immense importance in the history of music is owing to his having created the modern forms of instrumental music, for which he had certainly found in the sons of J. S. Bach valiant predecessors. The whole gamut of Viennese joyfulness, from naïve fervour to the wildest extravagance, vibrates in Haydn's music; but when he strikes earnest, passionate tones, he rises far above his contemporaries, and leads directly to Beethoven. It was further his merit to have individualised the instruments of the orchestra, and to have given to them independent speech. They are not only notes, chords, which we hear in his symphonies, but living natures of varied character and temperament which carry on a lively conversation. The

number of H.'s works is exceedingly great; a complete edition does not as yet exist. H. wrote no less than 125 symphonies (including overtures), the earlier ones in addition to the stringed orchestra containing only two oboes and two horns; the great English ones are written for stringed orchestra, flute, two oboes, two clarinets, two bassoons, two horns, two trumpets and drums. Some of them are distinguished by special names: "The Surprise" ("Mit dem Paukenschlag"), 1791; "Mit dem Paukenwirbel" (1795); the "Oxford Symphony" (1788); "The Farewell Symphony" ("Abschiedssymphonie" (1772); "La Chasse" (1780); the "Kindersymphonie," etc.; also the instrumental Passion, "Die sieben Worte am Kreuze" (written for Madrid), belonged originally to the symphonies (afterwards arranged for stringed quartet; also as an oratorio by Michael H.). H. himself counted among the symphonies the numerous (sixty-six) divertissements, cassations, sextets, etc. To these must be added twenty pianoforte concertos and divertissements with pianoforte, nine violin concertos, six cello concertos, and sixteen concertos for other instruments (double-bass, baryton, lyre, flute, horn), seventy-seven stringed quartets, thirty-five trios for piano, violin, and cello, three trios for piano, flute, and cello, thirty trios for stringed instruments and other combinations, four violin sonatas, 175 pieces for baryton (q.v.), six duets for solo violin and tenor, fifty-three pf. sonatas and divertimenti, variations (notably those in F minor, almost in Beethoven's style), fantasias for pf., seven nocturnes for lyre (q.v.), besides menusets, allemandes, marches, etc. At the head of the vocal works stand the two oratorios, *The Creation* and *The Seasons*. He wrote besides: an oratorio (*Il ritorno di Tobia*), fourteen masses, two Te Deums, thirteen offertories, a Stabat Mater, several Salve, Ave, sacred arias, motets, etc., and some cantatas *d'occasion*, among which "Deutschlands Klage auf den Tod Friedrichs d. Gr." for a solo voice with baryton. H. composed also twenty-four operas, most of which were only works for the limited resources of the Marionette Theatre of Eisenstadt and Esterházy, and H. himself did not wish them to be produced elsewhere. Only one (*La vera costanza*) was written for the Vienna Court Theatre (1776), but the production was postponed through intrigues. The autograph score was supposed to be lost, but was found amongst the manuscripts which the Paris Conservatoire acquired at the dissolution of the Théâtre Italien in 1879 (the opera was given in Paris in 1791 under the title, *Laurette*; cf. Riemann's "Opernhandbuch"). In 1794 H. began in London an *Orfeo*, but it was never finished. Besides twenty-four operas, he also wrote a series of detached arias, a solo scéna ("Ariadne auf Naxos"), thirty-six songs, a collection of Scotch and Welsh three-part songs with piano, violin

and cello, the "Ten Commandments" (also as "Die zehn Gesetze der Kunst," vocal canons), and many vocal duets and pieces for three and four voices. He, especially in his early days, was little concerned about the publication of his works, and many appeared in print without his participation; and that is the reason why, especially in foreign countries, so many works appeared in his name which he never wrote. H.'s life and works have been described by: S. Mayr, "Brevi notizie storiche della vita e delle opere di Gius. H." (1809); A. K. Dies, "H.'s Biographische Nachrichten von J. H." (1810); G. A. Griesinger, "Biographische Notizen über Joseph H." (1810); G. Carpani, "Le Haydine" (1812 and 1823); Th. G. Karajan, "J. H. in London 1791 and 1792" (1861); K. F. Pohl, "Mozart and H. in London" (1867). The first comprehensive biography of the master was begun by K. F. Pohl ("Joseph H.," first vol.: first half, 1875; second half, 1882). After the death of Pohl in 1887, the completion of the work was undertaken by E. v. Mandyczewski. On May 31, 1887, a monument erected to H. was unveiled at Vienna.

(2) Johann Michael, brother of the former, b. Sept. 14, 1737, Rohrau, d. Aug. 10, 1806, Salzburg; from 1745-55 he was chorister, likewise solo soprano, at St. Stephen's, Vienna, in 1757 capellmeister to the Bishop at Grosswardein, in 1762 orchestral conductor to the Archbishop of Salzburg, afterwards leader and cathedral organist there. He held this highly honourable post up to his death, and refused all other offers. He was happy in his marriage with Maria Magdalena, the daughter of the cathedral capellmeister, Lipp, an excellent soprano-singer, and he had a true, devoted friend in Pfarrer Rettensteiner; so he spent forty-four happy years in Salzburg, highly esteemed as a composer. Michael H. wrote specially church music: twenty-four Latin and four German masses, two requiems, 114 graduals, sixty-seven offertories, also many responses, vespers, litanies, etc., besides six canons à 4-5, songs, part-songs, cantatas, oratorios, and several operas. Of his instrumental works (which are, however, considerably inferior to those of his brother) have been preserved: thirty symphonies, some serenades, marches, minuets, three stringed quartets, a sextet, several partitas, and fifty preludes for organ. Some of his compositions appeared under the name of his brother Joseph. He was, indeed, altogether opposed to the publication of his works, and even refused offers made by Breitkopf & Härtel, so that most of his works remained in manuscript. In 1833 the Salzburg Benedictine monk, Martin Bischofsreiter, published, under the name "Partitur-Fundamente," a collection of thorough-bass exercises which M. H. wrote for his pupils, among whom were Karl M. von Weber and Reicha.

Hayes, (1) William, b. 1707, Hexham, d.

July 27, 1777, Oxford; he was first organist at Shrewsbury, in 1731 at the cathedral, Worcester; in 1734 organist and choir-master of Magdalen College, Oxford; he became Mus. Bac. in 1735, and in 1742 succeeded Goodson as professor of music at Oxford, and was elected Mus. Doc. in 1749. H. composed psalms, glees, catches, canons (for many of which he received prizes from the Catch-Club), was one of the editors of Boyce's "Cathedral Music," and wrote "Remarks on Mr. Avison's Essay on Musical Expression" (1762), and "Anecdotes of the Five Music Meetings" (1768).

(2) Philip, son of the former, b. April, 1738, Oxford, d. March 19, 1797, London; became Mus. Bac. in 1763, in 1767 member of the Chapel Royal; in 1777 he succeeded his father as organist and professor, and was named doctor at the same time. He died in London, whither he had gone to attend a musical festival, and was buried with great pomp at St. Paul's. He composed anthems, psalms, an oratorio (*Prophecy*), an ode to St. Cecilia, and a masque, *Telemachus*. He edited the *Harmonia Wiccamica* (sung at the Meeting of Wykehamists), published church music, and completed the Mémoires of the Duke of Gloucester, commenced by Lewis.

Haym, (1) (Hennius), Gilles, chapel singer and canon at Liège, afterwards Electoral capellmeister at Cologne, finally to the Duke of Pfalz-Neuburg. He published: "Hymnus S. Casimiri" (à 4-8, 1620); "Motetta sacra" (à 4 with continuo, 1640); four "Missæ solemnes" (à 8, 1645); and six "Missæ 4 vocum" (1651).

(2) (Aimo) Niccolò Francesco, b. about 1679, of German parents, at Rome, d. Aug. 11, 1720, London; he received a good training, especially in poetry and music; came to London in 1704, and associated with Clayton and Dieupart in introducing Italian Opera in London. In 1706 he produced his opera *Camilla*, in 1711 *Etearco*, and also arranged other Italian operas (by Scarlatti, Bononcini, etc.). On the production of Clayton's *Arsinoe* he was 'cellist in the orchestra. Both these operas were sung partly in English and partly in Italian. The arrival of Handel in London (1711) was the death-blow to this undertaking; the protest against the "new style" of *Rinaldo* availed nothing. After that H. lived for some time in Holland, and returned to London and united with Handel, for whom he wrote many opera libretti, as he also did for Ariosti and Bononcini. H. was an excellent numismatist, and published a description of rare coins (1719-20, two vols.). He also wrote: "Notizie de libri rari nella lingua italiani" (1726, 1771), and published two books of sonatas for two violins, with bass, as well as the prospectus of an "History of Music."

Head-voice. (See REGISTER.)

Heap, Charles Swinnerton, b. 1847, Birmingham, gained the Mendelssohn Scholarship,

from 1865-67, studied at the Leipzig Conservatorium under Moscheles and Reinecke, and still in 1867 was an organ pupil of Best's at Liverpool, and since 1868 has been esteemed as a conductor and pianist in Birmingham. In 1870 he took the degree of Dr. Mus. at Cambridge. He has written chamber music, overtures, cantatas, anthems, organ pieces, songs, etc.

Hebenstreit, Pantaleon, b. 1669, Eisleben, d. Nov. 15, 1750, Dresden, violinist and teacher of dancing, known as the inventor of the instrument called after him, "Pantaleon," or "Pantalon" (q.v.). It was a large-sized and improved dulcimer (q.v.). H. made the instrument at Merseburg, whither, heavily in debt, he had fled from Leipzig. He made concert tours with the "Pantalon," and attracted considerable notice at the court of Louis XIV. (who gave the instrument its name) and other places. In 1706 he was appointed chapel-director and court capellmeister at Eisenach, in 1714 chamber-musician at Dresden. The instrument naturally disappeared after the pianoforte had been evolved from it.

Hecht, Eduard, an able pianist, b. Nov. 28, 1832, Dürkheim (Rhine Palatinate), d. March 7, 1887, Didsbury, near Manchester, was trained at Frankfurt, and was for a long time choral conductor at Manchester and Bradford, and from 1875 professor of harmony at Owens College; he was also a composer.

Heckel, Wolf, master of the lute at Strassburg. In 1562 he published there a "Lautenbuch," one of the most interesting memorials of old instrumental music (there is a copy of it in the Hamburg town library).

Heckmann, Georg Julius Robert, excellent violinist, b. Nov. 3, 1848, Mannheim, d. Nov. 29, 1891, Glasgow, whilst on a concert tour; from 1865-67 he was a pupil of the Leipzig Conservatorium (David), 1867-70 leader of the "Euterpe" at Leipzig. He travelled for some time, lived from 1872 in Cologne as leader (up to 1875, and again for a short time in 1881), and was the head of a famous stringed quartet party.—His wife Marie (*née* Hartwig), b. 1843, Greiz, d. July 23, 1890, Cologne, was an able pianist.

Hédouin, Pierre, b. July 28, 1789, Boulogne, lawyer in Paris, d. Dec. 1868. He wrote a large number of opera libretti and words to songs, etc., was contributor to the "Annales romantiques," "Annales archéologiques," and to several musical papers; also composer of many romances. He wrote: "Éloge historique de Monsigny" (1821), "Gossec, sa vie et ses ouvrages" (1852), "De l'abandon des anciens compositeurs," "Ma première visite à Grétry," "Richard Cœur de Lion de Grétry," "Lesueur," "Meyerbeer à Boulogne sur mer," "Paganini," "Joseph Dessauer," "Trois anecdotes musicales" (on Lesueur, Mlle. Dugazon,

and Gluck), the last-named also in "Mosaïque," a published collection of his miscellaneous articles (1856); also "Gluck, son arrivée en France" (1859), etc.

Heeringen, Ernst von, b. 1810, Grossmehlza, near Sondershausen, d. Dec. 24, 1855, Washington; in 1850 he attempted a reformation of musical notation (by abolishing ♭ and ♯, having the white notes for the seven fundamental sounds, black for the five intermediate sounds, simplified time-signatures and clefs, etc.). Vexed at the failure of his plans, he went to America, where he died.

Heermann, Hugo, b. March 3, 1844, Heilbronn, had a very musical mother, and hence received musical training from an early age (violin); he attended the Brussels Conservatoire for five years under Meerts, De Bériot, and Fétis, and then went to Paris for three years for further training. After successful concert tours, he received in 1865 a post as leader at Frankfurt, where he has been principal teacher of violin-playing at the Hoch Conservatorium since it was founded in 1878. The quartet of which he is leader (H., Naret-Koning, Welcker, Hugo Becker) is one of the best of the present day.

Hegar, (1) Friedrich, b. Oct. 11, 1841, Basle, where his father was a music-seller; from 1857-61 he studied at the Leipzig Conservatorium, was for a short time leader in Bülse's band; after a short stay in Baden-Baden and Paris, he became musical director at Gebweiler (Alsace), and since 1863 has been living at Zürich, at first as leader, from 1865 conductor of the subscription concerts, and from 1868 head of the "Tonhalle" orchestra. H. has also been director of the Zürich School of Music since it was opened in 1876, and from 1875-77, and again from 1886-87, also conductor of the Male Choral Society, "Harmonie," and has given lessons in singing at the Canton School. H. has published "Gesangsübungen und Lieder für den Unterricht." Of his compositions may be mentioned an oratorio, *Manassé*, besides a violin concerto in D, and effective male choruses ("Totenvolk," etc.).

(2) Emil, brother of the former, b. Jan. 3, 1843, Basle, pupil of the Leipzig Conservatorium, in 1866 first 'cellist in the Gewandhaus orchestra and teacher of 'cello-playing at the Conservatorium; but, owing to a nervous affliction he was forced to give up playing on his instrument, on which he so excelled, and studied singing. He now lives as a concert singer (baritone) and teacher of singing at the School of Music at Basle.—Another brother, Julius, is first 'cellist of the "Tonhalle" orchestra at Zürich.

Hegner, Otto, b. Nov. 18, 1876, Basle, son of a musician, pupil of Franz Fricker, Hans Huber, and Glaus there; he appeared when young at Basle, Baden-Baden, etc., as a pianist,

in 1888 in England and America, and, at the end of 1890, at the Gewandhaus, Leipzig. He has also made a *début* as a composer with some pf. pieces.

Heidingsfeld, Ludwig, gifted composer, b. March 24, 1854, Jauer, pupil of the Stern Conservatorium; in 1878 he became musical director at Glogau, in 1884 at Liegnitz; but he is now teacher at the Stern Conservatorium, Berlin. He has written orchestral works, pf. pieces, pleasing songs, etc.

Heinefetter, Sabine, famous opera singer, b. Aug. 19, 1809, Mayence, d. Feb. 18, 1872, at the lunatic asylum, Illenau; was "discovered" as a strolling harpist, and made her *début* in 1825 at Frankfurt, whereupon she sang under Spohr at Cassel. She afterwards studied under Tadolini at Paris, and also in Italy (Italian singing), and was engaged, after some brilliant appearances at the Italian Opera, Paris, Berlin, etc., at Dresden, 1835; but already in 1836 she went on tour. She retired from the stage in 1842 and married in 1853 M. Marquet at Marseilles. Her mental disorder showed itself only shortly before her death.—Also her sister Clara (by marriage Stöckel), b. Feb. 17, 1816, an excellent singer, died in a lunatic asylum (Feb. 23, 1857, Vienna).—A third sister, Kathinka, b. 1820, d. Dec. 20, 1858, appeared with success as a singer at Paris and Brussels.

Heinemeyer, Ernst Wilhelm, b. Feb. 25, 1827, Hanover, d. Feb. 12, 1869, Vienna, son of the well-known flautist, Christian H. (b. 1796, Celle, d. Dec. 6, 1872, as royal chamber musician at Hanover); in 1845 he became flautist, together with his father, in the court band, Hanover; in 1847 chief flautist in the imperial band, Petersburg, and in 1859 retired on his pension to Hanover; but, owing to his dislike to the Prussians, he moved after 1866 to Vienna. H. wrote concertos, solo pieces, etc., for flute, which are highly esteemed by flautists.

Heinichen, Johann David, b. April 17, 1683, Krössuln, near Weissenfels, d. July 16, 1729, Dresden; he received his musical and school training at St. Thomas's, Leipzig, under Schelle and Kuhnau, but studied also jurisprudence, and exercised for some time the career of a lawyer at Weissenfels; he, however, soon gave this up and returned to Leipzig, made his *début* there as an opera composer, and published his method of thorough-bass ("Neu erfundene und gründliche Anweisung, etc." 1711; 2nd edition as "Der Generalbass in der Komposition, oder Neu erfundene, etc." 1728). The work attracted notice, and a councilor Buchta, of Zeitz, offered to take H., free of cost, to Italy, so that he might make further study in opera there. He was in Italy from 1713-18, stopping for the greater part of the time in Venice, where he produced several operas (he was, however, in the meantime engaged at the Cöthen court, and travelled with the Prince through Italy).

In 1718 he accepted an engagement as court capellmeister to Augustus the Strong of Saxony and Poland, and lived from that time until his death in Dresden. He only conducted the opera there for a short time, for in 1720 he quarrelled with Senesino, and the king disbanded the whole company, so that, afterwards, H. merely exercised the functions of conductor of the sacred music. The opera was only revived in 1730. (See HASSÉ, 2.) H. was a distinguished contrapuntist (the royal library at Dresden possesses the following of his compositions: seven masses, two requiems, six serenades, fifty-seven cantatas, eleven concertos, and three operas).

Heinrich, Joh. Georg, b. Dec. 15, 1807, Steinsdorf, near Hainau (Silesia), d. Jan. 20, 1882, Sorau, was organist at Schwiebus and Sorau; in 1876 royal musical director. He wrote an "Orgellehre" (1861), and "Der Orgelbau-Revisor."

Heinrichs, (1) Johann Christian, b. 1760., Hamburg, lived several years in Petersburg, where he published "Entstehung, Fortgang und jetzige Beschaffenheit der russischen Jagdmusik" (1796).

(2) Anton Philipp ("Father H."), b. March 11, 1781, Schönbüchel, in Bohemia, d. May 3, 1861, New York. He composed a number of good instrumental works, some of which appeared in London, some in Boston.

Heinroth, Joh. August Günther, b. June 19, 1780, Nordhausen, where his father was organist. In 1818 he succeeded Forkel as musical director at the University of Göttingen, where he died June 2, 1846. H. endeavoured to oust the notation by figures, which had then come into use in the primary schools, and to introduce a simplified notation; and this he succeeded in doing in Hanover. To him also belongs the credit of reforming the music of the synagogue (jointly with Jacobson). He threw life into music at Göttingen by introducing academical concerts. He was not a prolific composer (169 chorale melodies set à 4 [1829], six three-part songs, six four-part choruses for male voices). His writings are: "Gesangunterrichts-methode für höhere und niedere Schulen" (1821-23, three parts), "Volksnoten oder vereinfachte Tonschrift, etc." (1828), "Kurze Anleitung, das Klavierspiel zu lehren" (1828), "Musikalisches Hilfsbuch für Prediger, Kantoren und Organisten" (1833); and articles in G. Weber's "Cäcilia," Schilling's "Univ.-salllexikon," etc.

Heintz, Albert, b. March 21, 1822, Eberswalde, known by his articles on the themes in Wagner's operas, and by paraphrases (for two and four hands) on themes of Wagner. He is organist of the "Petrikirche," Berlin.

Heinze, (1) Gustav Adolf, b. Oct. 1, 1820, Leipzig, where his father was clarinet-player in the Gewandhaus orchestra. H., already in

1835, was engaged as clarinet-player in the same orchestra, and made extensive concert tours as a virtuoso. In 1844 he was appointed second capellmeister at the Breslau Theatre, where he produced his operas, *Lovelei* (1846), and *Die Ruinen von Thavadä* (1847), the libretti of which were written by his wife, Henriette H.-Berg; and in 1850 he accepted a call to Amsterdam as capellmeister of the German Opera, undertook there in 1853 the direction of the "Euterpe Liedertafel," in 1857 that of the "Vincentius" concerts, and in 1868 that of the "Excelsior" society for church music. The following of his compositions enjoy a good reputation: the oratorios *Auferstehung, Sankta Cäcilia, Der Feenschleier*, and *Vincentius von Paula*, three masses, three overtures, numerous cantatas, hymns, songs, and choruses for male voices.

(2) Sarah, *née* Magnus, b. 1839, Stockholm, an excellent pianist, pupil of Kullak, Al. Drey-schock, and Liszt. She lived in Dresden, afterwards in Hamburg, and since 1890 has been again in Dresden.

Heise, Peter Arnold, b. Feb. 11, 1830, Copenhagen, d. there Sept. 16, 1879. In 1852-53 pupil of the Leipzig Conservatorium, 1858-65 teacher of music at Sorø, lived then again in Copenhagen. H. was a noted composer of vocal music, especially of songs; he wrote also a ballad, "Dornröschen," and produced with great success the operas *Die Tochter des Pascha* (1869) and *König und Marschall* (1878).

Heiser, Wilhelm, popular composer of songs, b. April 15, 1816, Berlin, originally an opera singer, lived at Stralsund, Berlin, and Rostock, was (1853-66) bandmaster of the regiment of the Fusilier Guards, and afterwards devoted himself entirely to the teaching of singing.

Helicon, (1) a mountain in Bœotia sacred to the muses (hence the "Heliconian" Muses).—(2) A four-cornered stringed instrument of the Greeks; it had nine strings, but, like the Monochord, served only for tone determination, and not for the practical exercise of music.—(3) A new brass instrument used especially in military music; it is of very large dimensions (Contrabass Tuba), of wide measure (Ganzinstrument), and of circular form; it is placed over the shoulders. There are helicons in F, E♭, C, and B♭.

Heller, Stephen, b. May 15, 1815, Pesth, d. Jan. 14, 1888, Paris. He showed early, and special signs of talent for music, and hence his father took him in 1824 to Vienna to Anton Halm, then highly esteemed as a pianoforte teacher. In 1827 he had made such progress that he played in public several times in Vienna; and in 1829 he undertook with his father a great concert tour through Germany as far as Hamburg; on the return journey, however, he fell ill at Augsburg, where he was taken notice

of by some art-loving families, and he settled there, leaving that city in 1848 as a man of ripe views and ability. From that time H. lived in Paris, where he soon came into friendly intercourse with pianistic celebrities (Chopin, Liszt, also Berlioz, etc.), and attained great fame as a concert-player and teacher; his compositions, on the other hand, only made way slowly, although Schumann, in the *Neue Zeitschrift für Musik*, had already spoken favourably about them when H. was still at Augsburg. The works of Heller (over 150 in number, exclusively for pianoforte) occupy in modern pianoforte literature an important and quite unique position. Apart from a few easy instructive pieces, or *salon* music, written during the early Paris period to satisfy publishers, these hundreds of detached pieces are so many specimens of genuine true poetry. H. lacks the passion and boldness of combination of Schumann, but rises above Mendelssohn in the choice, originality, and character of his ideas. H. differs from Chopin in that he displayed greater harmonic clearness, and more pregnant rhythms. Heller's speciality was a genuine, healthy, natural freshness; as a true poet he revels in fragrant woods and lonely fields. The Supplement to Fétis's "Biographie Universelle" gives an almost complete catalogue of his works; the greater number are short pieces, of from one to a few pages, with characteristic titles, such as: "Dans les Bois" (Op. 86, 128, and 136), "Nuits blanches" (Op. 82), "Promenades d'un solitaire" (Op. 78, 80, 89), "Voyage autour de ma Chambre" (Op. 140), "Tablettes d'un Solitaire" (Op. 153), etc.; further, several "Tarantelles" (Op. 53, 61, 85, 137), excellent "Études," (especially Op. 125, 47, 46, 45, 90, 16, in which order they are progressive), "Preludes" (Op. 81, 119, and 150), four pf. sonatas, three sonatinas, scherzi, caprices, nocturnes, ballads, Lieder ohne Worte, variations, waltzes, Ländler, mazurkas, etc. H. Barbadette wrote a biographical sketch of H. (1876; English, 1877); cf. also L. Hartmann's paper on H. in Westermann's "Monatsheften," 1859 (also in his "Bilder und Büsten").

Hellmesberger, (1) Georg (father), distinguished teacher of the violin, b. April 24, 1800, Vienna, d. Aug. 16, 1873, Neuwaldegg, near Vienna. He received his first musical training as chorister in the Imperial chapel, became in 1820 pupil of the "Conservatorium der Musikfreunde," under Böhm (violin), 1821 assistant teacher (violin), in 1825 titular, and in 1833 actual, professor (among his pupils were H. Ernst, M. Hauser, J. Joachim, L. Auer, and his sons Georg and Joseph); in 1829 conductor at the Court Opera, in 1830 member of the court band, and he received a pension in 1867. He published a stringed quartet, two violin concertos, and some sets of variations; also solos for violin (and pianoforte); likewise with accompaniment of stringed quartet or orchestra).

(2) Georg (son), b. Jan. 27, 1830, Vienna, d. Nov. 12, 1852, as leader at Hanover; he produced there two operas, *Die Bürgschaft* and *Die beiden Königinnen*, and left much music in manuscript.

(3) Joseph (senior), brother of the former, b. Nov. 23, 1829, Vienna, d. there Oct. 24, 1893, became in 1851 artistic conductor of the "Gesellschaft der Musikfreunde," i.e. conductor of the concerts there and director of the Conservatorium; when, in 1859, these became separate functions, H. retained the directorship of the Conservatorium, whilst Herbeck (formerly choirmaster) became concert conductor (artistic director). From 1851-1877 H. was violin professor at the Conservatorium. Then in 1860 he received the appointment of leader of the Court Opera orchestra, became in 1863 solo violinist of the court band (Institute for the Performance of Sacred Music), and in 1877 court capellmeister. He also obtained great fame, from 1849, as leader of a quartet party. H. was at the Paris Exhibition of 1855 as member of the jury for musical instruments.

(4) Joseph, son of the former, b. April 9, 1835, Vienna; from 1870 member of his father's quartet (second violin), became in 1878 solo violinist of the court band and Court Opera, and was appointed violin professor at the Conservatorium; also capellmeister at the Opéra Comique and at the "Karl" Theatre; in 1884 conductor of the ballet music and leader at the Court Opera, and in 1886 Court Opera capellmeister. Six of his operettas were produced between 1880-90 at Vienna, Munich, and Hamburg (*Kapitan Ahlström*, *Der Graf von Gleichen*, *Der schöne Kurfürst*, *Rikiiki*, *Das Orakel*, and *Der bleiche Gast*); also a ballet, *Fata Morgana*.

(5) Ferdinand, brother of the former, b. Jan. 24, 1863, Vienna; from 1879 'cellist in the court band, from 1883 in his father's quartet; in 1885 teacher at the Conservatorium, 1886 solo 'cellist at the Court Opera.—A daughter of Georg H. (2), Rosa, made her *début* as singer at the Court Opera (1883).

Hellwig, K. Fr. Ludwig, b. July 23, 1773, Kunersdorf, near Wriezen, d. Nov. 24, 1838, Berlin; pupil of Gürlich, G. A. Schneider, and Zelter at Berlin; in 1793 member of the "Singakademie," in 1803 vice-conductor, cathedral organist, and teacher of singing at several schools in Berlin. He composed the operas *Die Bergknappen* and *Don Sylvio*, besides male choruses (for the Liedertafel founded by Zelter), sacred compositions, etc.

Helm, Theodor, b. April 9, 1843, Vienna, son of a professor of medicine, studied law, and entered into government service, but in 1867 devoted himself entirely to musical criticism, and was, from that time, contributor to various musical papers (*Tonhalle*, 1868; *Musikalisches Wochenblatt*, from 1870 up to the present), musical critic to the *Wiener*

Fremdenblatt (1867), *Pester Lloyd* (since 1868), the *Deutsche Zeitung* (since 1885), and has been since 1874 teacher of the history of music and esthetics at Horak's School of Music. H. is one of the best critics in Vienna. He has written "Beethoven's Streichquartette, Versuch einer technischen Analyse im Zusammenhang mit ihrem geistigen Gehalt" (1885; appeared first in 1873 in the *Musikal. Wochenblatt*).

Helmholtz, Hermann Ludwig Ferdinand, b. Aug. 31, 1821, Potsdam, studied medicine at Berlin, became, in 1842, assistant at the "Charité;" in 1843, military physician at Potsdam; in 1848, teacher of anatomy for artists, and assistant at the Museum of Anatomy; in 1849, professor of physiology at Königsberg, in 1855 professor of anatomy and physiology at Bonn; in 1858, professor of physiology at Heidelberg, and in 1871, professor of natural philosophy at Berlin. This distinguished *savant*, to whom natural science owes so many clever and exhaustive works ("Ueber die Erhaltung der Kraft," 1847; "Beschreibung eines Augenspiegels," 1851; "Handbuch der physiologischen Optik," 1859-66, etc.), has opened up quite new paths by his deep investigations in the department of acoustics and the physiology of hearing; and he has, for the first time, established a complete scientific basis for musical laws. In place of the dialectic treatment of the theory of music, as pursued by Hauptmann (1853), one, of a purely scientific character, has recently come into vogue, the impulse to which was given by H. in his "Lehre von den Tonempfindungen als physiologische Grundlage der Musik" (1863; 4th ed. 1877). The observation on which Rameau's system (1722) was based, namely, that the consonance of the major chord is explained by the tones of musical instruments and voices which are compounded of a series of simple sounds (see CLANG), was further investigated and defined, so that the comparability (relationship) of various sounds rests on that combination; and a succession of sounds which can be explained as belonging to a compound sound is nothing else than a partial identity of that compound sound (or clang). H. was much occupied in investigating the various clang colours of musical instruments, as well as the interruptions in a compound sound (combination-tones and beats). Of intense interest is the survey of the musical systems of the ancients, of the Arabians, etc., the investigations of determinations of tone for the various scales which have been handed down to us, and the attempt to establish the laws of musical part-writing on a scientific basis. But although Helmholtz's work is one of great merit and is epoch-making, still it is not an infallible codex of the science of music. A. v. Oettingen ("Harmoniesystem in dualer Entwicklung," 1866) and H. Lotze ("Geschichte der Aesthetik in Deutschland," 1868) have clearly discovered the weak point of Helmholtz's

system; both the minor consonance and the nature of dissonance receive in it only a negative explanation. For the minor consonance Oettingen returns to Hauptmann's polar opposition of major and minor, and provides for it a scientific basis; in the duality of clang representation he discovers the nature of dissonance. The compiler of this Dictionary has joined the ranks of these opponents of Helmholtz's system, and he has evolved a new method for the practical teaching of the science of harmony.

Hemiolia, or **Hemiola** (*Proportio hemiolia*), was the term used in measured music for the more or less extended groups of *blackened* notes which appeared here and there amongst the white notes, which had been in use since the 15th century. (Cf. MEASURED NOTE and COLOR.) The black note was a third less in value than the white one of similar shape; hence the name H. (from Greek ἡμιόλιος = 2 : 3; Lat. *sesquialter*); in special cases the note lost only a fourth of its value. In Perfect Time, syncopations occurred with the H. thus in *Prolatio major* \circ :

$$\blacklozenge \blacklozenge \blacklozenge = \left(\frac{3}{2}\right) = \overset{\frown}{\underset{|}{\text{P}}} \overset{\frown}{\underset{|}{\text{P}}} \overset{\frown}{\underset{|}{\text{P}}} =$$

and in *Imperfect Time*, triplets; thus in the *Prolatio minor* \circ :

$$\overset{|}{\blacklozenge} \overset{|}{\blacklozenge} \overset{|}{\blacklozenge} \overset{|}{\blacklozenge} \overset{|}{\blacklozenge} = (\text{C}) \overset{|}{\text{P}} \overset{|}{\text{P}} | \overset{|}{\text{P}} \overset{|}{\text{P}} | \overset{|}{\text{P}} | \overset{|}{\text{P}} |$$

The shortening by a fourth occurred in \circ :

$$\overset{|}{\blacklozenge} \overset{|}{\blacklozenge} \overset{|}{\blacklozenge} \overset{|}{\blacklozenge} = \left(\frac{3}{1}\right) \overset{|}{\text{P}} = \overset{\frown}{\underset{|}{\text{P}}} \overset{\frown}{\underset{|}{\text{P}}} \overset{\frown}{\underset{|}{\text{P}}} \overset{\frown}{\underset{|}{\text{P}}}$$

Hemitonium, Greek term for the half-tone; Lat. *Semitonium*.

Henkel, (1) Michael, b. June 18, 1780, Fulda, d. there March 4, 1851, as town cantor, episcopal court musician and teacher of music at the Gymnasium. He composed sacred works, organ and pf. pieces, and published several chorale books, school song-books, etc. His sons are :

(2) Georg Andreas, b. Feb. 4, 1805, Fulda, d. there April 5, 1871, as teacher of music at the Training School, and Dr.Phil. He composed also much church music, overtures, marches, etc.

(3) Heinrich, b. Feb. 16, 1822, Fulda, pupil of Anton André and Ferd. Kessler for theory, etc. He is an able pianist, and has been living since 1849 as teacher of music at Frankfort, was one of the founders of the music school there (with changing directorship), and has published, besides pf. pieces (of a specially educational character) and songs, a pianoforte Method for beginners, and a "Vorschule des Klavierspiels" (technical studies), also a biography of Aloys Schmitt, a new edition, in abridged form,

of A. André's "Lehrbuch der Tonsetzkunst" (1875), "Mitteilungen aus der mus. Vergangenheit Fuldas;" and, finally, instructive violin pieces for one, also for several performers. In 1883 H. received the title of Royal Musical Director.

His son, Karl, pupil of the Berlin High School, lives in London, and is esteemed as a teacher of the violin (finger exercises).

Hennen, three brothers (1) Arnold, pianist, b. 1820, Heerlen (Limburg), pupil of the Liège Conservatoire; he lived for a long time in London, and is now at Antwerp.

(2) Frederik, violinist, b. Jan. 25, 1830, Heerlen, studied under Prune at Liège, was leader of various orchestras in London from 1850-71, and now lives in his native town. He has composed violin pieces.

(3) Mathias, pianist, likewise trained at Liège, since 1860 teacher at the Antwerp Conservatoire (he has written trios, quartets, etc.). A son of Frederik H., Charles, b. Dec. 3, 1861, London, is also a violinist, and lives at Antwerp.

Hennes, Aloys, b. Sept. 8, 1827, Aix-la-Chapelle, d. June 8, 1889, Berlin; he was, from 1844-1852, post-office official, attended for some time the Rhenish School of Music at Cologne under Hiller and Reinecke, and lived afterwards as pianoforte teacher at Kreuznach, Alzey, Mayence, Wiesbaden; and from 1872 at Berlin, where in 1881 he became teacher at X. Scharwenka's Conservatorium. H. became known by his "Klavierunterrichtsbrieft," in which he showed himself a clever composer of educational pieces. — His daughter, Therese H., b. Dec. 21, 1861, was for many years a youthful prodigy; from 1873 she studied with Kullak, and made a successful appearance in London as a pianist (1877 and 1878).

Hennig, (1) Karl, b. April 23, 1819, Berlin, d. there April 18, 1873, as organist of the "Sophienkirche." He composed cantatas (*Die Sternennacht*), psalms, Lieder, several choruses for male voices ("Froschkantate"). In 1863 he was appointed "Kgl. Musikdirector."

(2) Karl Rafael, son of the former, b. Jan. 4, 1845, studied jurisprudence, but turned to music (pupil of Richter in Leipzig and of Kiel in Berlin). In 1868 he accepted a post as teacher at the "Wandelt" Institute of Music at Berlin, was from 1869-75 organist of St. Paul's Church, Posen, where he founded in 1873 the "Hennig" Vocal Society, which attained to prosperity. In 1877 he became teacher of music at the Institute for Female Teachers, and received in 1883 the title of "Kgl. Musikdirector." H. wrote a searching analysis of Beethoven's Ninth Symphony and of his *Missa solennis*, "Method des Schulgesangunterrichts," "Die Gesangsregister auf physiologischer Grundlage." He composed a cantata (190th Psalm), a pianoforte sonata, songs, also choruses for male and female voices.

Hennius. (See HAYM, I.)

Henrion, Paul, b. July 20, 1819, Paris, popular French composer of songs; he has published over a thousand romances and chansonsnettes. His operettas—*Une rencontre dans le Danube* (1854); *Une envie de clarinette* (1871); and *La chanteuse par amour* (1877)—only met with moderate success. A. Pougin calls Franz Abt the H. of the Germans.

Henschel, Georg, b. Feb. 18, 1850, Breslau, distinguished concert singer (baritone), and a composer of great taste. He studied under Götz (singing) and Richter (theory), at the Leipzig Conservatorium (1867-70); he received further training from A. Schulze (singing) and Kiel (composition) at Berlin. From 1881-84 he was conductor of the Symphony Concerts at Boston, and settled in London in 1885, where he has established the "London Symphony Concerts"; from 1886-88 he was teacher of music at the Royal College of Music. Of his compositions may be mentioned: a Suite in canon form for stringed orchestra, a "Zigeuner" Serenade for orchestra, the 130th Psalm for chorus, soli, and orchestra, many songs (from the *Trompeter von Säckingen*, etc.), part-songs, etc.—His wife, née Lillian Bailey, b. Jan., 1860, state of Ohio, studied with her uncle, Charles Hayden, Madame Viardot, and, finally, with G. Henschel, whom she married in 1881, and with whom she has since given vocal recitals in London, and also made concert tours. She is an excellent Lieder singer (soprano).

Hensel, Fanny Cäcilia, b. Nov. 14, 1805, Hamburg, sister of Felix Mendelssohn, d. May 14, 1847; she married the painter H. in 1829. She was an excellent pianist, and a composer of some talent (songs without words, songs, a trio); and her active intellectual intercourse with her brother was of quite an exceptional nature. Her sudden death was a heavy shock to him, and he followed her to the grave within six months.

Henselt, Adolf (von), b. May 12, 1814, Schwabach (Bavaria), d. Oct. 10, 1889, Warmbrunn (Silesia), an eminent pianist, received his first musical training in Munich from Frau v. Fladt, then obtained a royal stipend (1831), and studied for some time under Hummel at Weimar, and for two years under Sechter (theory) at Vienna, where he afterwards remained for some time. H., independently of his teachers, formed a style of playing of his own. It was not unlike that of Liszt's, but based rather on strict *legato*. He attached special value to the stretching power of the hand, and, for himself personally, invented extension studies of the most elaborate kind. He undertook his first concert tour to Berlin in 1836, married at Breslau in 1837, and definitely settled in Petersburg in 1838, after he had obtained such extraordinary success in that city by his concerts that he was appointed chamber virtuoso to the Empress and teacher of music

to the Princes. Afterwards he was named inspector of musical instruction at the Imperial Institutes for Young Ladies, and the order of the Wladimir was bestowed on him. From his numerous compositions stand out prominently: a pf. concerto (F min.), and valuable concert *Études* (Op. 2 and Op. 13 [No. 11] "La Gondola"; "Poème d'amour," Op. 3; "Frühlingslied," Op. 15; Impromptu Op. 17; Ballade Op. 31), the latter similar to Mendelssohn's *Lieder ohne Worte*, only of richer figuration, and fuller tone. He wrote, besides, a number of pianoforte pieces, *paraphrases de concert* of delicate workmanship (39 works with opus number, and 15 without), a trio, a second pianoforte part to a selection of J. B. Cramer's *Études*, edited an excellent edition of Weber's pianoforte compositions (with *variantes*), etc. Cf. La Mara's *Mus. Studienköpfe* III., and "Klassisches und Romantisches a. d. Tonwelt;" also G. von Amyntor's "Lenz und Rauhreif."

Henschel, (1) Ernst Julius, b. July 26, 1804, Langenwaldau, d. Aug. 4, 1875, as teacher of music at the training school at Weissenfels. He was one of the founders, and editor of the music paper *Euterpe*, and published school song-books and a chorale book.

(2) Franz, b. Nov. 6, 1814, Berlin, pupil of Grell and A. W. Bach, theatre capellmeister at Erfurt, Altenburg, and Berlin ("Liebhaber" theatre). He has composed an opera (*Die Hexenreise*), marches, concertos for wind instruments, etc. He lives as a teacher of music in Berlin.

(3) Theodor, b. March 28, 1830, Schirgiswalde (Saxon Oberlausitz), d. Dec. 19, 1892, Hamburg, was trained in Dresden (Reissiger, Ciccarelli) and Prague (Conservatorium), became theatre capellmeister at Leipzig, from 1860 to 1890 at Bremen, and finally at Hamburg. He composed several operas: *Matrose und Sänger* (Leipzig, 1857); *Der Königspage* (1874); *Die Braut von Lusignan, Melusine* (1875); and *Lancelot* (1878); a mass for double chorus, songs, etc.

Heptachord, (1) The interval of a seventh.—(2) A diatonic series of seven notes.—(3) An instrument with seven strings.

Herbart, Johann Friedrich, the famous philosopher, b. May 4, 1776, Oldenburg, d. Aug. 14, 1841, as professor at Göttingen. He devoted much time to the consideration of music, for he thought he could recognise important general philosophical laws in the relationship of sounds. Unfortunately, he did not view the matter from the physico-physiological standpoint, which, as would be universally acknowledged at the present day, is the only rational one to explain the facts underlying musical hearing; and thus his ultimate conclusions rested on a false foundation. His "Psychologische Bemerkungen zur Tonlehre" (1811), and also all his philosophical writings, are therefore of the highest interest to the cultivated musician, but they are only of moderate

importance towards increasing a knowledge of the natural laws of musical creative art. F. W. Drobisch (q.v.) followed in H.'s footsteps; but he, quite recently, has specially acknowledged the necessity of a standpoint based on physical science.

Herbeck, Johann, b. Dec. 25, 1831, Vienna, d. there Oct. 28, 1877, son of a poor tailor. After attending the primary school, he went to the Gymnasium of the "Heiligenkreuz" monastery (Lower Austria), where he found employment as soprano singer. On the advice of G. Hellmesberger he received for two years, during the summer holidays, lessons in composition from L. Rotter at Vienna; for the rest, he was entirely self-taught. In 1847 he returned to Vienna, passed through the upper classes of the Gymnasium, and, in 1849, devoted himself to the study of law at the University, supporting himself by giving lessons in music. In 1852 he was appointed *Regens chori* of the "Piaristenkirche," and gave up law. He lost, however, this post already in 1854, but in 1856 was elected chorus-master of the male vocal society at Vienna, of which he was a member. As conductor of this society, the distinguished position of which is not H.'s least title to fame, he made himself known by very great advantage, and, specially, in rescuing Schubert's vocal works for male voices from oblivion. In 1858 the "Gesellschaft der Musikfreunde" entrusted him with the formation of a mixed choral society, and named him teacher of choral singing at the Conservatorium, which latter post, however, he resigned in 1859, when he was appointed artistic director of the society (conductor of the society's concerts). (Cf. HELLMESBERGER.) H. highly distinguished himself in this post by the production of the most important classical and modern works (also Berlioz and Liszt), and by the introduction of short choral numbers into the programmes. His merit was not ignored. In 1866 Preyer was passed over, Randhartinger was pensioned, and H. was created principal court capellmeister (conductor of the sacred music of the court chapel), after he had already acted for three years as supernumerary vice-capellmeister. He now resigned the post of chorus-master of the male vocal society, but remained honorary chorus-master (for festival occasions). In 1869 the post of principal capellmeister at the Opera was given to him, whereupon he renounced the direction of the society's concerts. At the end of 1870 the Emperor entrusted to him the direction of the Opera, and under his management the *répertoire* was enriched with a great number of novelties (*Mignon, Die Meistersinger, Faramors, Aida, Die Königin von Saba, Der Widerspenstigen Zähmung; Schumann's Genoveva, Manfred*, etc.). Owing to intrigues, the difficult position finally became distasteful to him. He resigned in 1875, and two years before his death he returned to the "Gesellschaft der Musikfreunde," who again received him with open arms as their

conductor. The profits arising from a performance of Mozart's Requiem in *memoriam*, were set apart as a fund to erect a memorial to him in Vienna. A monument was erected to him by the choral society of Klagenfurt at Pörschach, on the Wörther Lake, in 1878. As a composer, H. became principally known by his part-songs. The quartets for male voices ("Volkslieder aus Kärnten," "Im Walde" with horn quartet, "Wanderlust," and "Maienzeit") have spread far and wide; among them there are some ("Landsknecht," "Waldszene") with orchestra. He also published several sets for mixed choir ("Lieder und Reigen"). He wrote some sacred works, but only a grand mass appeared after his death, and, previously, a vocal mass for male voices. Of his symphonies only the fourth (with organ) was published in pianoforte score; besides this there appeared a quartet for strings (No. 2), "Symphonic Variations," and "Tanzmoment" for orchestra. His son, Ludwig H., published in 1885: "Joh. Herbeck, ein Lebensbild," with portrait and catalogue of his works.

Hering (1) **Karl Gottlieb**, b. Oct. 25, 1765, Schandau (Saxony), d. Jan., 1853, as principal teacher of music at the municipal school, Zittau. He wrote: "Praktisches Handbuch zur Erlernung des Klavierspielens" (1796), "Neue praktische Klavierschule für Kinder" (1805), "Neue sehr erleichterte Generalbassschule für junge Musiker" (1805), "Neue praktische Singschule für Kinder" (1807-1809, four small books), "Praktische Violine" (1810), "Praktische Präludien" (1810), "Kunst das Pedal fertig zu spielen" (1816), "Gesang-lehre für Volksschulen" (1820); besides several chorale books, instructive pf. pieces (variations, exercises, etc.); in 1830 he founded a *Musikalisches Fugenblatt für Gesang, Klavier, und Flöte*, which his son afterwards continued.

(2) **Karl Eduard**, b. May 13, 1809, Oschatz, d. Nov. 25, 1879, as organist and teacher at a training school at Bautzen; he was a pupil of Weinlig's. He composed oratorios: *Der Erlöser* (performed several times), *Die heilige Nacht, David, Salomo, Christi Leid und Herrlichkeit*, a mass (produced at Prague), and other important works (two operas), all of which, however, remained in manuscript. Pf. pieces, songs, part-songs, a "Buch der Harmonie" (1861), and a school chorale collection were published.

(3) **Karl Friedrich August**, b. Sept. 2, 1819, Berlin, d. Feb. 2, 1889, Burg, near Magdeburg, pupil of H. Ries and Rungenhagen, Berlin, of Lipinski, Dresden, and of Tomaschek, Prague; he was, for a short time, violinist in the royal band at Berlin, and founded there in 1851 a musical institution (until 1867), was named royal musical director, published a few part-songs, also an elementary violin Method, a "Methodischer Leitfaden für Violinlehrer" (1857), and "Ueber R. Kreutzers Etüden" (1858).

Heritte-Viardot, Louise Pauline Marie, b. Dec. 14, 1841, Paris, daughter of Louis Viardot and Pauline Garcia. In 1852 she married the Consul-General Heritte, became teacher of singing at Petersburg Conservatoire, afterwards at Dr. Hoch's Conservatorium at Frankfurt, and then lived at Berlin as a teacher of singing, and as composer (opera, *Lindora* [Weimar, 1879], cantatas, two pf. quartets, vocal exercises, etc.).

Hermann, (1) Matthias, Netherland contrapuntist, a native, probably, of Warkenz or Warkoing, in Flanders (hence *Verveeciensis*, *Vervecoensis*), from 1538-55 cathedral maestro at Milan, not to be confused with Matthias Le Maistre (q.v.). He was the composer of a battle tone-picture, "Die Schlacht vor Pavia" ("Battaglia Taliana" [Italiana], printed in several collections: in Petrejus's "Guter, seltzamer und kunstreicher Gesang, etc.," 1544; in Gardane's "La Battaglia Taliana . . . con alcune villotte," etc., 1549, etc.), also of some detached motets, and of a book, "Cantuum 5 voc., quos motetta vocant" (1555). (Cf. *Monatshefte für Musikgeschichte*, 1871 and 1872.)

(2) Johann David, music-master to Queen Marie Antoinette of France about 1785, a German by birth; he published six pf. concertos, fifteen sonatas, potpourris, etc.

(3) Johann Gottfried Jakob, b. Nov. 28, 1772, Leipzig, d. there Dec. 31, 1848, as professor of elocution and poetry, and a highly esteemed philologist, specially Hellenist. His writings on metre stand in high repute: "De metris poetarum Græcorum et Romanorum" (1796), "Handbuch der Metrik" (1798), "Elementa doctrinæ metricæ" (1816), "Epitome doctrinæ metricæ" (1816 and 1844), and "De metris Pindari" (1817).

(4) Friedrich, violinist, b. Feb. 1, 1828, Frankfurt, in 1843 pupil of the Leipzig Conservatorium, became in 1846 viola player in the Gewandhaus and theatre orchestras, and in May, 1848, teacher at the Conservatorium. In 1875 he resigned the former post in order to give his whole mind to composition and to the work of editing. In 1883 he was named royal Saxon professor. Hermann's activity as a teacher has been distinguished, and his editions of the classical works for stringed instruments (especially in Peters' and Augener's Editions) stand in the highest repute. As a composer, he has published some especially successful violin compositions (terzets for three violins, etc.).

Hermannus Contractus (Hermann Graf von Vehringer, called H. C. or Hermann der Lahme, because he was lame from childhood), b. July 18, 1013, at Sulgau (Swabia), was educated at St. Gallen, lived as a monk at Reichenau monastery, and died Sept. 24, 1054, on his family estate, Alleshausen, near Biberach. H. wrote a valuable chronicle (from the foundation of Rome to 1054, printed in Pertz's

"Monumenta," Vol. V.), which contains valuable notices, even for the history of music; also several small treatises on music, printed by Gerbert ("Script." II.). H. is an interesting phenomenon in the history of notation, as he worked out a notation unique of its kind; and it had a special advantage which neume notation lacked, viz., the designation of change of pitch. His signs are *e* = unison (*aquat*), *s* = half-tone (*semitonium*), *t* = tone (*tonus*), *is* = minor third (*tonus cum semitono*; in many manuscripts also a long *f* = *semitonus*), *tt* = major third (*ditonus*, also as *ð*), *d* = fourth (*diatessarona*), Δ = fifth (*diapente*), and the other compound signs, Δs , Δt , Δd . By a point above or at the side of a sign H. indicated further that the interval was to be a falling one, and the absence of a point indicated a rising one; therefore Δ or Δ = a fifth below. In the Munich Library there are some manuscripts of the 11th-12th centuries with some neume notation, in which H.'s notation is written above.

Hermes, Eduard, b. May, 1818, Memel, composer of songs and male part-songs, lives as a merchant at Königsberg-i.-Pr.

Hermesdorff, Michael, b. March 4, 1833, Trèves, d. there Jan. 17, 1885; in 1859 he took priest's orders, and became cathedral organist in that city. His chief merit consists in his having drawn information respecting old Gregorian Church Song from authentic sources; and, in order to have the means of making known the result of his labours, he founded the choral society. In the monthly supplements of the newspaper *Cécilia* of H. and Böckeler (Aix) he began to edit the "Gradual ad usum Romanum cantus S. Gregorii" (Leipzig, 1876-1882, ten numbers), but did not live to complete it. Besides a graduale, anthems, and "Præfatio" prayers in use in the Trèves diocese, he published a "Kyriale" and "Harmonica cantus choralis (à 4), also a German translation of the "Micrologus" of Guido of Arezzo, and of his own compositions three masses; he also revised the 2nd edition of Lück's collection of celebrated sacred compositions (four vols.).

Hermstedt, Johann Simon, b. Dec. 29, 1778, Langensalza, d. Aug. 10, 1846, as court capellmeister at Sondershausen, celebrated performer on the clarinet, first played in a military musical corps at Langensalza, Dresden, and Sondershausen. Spohr wrote for him a clarinet concerto; he himself composed some works for the clarinet (concertos and variations) and for military bands.

Hernandez, Pablo, b. Jan. 25, 1834, Saragossa, was already at the age of fourteen organist in his native town, studied afterwards at the Madrid Conservatorio under Eslava, and in 1863 was appointed teacher in that institution. H. wrote a Method for organ, six organ fugues, a mass à 3 with orchestra, and a

Miserere and Ave à 3, a Te Deum with organ, Lamentations, motets, a symphony, overture, etc.; he also produced some Zarguelas (Spanish operettas) at the "Zarguela" Theatre.

Hernando, Rafael José Maria, b. May 31, 1822, Madrid, attended the Conservatorio there; he went to Paris in 1843 for further training, where he produced a Stabat Mater at the Société de Ste.-Cécile, while he sought in vain to get an opera brought out at the Théâtre Lyrique. On his return to Madrid he soon became known (1848-53) by some Zarguelas (operettas, *Las sacrorotisas del sol*, *Palo de ciego*, *Colegiales y soldados*, *El duende*, *Bertoldo y comparsa*, *Escenas de Chamberi*, and *Don Simplicio Bobadilla*, the last two jointly with Barbieri, Oudrid, and Gaztambide, who soon supplanted him), and started the idea of exploiting this style of composition, for which the Théâtre des Variétés was granted; and H. was appointed director and composer. In 1852 H. became secretary of the Conservatorio, and, some years later, principal professor of harmony. He likewise founded a musical friendly society. He also wrote hymns, cantatas, and a grand votive mass (produced 1867). H. is one of the most important musical representatives of Spain of the present day.

Héroid, Louis Joseph Ferdinand, b. Jan. 28, 1791, Paris, d. Jan. 19, 1833, son of Franz Joseph H. (b. March 10, 1755, Seltz [Alsace], d. Sept. 1, 1802, Paris, pupil of Ph. E. Bach, and an esteemed pianoforte teacher; also a composer of sonatas), studied at first with his father, then at the Hix School, where Fétis, (at that time still a pupil of the Conservatoire) acted as assistant teacher, entered in 1806 into the pianoforte class of Adam at the Conservatoire, afterwards into the harmony class of Catel, and in 1811 into the composition class of Méhul. Already after one year and a half he received the *Prix de Rome*. After three years' study at Rome he went to Naples, where he was successful with his maiden opera (*La gioventù di Enrico Quinto*, 1815). Soon after his return to Paris, Boieldieu accepted him as colleague in an opera d'occasion (*Charles de France*); it was successful, and in the same year (1816) the Opéra Comique brought out H.'s first important work, *Les rosiers*, which took the town by storm. In his next opera, *La Clochette*, he fully maintained the reputation he had won. Unfortunately H., after this, was in great need of a good librettist, and saw himself compelled, in order not to be idle, to write small pieces, pf. fantasies, etc., and, finally to accept libretti which were either bad, or else had already been set to music. In this manner arose *Le premier venu* (1818), *Les troqueurs* (1819), *L'amour platonique* (1819, withdrawn), *L'auteur mort et vivant* (1820), all of which failed, although pleasing musical numbers prevented a complete fiasco. Discouraged to a certain extent, H.

accepted in 1820 the post of accompanist at the Italian Opera, which took up much of his time, and enabled him to write only works of small calibre (pf. pieces, caprices, rondos, etc.). In 1821 he was sent to Italy, in order to engage fresh vocalists. Once again, after three years' silence, he tried his luck on the stage with the comic opera, *Le Muletier* (1823); in the same year followed at the Grand Opéra, *L'asthénie* and the opera d'occasion, *Vendôme en Espagne* (jointly with Auber); this, and also the one-act operas which immediately followed (1824), *Le Roi René* (pièce d'occasion), and *Le lapin blanc* (both at the Opéra Comique), obtained little more than an average success. In them H. had imitated Rossini's manner, and not to his advantage. Meanwhile (1824) he had exchanged his post of accompanist at the Opéra Italien for that of chorus-master; in 1827 he gave this up, and became *répétiteur* at the Grand Opéra. His occupations did not admit of that great productiveness which from his talent seemed possible; but in 1826 he made a hit with the comic opera, *Marie*, which is far superior to his old scores, and is, indeed, one of his best works. As *répétiteur* at the Grand Opéra he wrote some ballets: *Astolphe et Joconde*, *La sonnambule* (1827), *Lydie*, *La fille mal gardée*, *La belle au bois dormant* (1828), and the music to the drama *Missolonghi* for the Odéon Théâtre. After two new failures, *L'illusion* (1829) and *Emmeline* (1830), and the *Auberge d'Aurey* (1830), written jointly with Carafa, followed the work which won for him a famous name, and even up to this day in Germany enjoys undiminished popularity; this was *Zampa* (Opéra Comique, 1831). Apart from the *Marquise de Brinvilliers* (a manufactured work, written by no less than nine collaborators: H., Auber, Batton, Berton, Blangini, Boieldieu, Carafa, Cherubini, and Paer) and a small work of one act, *La médecine sans médecin*, H. still wrote, after *Zampa*, the work which the French regard as the crown of his creations, *Le pré aux clercs*, for the Opéra Comique in 1832 (1000th performance given in 1871). His health had been declining for some years, but his ambition would not permit him to seek relief in a milder climate, and he succumbed to his chest malady at his villa, Maison Les Ternes. He left an unfinished opera, *Ludovic*, which was completed by Halévy and produced in 1834. M. B. Jouvin wrote a short biography of H. (1868).

Herrmann, Gottfried, b. May 15, 1808, Sondershausen, d. June 6, 1878, Lübeck, pupil of Spohr at Cassel, then violinist at Hanover, where, at the same time holding friendly intercourse with Aloys Schmitt, he became a sound pianist. He then went to Frankfort, where, jointly with his brother Karl ('cellist, afterwards chamber musician at Sondershausen), he established a quartet party; in 1831 he became organist of the "Marienkirche" at Lübeck, in 1844 court capellmeister at Sondershausen, in 1852 town

capellmeister at Lübeck; also for a time conductor at the Lübeck Stadttheater and of the Bach Society at Hamburg. He composed several operas, which were produced at Lübeck, also orchestral and chamber music, songs, etc.—The daughter of his brother Karl, Klara H., who studied at the Leipzig Conservatorium, and afterwards with him, is an able pianist, and lives at Lübeck.

Herschel, Friedrich Wilhelm, the famous astronomer and inventor of the telescope which bears his name, b. Nov. 15, 1738, Hanover, d. Aug. 23, 1822, Slough, near Windsor. He was originally a musician, came to England (Durham) in the band of the Hanoverian regiment of Guards, became, afterwards, organist at Halifax, and in 1766 occupied a similar position at the Octagon Chapel, Bath; while in that city he began to turn his whole attention to astronomy, and soon neglected music. He wrote a symphony and two concertos for military band, which were published in 1768.

Hertel, (1) Johann Christian, b. 1699, Oettingen, d. Oct. 1754, Strelitz, as a ducal "Konzertmeister" (formerly occupied a similar post at Eisenach); a celebrated and remarkable performer on the gamba, and pupil of Hess at Darmstadt. He wrote a large number of orchestral and chamber works, which, however, with the exception of six violin sonatas with bass, remained in manuscript.

(2) Johann Wilhelm, son of the former, b. Oct. 9, 1727, Eisenach, d. June 14, 1789; in 1757 leader, afterwards court capellmeister, at Strelitz; in 1770 secretary to the Princess Ulrike and councillor at Schwerin. He composed eight oratorios on various periods of the life of Christ (Birth, Jesus bound, Jesus in the Judgment Hall, etc.), and published twelve symphonies à 8, six pf. sonatas, one pf. concerto, songs and "Sammlung musikalischer Schriften, grösstenteils aus den Werken der Italiener und Franzosen," etc. (1757–58, two parts).

(3) Peter Ludwig, b. April 21, 1817, Berlin, pupil of Greulich, F. Schneider, and Marx, court composer and ballet conductor at the Royal Opera House at Berlin. He wrote ballets, *Flick und Flock*, *Sardanaḡal*, *Ellinor*, *Fantaska*, *The Seasons*, etc.

Herther, F., pseudonym of Dr. Med. Hermann Günther, brother of Dr. Otto Günther, b. Feb. 18, 1834, Leipzig, d. there Feb. 13, 1871. He composed the opera, *Der Abt von St. Gallen* (1863).

Hertzberg, Rudolph von, b. Jan. 6, 1818, Berlin, pupil of L. Berger and S. Dehn, 1847 teacher of singing, and 1861–89 conductor of the cathedral choir, 1858 "Kgl. Musikdirector," and later on Professor.

Hervé (Florimond Ronger, called H.), b. June 30, 1825, Houdain, near Arras, the father of French operetta; he began his career as

organist at various Paris churches. He appeared first in 1848 with his inseparable associate Kelm as singer, in a kind of *Intermède* of his own composition, *Don Quichotte et Sancho Pansa*, at the Théâtre National; became in 1851 conductor at the Théâtre du Palais Royal, undertook in 1854 the management of a small theatre on the Boulevard du Temple, to which he gave the name "Folies Concertantes." There he inaugurated that diminutive kind of dramatic composition of sarcastic, burlesque, or frivolous tendency, with which, since that time, the world has become sufficiently familiar. He possessed the gift of writing music exactly suitable for it (A. Pougin has given to it the name of *musquette*, and describes H.'s muse as a *musette*). In 1856 H. resigned the direction of the small theatre (which was then called Folies Nouvelles, and later on, Folies Dramatiques), but continued, for a time, to write for the same, and to act parts. Later on he appeared at Marseilles, Montpellier, Cairo, and elsewhere, conducted concerts à la Strauss in Covent Garden Theatre, London (1870–71), was musical director at the Empire Theatre there, and in the course of years wrote over fifty operettas, which, however, owing to those of Offenbach being planned on a larger scale, fell more and more into the background. The best known are probably: *Fla-Fla* (1886), *La Noce à Nini*, *La Rousotte* (jointly with Lecocq), and *Les Bagatelles*. It is to be noted that H. wrote his own libretti. Besides operettas H. composed an heroic symphony or cantata, *The Ashantee War*, and the ballets *La Rose d'amour* (1888), *Diana* (1888), and *Cleopatra* (1889). Hervé's son, Gardel by name, produced an operetta *Ni, ni, c'est fini* (1871).

Herz, (1) Jacques Simon, b. Dec. 31, 1794, Frankfurt, d. Jan. 27, 1880, Nice; went young to Paris, and became a pupil of Pradher's at the Conservatoire there in 1807, was trained for a pianist, and was highly esteemed as a teacher of the pianoforte in that city. For several years he lived in England, but returned to Paris in 1857, and became assistant-teacher to his brother Henri at the Conservatoire. He composed a sonata for horn, violin sonatas, a pf. quintet, and solo pf. pieces.

(2) Henri (Heinrich), b. Jan. 6, 1806, Vienna, d. Jan. 5, 1888, Paris, brother of the former. He was first a pupil of Hünten's at Coblenze, and in 1816 of the Paris Conservatoire (Pradher, Reicha). He afterwards developed still further, taking Moscheles as his model, and for more than a decade he enjoyed the highest fame as a pianist and composer for his instrument. He went into partnership with a pianoforte-maker (Klepfer), by which he lost money; and the dissolution of that partnership, and the establishment of a manufactory of his own with a concert hall (Salle H.), did not prove sufficient compensation. He therefore undertook in 1845 a grand concert tour through

North and South America, and after his return in 1851 worked up his manufactory to a state of great prosperity, so that at the Exhibition of 1855 he received the first prize, and, next to Erard and Pleyel, his became the most esteemed house. In 1842 H. was appointed professor of the pianoforte at the Conservatoire, which post he resigned in 1876. His works are: eight pf. concertos, many variations (which, in his opinion, were the most tasty food for the Paris public), sonatas, rondos, violin sonatas, nocturnes, dances, marches, fantasias, etc.; a "Méthode complète de Piano" (Op. 100), many études, finger-exercises, etc. He described his tour through America in the *Moniteur Universel* (also printed separately as "Mes Voyages en Amérique," 1866).

Herzberg, Anton, pianist and drawing-room composer, b. June 4, 1825, Tarnow (Galicia), pupil of Bocklet and Preyer at Vienna. After successful concert tours through Hungary, Poland, and Russia, he settled as teacher of music in Moscow (1866), where, having accumulated titles and decorations, he now resides.

Herzog, (1) Johann Georg, b. Sept. 6, 1822, Schmölz (Bavaria), studied at the Teachers' Training School at Altdorf (Bavaria), from 1841-42 teacher at Bruck, near Hof, became in 1842 organist, and, from 1848, cantor, at the Evangelical Church at Munich, in 1850 teacher of the organ at the Conservatorium there, in 1854 University musical director at Erlangen, where in 1866 he took the degree of Dr. Phil., and after some years became unattached professor. He is a distinguished organist, and has composed for the organ: "Präludienbuch," "Kirchliches Orgelspiel" (three parts), "Choräle mit Vor-, Zwischen-, und Nachspielen," "Evangelisches Choralbuch" (three books), "Chorgesänge f. d. kirchliche Gebrauch" (five books), "Geistliches und Weltliches" (collections), "Orgelschule," fantasias, etc. H. retired in 1888, and since that time has lived in Munich.

(2) Emilie, b. about 1860, Diessenhofen (Thurgau), was trained at the Zürich School of Music (1876-78, K. Glogner) and at Munich (1878-80, Ad. Schimon). She sang first at a concert in 1878, and made her *début* as the Page in *Les Huguenots*, and soon developed into a distinguished soubrette and coloratura singer. In 1889 she exchanged her post at Munich for one of like capacity, and under brilliant conditions, at the Berlin Court Opera.

Herzogenberg, Heinrich von, b. June 10, 1843, Graz, was, from 1862-64, pupil of the Vienna Conservatorium under F. O. Dessoff, lived until 1872 at Graz, and then settled in Leipzig, where in 1874, jointly with Philipp Spitta, Franz v. Holstein, and Alfred Volkland, he established the "Bach-Verein," and, after Volkland's withdrawal in the autumn of 1875, undertook the direction himself. In October, 1885, he was honoured with a call to Berlin as

successor to Fr. Kiel. He is member of the Akademie, and president of an academical "Meisterschule" for composition, and director of the branch for composition at the High School of Music, with the title of Professor. As a composer, H. occupies a position of high rank: two pf. trios, and two trios for strings, Op. 27; three stringed quartets; quintet for wind-instruments; a symphonic poem, "Odysseus"; two symphonies (c min., 1885; B \flat , 1890); "Deutsches Liederspiel" (for soli, chorus, and pf. for four hands); "Der Stern des Liedes" (chorus and orchestra); "Die Weihe der Nacht" (alto solo, chorus, and orchestra); 96th Psalm (Op. 34); 116th Psalm (for double chorus and orchestra); 94th Psalm (Op. 60, for soli, chorus, and orchestra); "Nannas Klage" (Op. 59); a cantata, *Columbus*; pf. works for two and four hands; Variations for two pianofortes (theme from Brahms); songs, duets, part-songs.—His wife, Elizabeth, *née* v. Stockhausen (b. 1848), was an excellent pianist; she died Jan. 7, 1892, San Remo.

Heses, German term for B doubly flattened

Hess, Joachim, from 1766 to 1810 organist and *carillonneur* of St. John's Church, Gouda (Holland). He wrote: "Korte en eenvoudige handleiding tot het leeren van clavecimbal og orgelspel" (1766, etc.); "Luister van het orgel" (1772); "Korte schets van de allereerste uitvinding en verdere voortgang in het vervaardigen der orgeln" (1810); "Dispositien der merkwaardigste kerk-orgeln" (1774); and "Veresichten in eenen organist" (1779).

Hesse, (1) Ernst Christian, b. April 14, 1676, Grossgottern (Thuringia), d. May 16, 1762, Darmstadt; was at first official secretary for Hesse-Darmstadt at Frankfort and Giessen, was then trained at his Prince's cost at Paris under Marin, Marais, and Forqueray, and became one of the greatest performers on the gamba in Germany. His compositions (many sacred pieces, sonatas for the gamba, etc.) remained in manuscript.

(2) Adolf Friedrich, b. Aug. 30, 1809, Breslau, d. there Aug. 5, 1863, was the son of an organ-builder, pupil of the organists F. W. Berner and E. Köhler, Breslau; in 1827 he became second organist of St. Elizabeth's Church, and in 1831 first organist of the Bernhardinerkirche. He was a distinguished, and much-admired organist, who, among others, attracted notice by his performances in the church of St. Eustache, Paris, and at the Crystal Palace, London. For many years H. directed the symphony concerts of the Breslau theatre band. Of his works the most important are his compositions for organ (preludes, fugues, fantasias, études, etc.). He also wrote an oratorio (*Tobias*), six symphonies, overtures, cantatas, motets, one pf. concerto, one stringed quintet, two stringed quartets, also pf. pieces.

(3) Julius, b. March 2, 1823, Hamburg, d. April 5, 1881, Berlin. He published: "System des Klavierspiels," and made a change in the measurement of pianoforte keys which was approved of.

(4) Max, active music-publisher, b. Feb. 18, 1858, Sondershausen, founded in 1880, at Leipzig, the publishing-house bearing his name, and, in 1883, jointly with A. Becker, a printing establishment for books and music (Hesse u. Becker). The house soon prospered, and, among other works, has published Urbach's "Preisklavierschule," Palme's choral works, Reinecke's opera (*Auf hohen Befehl*), Riemann's "Musiklexikon," and a goodly series of musical catechisms, etc.

Hetsch, Louis, b. April 26, 1806, Stuttgart, d. June 26, 1872, Mannheim; from 1846 academical musical director at Heidelberg, then musical director at Mannheim. He composed orchestral, choral, and chamber-music; his 130th Psalm and a duet for pf. and violin gained prizes.

Heuberger, Richard Franz Joseph, b. June 18, 1850, Graz, where he studied music diligently, from an early age, under the best teachers, but first followed the career of an engineer, passed the Government examination in 1875, and in 1876 turned his attention definitely to music, and became chorus-master at the academical Vienna Vocal Society, and then, in 1878, conductor of the Vienna "Singakademie." H. published a number of songs, part-songs, serenades for orchestra (Op. 7), orchestral variations on a theme by Schubert, a Suite (in D) for orchestra, overture to Byron's "Cain," rhapsody from Rückert's "Liebesfrühling" (for mixed chorus and orchestra), cantata, "Geht es dir wohl, so denk an mich" (for soli, male chorus, and orchestra), from "Des Knaben Wunderhorn," etc. Two operas (*Abenteuer einer Neujahrsnacht* and *Manuel Venegas*) were produced (the one in 1886, the other in 1889 at Leipzig), a symphony, etc.

Heubner, Konrad, b. 1860, Dresden, where he attended the "Kreuzschule"; from 1878-79 pupil of the Leipzig Conservatorium (also of Riemann at the University), then of Nottebohm at Vienna, and, in 1881, of Wüllner, Nodé, and Blassmann at Dresden, became in 1882 conductor of the "Singakademie" at Liegnitz, and in 1884 second conductor of the "Singakademie" at Berlin. In 1890 he went to Coblenz as successor of Raphael Maszkowski (director of the musical society and the conservatorium). H. is a talented composer—overtures, chamber-music, etc.

Heugel, Jacques Léopold, b. 1815, La Rochelle, d. Nov. 12, 1883, Paris; founder and head of the Paris music-publishing house "H. et Cie.," publisher and editor of the musical paper *Le Ménestrel* (from 1834). H. published the famous "Méthodes du Conservatoire" for

all branches by Cherubini, Baillot, Mengozzi, Crescentini, Catel, Douren; also the more modern ones by García, Duprez, Mme. Cinti-Damoreau, Niedermeyer, Stamaty, Marmontel, etc.

Hexachord, a scale of six degrees. The Greeks (see GREEK MUSIC) divided their system into *tetrachords* (four notes). The system of tetrachords lasted far into the middle ages, and maintained itself still longer until Guido d'Arezzo (or one of his pupils) established the hexachord system as basis for teaching Solmisation (q.v., and Mutation). Modern theory recognises only diatonic scales of seven degrees (*heptachords*, improperly named *octochords*, for the eighth degree, the octave, is identical with the first). The identity of the octave degree has indeed long been recognised; Virgil already speaks of *septum discrimina vocum*.

Hey, Julius, ranked by R. Wagner as the chief of all teachers of singing, b. April 29, 1832, Irmelshausen (Lower Franconia). The doubly-gifted youth was destined for the career of a painter, attended the Munich Akademie, and displayed a certain originality as a landscape-painter, but at length turned entirely to music, and studied harmony and counterpoint under Franz Lachner, and singing under Friedr. Schmitt, the recognised teacher for voice formation. The king, Ludwig II., introduced him to R. Wagner, for whose ideas he became warmly enthusiastic. From that time he conceived the idea of reforming the cultivation of singing in a German national sense, and to this task devoted his life. With this aim in view he worked under the direction of H. von Bülow at the Munich School of Music, established by Ludwig II., according to Wagner's plans; but after Bülow's departure in 1866 he met with hindrances to the realisation of his ideas, and, after many years' further struggle, he resigned his post when Wagner died (in 1883). In 1887 he went to Berlin, and settled there. The experiences gained at the preliminary rehearsals for the first *Nibelungen* performances at Bayreuth, for which Wagner had summoned him to render assistance in vocal technique, had, however, strongly convinced H., and the master himself, that only a "Stilbildungsschule" (school for the formation of style) for the rendering of German musicodramatic works could firmly establish and further develop what had been accomplished at Bayreuth in such a remarkably rapid manner. Wagner's plan, dating from 1877, to appeal to the singers with respect to this matter, failed, owing to unfortunate financial conditions; but H. considered it his duty to risk everything for the final accomplishment of the grand idea. So he first commenced working at a great Method of singing, "Deutscher Gesangsunterricht," of which four parts had been issued up to 1886 (Section I. relating to Speech; II. Tone-

and Voice-Formation of Women's Voices; III. ditto of Men's Voices; IV. Textual Explanations). The high importance of this work will be speedily recognised; in it are incorporated and clearly expounded Wagner's ideas respecting the training of our singers, not in gray theory, but step by step from the elements of tone-formation conformable to nature to a mature, artistic rendering, so that they may be fully conscious of the results of sound, practical instruction. Many singers trained by H. are to be found, as esteemed members, at the principal theatres of Germany. H. has published songs and duets, also sixteen easy songs for children, a favourite collection for elementary instruction in singing.

Heyden (Heiden, Haiden), (1) Sebald, b. 1494, Nuremberg; in 1519 cantor of the Hospital school, afterwards rector of the "Sebaldus" school there; d. July 9, 1561. He wrote "Musicæ, i.e. artis canendi libri duo" (1537; 3rd ed., as "De arte canendi," etc., 1540), a small, but very valuable little treatise on measured music, written with extraordinary clearness; the book is, unfortunately, extremely rare. Another little treatise of like contents bears the title "Stichiosie musicæ, seu rudimenta musicæ" (1529), or "Musicæ stichiosis, worin vom Ursprung und Nutzen der Musik," etc., or "Institutiones musicæ" (1535), and, judging from the year number, is probably identical with the former work.

(2) HANS, of Nuremberg; he invented in 1610 the so-called "Geigenklavicimbal" ("Nürnbergisch Geigenwerk," which he described in "Musicale instrumentum reformatum," 1610). (Cf. BOGENKLAVIER.)

Heymann, (1) (H.—Rheineck), Karl August, pianist and composer, b. Nov. 24, 1852, at Burg Rheineck, on the Rhine, pupil of the Cologne Conservatorium and of the Kgl. Hochschule at Berlin; at the latter he has been teacher since 1875. H. has published pf. pieces and songs ("Einen Brief soll ich schreiben").

(2) Karl, eminent pianist, b. Oct. 6, 1854, Filehne (Posen), where his father, Isaac H., was cantor (afterwards at Grandenz and Gnesen; at present principal cantor at Amsterdam), pupil of the Cologne Conservatorium (Hiller, Gernsheim, Breunung), then private pupil of Kiel at Berlin, excited the attention of the musical world as pianist, and had already published several pianoforte works, when nervous irritation compelled him for several years to attend to his health. In 1872 he again appeared as pianist with Wilhelmj, and accepted a post at Bingen as musical director, as he was ordered to be most cautious in resuming his activity as a virtuoso; yet he gradually appeared more and more frequently, and was named court pianist to the Landgrave of Hesse, and received many marks of distinction.

From 1877-80 he was teacher at the Hoch Conservatorium, Frankfurt; but this mode of life did not suit him, and from that time he devoted himself entirely to the career of a virtuoso; but, unfortunately, owing to a return of his nervous complaint, not for long. His compositions are: "Elfenspiel," "Mummenschanz," "Phantasiestücke," a pf. concerto; they are brilliant, but also full of sterling merit.

Heyne (Hayne, Ayne, i.e. Heinrich), Van Ghizeghem, mostly called merely H., a Netherland contrapuntist, of whom some motets are printed in Petrucci's "Odhecaton." He was chapel singer at the court of Charles the Bold of Burgundy about 1468.

Hidden Fifths and Octaves. (See PARALLELS.)

Hiebsch, Josef, b. Oct. 7, 1854, Tyssa (Bohemia), 1866 chorister of the Royal Chapel at Dresden, 1869 at the Seminary at Leitmeritz. He studied the violin under Dont at Vienna, and is at present teacher of music at the "K. K. Lehrbildungsanstalt," at Vienna. He has written "Leitfaden für den elementaren Violinunterricht" (1880; augmented 1884), a collection of duets of similar character (12 books), "Methodik des Gesangunterrichts" (1882 [1893]), "Methodik des Violinunterrichts" (1887), a "comparative" school, similar to Riemann's "Vergleichende Klavierschule"), "Allgemeine Musiklehre" (1890), and "Lehrbuch der Harmonie" (1893).

Hientzsch, Johann Gottfried, b. Aug. 6, 1787, Mokrehna, near Torgau, d. July 1, 1856; studied at Leipzig, was for several years teacher in Switzerland, in order to master Pestalozzi's Method; in 1817 teacher of music at the Training School at Neuzelle, in 1822 director of the Training School at Breslau, in 1833 at Potsdam; from 1852-54 director of the Institute for the Blind at Berlin. H. published collections of church melodies for school use; edited, 1828-37, the educational musical paper *Eutonia*; commenced in 1856 to edit a new paper, *Das musikalische Deutschland*, which, owing to his death, stopped at the third number. He wrote, besides, "Einige Worte zur Veranlassung eines grossen jährlichen Musikfestes in Schlesien" (1825), "Ueber den Musikunterricht, besonders im Gesang, auf Gymnasien und Universitäten" (1827), and "Methodische Anleitung zu einem möglichst natur- und kunstgemässen Unterricht im Singen für Lehrer und Schüler" (1st part, 1836).

Hieronymus de Moravia, one of the oldest writers on measured music (about 1260 Dominican monk of the monastery of the Rue St. Jacques in Paris; his treatise, "De musica," is printed in Coussemaker's "Scriptores," I.).

Hignard, Jean Louis Aristide, b. May 22, 1822, Nantes, became a pupil of Halévy at the Paris Conservatoire in 1845, and received the second composition prize in 1850. In 1851 he produced his maiden opera, *Le visionnaire*, at

Nantes, and then, with good success, at the Théâtre Lyrique, Paris, the following: *Colin-maillard* (1853), *Les compagnons de Marjolaine* (1855), *L'auberge des Ardennes* (1860); besides at the Bouffes Parisiens *Monsieur de Chimpanze* (1858), *Le nouveau pourceaugnac* (1860), and *Les musiciens de l'orchestre* (1861). These are all comic operas. A tragédie lyrique, *Hamlet* (the preface to the score explains the attempt herein made at a new species of composition), was published, and also carefully analysed (by E. Garnier, 1868), but was only produced in 1888 at Nantes. Of H.'s numerous other works may be mentioned the "Valse concertantes" and "Valse romantiques" for pianoforte (four hands), besides songs, male and female choruses, etc.

Hildach, (1) Eugen, b. Nov. 20, 1849, Wittenberge-on-the-Elbe, was intended for some branch of the building trade, and attended the Building School at Holzminden. Not until the age of twenty-four was he trained for a singer; he was a pupil of Frau Professor El. Drey-schock at Berlin, where he made the acquaintance of the lady who afterwards became his wife:

(2) **Anna**, née Schubert, b. Oct. 5, 1852, Königsberg-i.-Pr., who after her marriage settled in Breslau. In 1880 Fr. Wüllner invited both to be teachers at the Dresden Conservatorium, where they remained until 1886. Since then they have devoted themselves entirely to concert singing. Eugen H. is an able baritone singer; Anna H. possesses a sonorous mezzo-soprano voice.

Hildebrand, Zacharias, b. 1680, d. 1743, eminent German organ-builder; he built the organ for the Catholic Church at Dresden. His equally famous son, Joh. Gottfried H., built the organ of the great "Michaeliskirche" at Hamburg.

Hiles, (1) John, b. 1810, Shrewsbury, d. Feb. 4, 1882, London, organist at Shrewsbury, Portsmouth, Brighton, and London; he wrote, besides pf. pieces and songs, a series of musical catechisms (pianoforte-playing, organ, harmony, and general-bass, part-singing) and a Dictionary of Musical Terms (1871). His brother and pupil

(2) **Henry**, b. Dec. 3, 1826, Shrewsbury, held also various posts as organist, from 1852-59 travelled round the world for the sake of his health, received the degrees of Mus.B. Oxon, 1862, and Mus.D. 1867, and resigned his post as organist (finally, 1864-67, at St. Paul's, Manchester). In 1880 he became lecturer on harmony and composition at Owens College; in 1882 he was engaged in the foundation of the National Society of Professional Musicians. He edited, from 1885, the *Quarterly Musical Review*, wrote a "Grammar of Music," two vols. (1879), besides "Harmony of Sounds" (1871, 3rd ed. 1879), "First Lessons

in Singing" (1881), and "Part Writing; or, Modern Counterpoint" (1884), and composed an oratorio (*The Patriarchs*), cantatas (*Fayre Pastorel*, *The Crusaders*), psalms, anthems, services, and part-songs; he has also written a small opera: *War in the Household*.

Hilf, Arno, distinguished violinist, b. March 14, 1858, at Bad Elster (came of a musical family), pupil of his father, W. Chr. H., from 1872 a pupil of David, Röntgen, and Schradieck at the Leipzig Conservatorium; in 1878 second leader and teacher at Moscow Conservatoire, in 1888 in similar capacities at Sondershausen Conservatorium, and, in the same year, successor to Petri as leader at the Gewandhaus, Leipzig. H. has the qualifications of a great virtuoso.

Hill, (1) William, English organ-builder, d. Dec. 18, 1870, introduced, in conjunction with Gauntlett, the CC compass.

(2) **Thomas Henry Weist**, violinist, b. Jan. 3, 1828, London, d. there Dec. 26, 1891. He was Director of the Guildhall School of Music.

(3) **Karl**, celebrated stage and concert singer (baritone), b. 1840, Idstein, Nassau, d. Jan. 21, 1893, in a lunatic asylum at Sachsenberg (Mecklenburg), was at first a post-office official, and only appeared occasionally as a concert singer; but in 1868 he went on the stage, and worked from that time at the court theatre, Schwerin. In 1876 H. sang the rôle of Alberich at the Wagner Festival, Baireuth.

(4) **Wilhelm**, pianist and composer, b. March 28, 1838, Fulda, has been living since 1854 at Frankfurt (pupil of H. Henkel and Hauff). His opera, *Alona*, in 1882 received the second prize (Reinthal received the first for *Käthchen von Heilbronn*) in the competition for the opening of the new opera-house at Frankfurt. Of his compositions that have appeared in print may be mentioned: violin sonatas (Op. 20 and 28); trios (Op. 12 and 43); a pf. quartet (Op. 44); songs, pf. pieces, etc.

Hille, Eduard, b. May 16, 1822, Wahlhausen (Hanover), studied from 1840-42 philosophy at Göttingen, and music under the direction of the academical musical director Heinroth; but he afterwards devoted himself entirely to music, and lived for several years as teacher of music at Hanover, where he established the "Neue Singakademie," and conducted a male choral society. H. was intimate with Marschner, and corresponded with Moritz Hauptmann. In 1855 he was named academical musical director at Göttingen, where he founded—after long journeys, for the purpose of study, to Berlin, Leipzig, Prague, Vienna, etc.—the "Singakademien" and revived the academical concerts. As a composer H. has made himself principally known by spirited songs and part-songs.

Hiller, (1) Johann Adam (Hüller), b. Dec. 25, 1728, Wendisch-Ossig (near Görlitz), where

his father was cantor; d. June 16, 1804, Leipzig. After the early loss of his father, he obtained, owing to his beautiful soprano voice, a scholarship at the Gymnasium, Görlitz, and later at the Kreuzschule, Dresden, where he studied the harpsichord and thorough-bass under Homilius. In 1751 he attended the University of Leipzig, earning his daily bread by teaching music and taking part in grand concerts under Doles, now as flautist, now as singer. In 1754 he became tutor in the house of Count Brühl at Dresden, accompanied his pupil in 1758 to Leipzig, and from that time settled there, refusing favourable offers from abroad. In 1763 he revived, at his own expense, the Subscription Concerts, interrupted by the Seven Years' War, and held them under the titles "Liebhaberkonzerte" and "Concerts spirituels" (on the model of those at Paris), until 1781; but when K. W. Müller founded the Concert Society, the Institution assumed a more general character and the concerts were transferred to the "Gewandhaus." H. was now appointed conductor, and laid the foundation of the fame of the "Gewandhaus" Concerts (q.v.). Already in 1771 he had set up a school of singing, which was of advantage in the formation of a good choir for the concerts. In 1789 he succeeded Doles as cantor at St. Thomas's School, from which post he withdrew in 1801, on account of the infirmities of old age. As a composer H. acquired special importance by his "Singspiele," which formed the point of departure of the German "Spieloper," and which were developed on independent lines side by side with the Italian *opera buffa* and the French *opéra comique*. H.'s principle in writing them was that common folk ought to sing in a plain song fashion, but personages of high birth in arias; the songs of his operettas acquired an astonishing popularity. H.'s operettas are: *Der Teufel ist los* (1st part, *Der lustige Schuster*, 1768; 2nd part, *Die verwandelten Weiber*, 1766), *Lisuart und Dariolette* (1767), *Lottchen am Hofe* (1760), *Die Liebe auf dem Lande*, *Der Dorfbarbier*, *Die Jagd*, *Die Musen*, *Der Erntekranz*, *Der Krieg*, *Die Jubelhochzeit*, *Das Grab des Mufti* (= *Die beiden Geizigen*), and *Das gevottete Troja* (1777, all produced at Leipzig). Apart from the stage, he cultivated the song-form. He edited Ch. Felix Weisse's "Lieder für Kinder," also "50 geistliche Lieder für Kinder," "Choral-melodien zu Gellerts geistlichen Oden," "Vierstimmige Chorarien," a "Choral-buch," cantatas, etc. The 100th Psalm, a Passion cantata, funeral music in honour of Hasse, etc., remained in manuscript; also symphonies and partitas. H. also enriched musical literature to a considerable extent; he wrote; "Wöchentliche Nachrichten und Anmerkungen, die Musik betreffend" (1766-70, actually the oldest musical paper (cf. NEWSPAPERS); "Lebensbeschreibungen berühmter Musikgelehrten und Tonkünstler" (1784; Adlung, J. S. Bach, Benda, Fasch, Graun, Händel, Heinichen, Hertel,

Hasse, Jomelli, Quanz, Tartini, etc., containing also an autobiography); "Nachricht von der Aufführung des Händelschen Messias in der Domkirche zu Berlin 19 Mai, 1786"; "Ueber Metastasio und seine Werke" (1786); "Anweisung zum musikalisch richtigen Gesang" (1774); "Anweisung zum musikalisch zierlichen Gesang" (1780); "Anweisung zum Violinspiel" (1792). He prepared also the second edition of Adlung's "Anleitung zur musikalischen Geklartheit" (with comments, 1783), arranged Pergolesi's Stabat Mater for four-part chorus, and published Handel's Jubilate, Haydn's Stabat Mater, Graun's "Tod Jesu," and Hasse's "Pilgrime auf Golgatha." As teacher he could pride himself on brilliant results; Corona Schröter was his pupil. (cf. MARA.) Two Polish ladies, the sisters Podleski, induced him to go to Mitau in 1782, where he so impressed the Duke of Courland that the latter established a band, of which he made H. capellmeister with a pension. His son

(2) Friedrich Adam, b. 1768 at Leipzig, d. Nov. 23, 1812, Königsberg, was likewise a capable musician, singer, and violinist; in 1790 theatre capellmeister at Schwerin, 1796 at Altona, and 1803 at Königsberg. He wrote four operettas, six stringed quartets, also small vocal and instrumental works.

(3) Ferdinand (von), celebrated composer and clever writer on music, b. Oct. 24, 1811, Frankfurt, d. May 10/11, 1885, Cologne, son of well-to-do parents, studied first with Aloys Schmitt and Vollweiler at Frankfurt, in 1825 with Hummel at Weimar, visited Vienna with Dehn (1827), where he was presented to Beethoven. After a short stay in his father's house, he resided seven years in Paris (1828-35), where he made the acquaintance of celebrated musicians, and was on friendly terms with Cherubini, Rossini, Chopin, Liszt, Meyerbeer, Berlioz. He acted for some time at Choron's Institute for Music as teacher, and made himself a name by giving concerts and playing at *soirées* with Baillot; he was specially successful as an interpreter of Beethoven. The death of his father called him back to Frankfurt, where in 1836 he conducted the Cecilia Society as deputy for Schelbe; then he went to Milan, and, in 1839, with Rossini's help, brought out an opera at the Scala, *Romilda*, which had scanty success. The following year he lived at Leipzig, near Mendelssohn, with whom he was already well acquainted; he there completed his oratorio, which he had commenced in Milan, *Die Zerstörung Jerusalems*, and produced it in 1840 at the Gewandhaus. In 1841 he paid another visit to Italy, this time under Bainsi, at Rome making an earnest study of the masters of sacred music, but returned in 1842 to Germany, and undertook during the winter of 1843-44, for Mendelssohn (who was in Berlin), the direction of the Gewandhaus Concerts at Leipzig. He produced at Dresden the two operas, *Tram*

in der *Christnacht* (1845) and *Konradin* (1847), was called to Düsseldorf in 1847 as capellmeister, and in 1850 to Cologne in a similar capacity, with the commission to organise the Conservatorium. From that time H. laboured as conductor of the concert society, and also of the concert choir, two bodies which united for the Gürzenich Concerts and also for the Rhenish musical festivals; and, as director of the Conservatorium, he rendered valuable service, and was considered the most famous musical notability of West Germany. On October 1, 1884, he retired into private life. From 1851 to November, 1852, he conducted at the Opéra Italien (Paris). He was not only a distinguished pianist, conductor, and teacher, a well-schooled, skilled in form, prolific, and refined composer, but, in addition, a brilliant and amiable feuilletonist. He began his career as a writer by contributing attractive feuilletons to the *Kölnische Zeitung*, some of which appeared in collected form as "Die Musik und das Publikum" (1864); "L. van Beethoven" (1871); "Aus dem Tonleben unsrer Zeit" (1868, two vols.; new series 1871). Other writings from H.'s finely cut pen are: "Musikalisches und Persönliches" (1876); "Briefe von M. Hauptmann an Spohr und andre Komponisten" (1876); "Felix Mendelssohn-Bartholdy, Briefe und Erinnerungen" (1876); "Briefe an eine Ungenannte" (1877); "Künstlerleben" (1880); "Wie hören wir Musik?" (1880); and "Goethes musikalisches Leben" (1880), "Erinnerungsblätter" (1884). The composer H. belongs thoroughly to the Schumann-Mendelssohn group. The number of his works reached almost two hundred, among which are six operas: *Der Advokat* (Cologne, 1854), *Die Katakomben* (Wiesbaden, 1862), *Der Deserteur* (Cologne, 1865), and the three rarely named; also two oratorios, *Die Zerstörung Jerusalems* (1840), and *Saul* (1858); cantatas: *Lorelei*, *Nal und Damajanti*, *Israels Siegesgesang*, *Prometheus*, *Rebecca* (Biblical idyll), *Prinz Papagai* (dramatic legend); *Richard Löwenherz*, ballad for soli, chorus, and orchestra (1883), psalms, motets, etc. ("Sanctus Dominus," for male chorus [Op. 192]; "Super flumina Babilonis," "Aus der Tiefe rufe ich," for solo with pf.), "Palmsonntagmorgen" (for female chorus, solo, and pf.); quartets for male chorus, mixed chorus, and female chorus; some pf. and chamber-music (works much in request, for they are elegant, and grateful to the performer), among which a concerto (F sharp minor), sonatas, suites, many books of small pieces (Op. 191, "Festtage"), études, "Operette ohne Text" (for four hands), violin sonatas, canonical suite for pf. and violin, cello sonatas, five trios, five quartets, five stringed quartets, several overtures, three symphonies, etc. H.'s lectures on the history of music, with illustrations (Vienna, Cologne, etc.), were most successful. The University of Bonn conferred on H. the title of Doctor (1868).

(4) Paul, b. Nov., 1830, Seifersdorf, near Liegnitz; from 1870 he was sub-organist, and from 1881 organist, of St. Maria-Magdalena at Breslau. He wrote pf. pieces, songs, etc.

Hillmer, Friedrich, b. about 1762, Berlin, d. there May 15, 1847. In 1811 he was tenor player in the court band, received a pension in 1831, and made experiments in the construction of new and improved stringed and keyed instruments, without, however, obtaining recognition for any one of them ("Alldrey," "Tibia," and an improved "Polychord"). A son of his is highly esteemed in Berlin as a teacher of singing.

Hilpert, W. Kasim Friedrich, b. March 4, 1841, Nuremberg, a German 'cellist of great distinction, pupil of Friedrich Grützmacher at the Leipzig Conservatorium, one of the founders, and for eight years (1867-75) member of the famed "Florentiner Quartett." (See BECKER, 8.) He was afterwards solo 'cellist in the royal court opera at Vienna, then at Meiningen, and in 1884 teacher at the Royal School of Music, Munich.

Hilton, John, English composer of sacred and secular music, graduated at Cambridge (1626), organist of St. Margaret's, Westminster (1628), buried March 21, so probably died March 19-20, 1657. He published: "Ayres, or Fa-las for Three Voyces" (1627; lately reprinted by the Musical Antiquarian Society), and "Catch that catch can" (1652; collection of catches, rounds, and canons). Single works of his are to be found in "Triumphs of Oriana," and Rimbault's "Cathedral Music," and Lawes's "Choice Psalmes"; there are some manuscripts in the British Museum.

Himmel, Friedrich Heinrich, b. Nov. 20, 1765, Treuenbrietzen (Brandenburg), d. June 8, 1814, Berlin. He at first studied theology, but then, having received a royal stipend, went to Dresden to study composition under Naumann. Friedrich Wilhelm II. also sent him for further training to Italy, and H. produced there two operas—*Il primo navigatore* (1794, Venice), and *Semiramide* (1795, Naples). In 1795 H. succeeded Reichardt as court capellmeister, made (1798 to 1800) a journey to Russia (opera *Alessandro* at Petersburg) and Scandinavia, also in 1801 to Paris, London, and Vienna, and then resumed his duties in Berlin. After the political events of 1806 he went first to Pyrmont, and then to Cassel and Vienna, returning finally to Berlin. His operas formerly enjoyed great popularity. In Berlin he produced *Vasco de Gama* (1801, Italian), and the operetta *Frohsinn und Schwärmerlei* (1801), *Fanchon* (1804, his best-known work), *Die Sylphen* (1806); in Vienna, *Der Kobold* (1811). His first compositions of importance were an oratorio, *Isaacso figura del redentore* (1791), and the cantata *La danza* (1792). Also many of his songs were much in vogue, as, for instance, "An Alexis" and "Es kann

ja nicht immer so bleiben." He wrote besides, psalms, a Paternoster, vespers, a mass, many pf. sonatas, a pf. concerto, a quartet for pf., flute, violin, and 'cello, a sextet for pf., two violas, two horns, and 'cello, pf. fantasias, rondos, etc.

Hinke, Gustav Adolf, distinguished oboist, b. Aug. 24, 1844, Dresden, son of Gottfr. H. (d. 1851). He introduced the bass tuba into the Dresden band. He studied at the Dresden Conservatorium (oboe, Hiebendahl), and from 1867 was principal oboist at the theatre, and in the Gewandhaus orchestra, Leipzig.

Hinrichs, Franz, b. cir. 1820, Halle-a.-Saale, d. Oct. 25, 1892, Berlin, as Oberjustizrath; friend and brother-in-law of Robert Franz, composed songs in the style of Franz and wrote:—"R. Wagner und die neue Musik" (1854, very temperate). The wife of Robert Franz—Marie H. (b. 1828, d. May 5, 1891, Halle-a.-S.) was also known as a composer of songs.

Hintersatz (Ger., behind-set), was the name given in old organs (cf. Prätorius, "Syntagma II.," p. 102, on the restoration of the organ at Halberstadt Cathedral in 1495) to pipes of the mixture kind placed behind the Principal (Prästant), which served to strengthen the latter, and therefore formed a special stop.

Hipkins, A. J., one of the principal contributors to Grove's "Dictionary of Music," and a contributor to the "Encyclopædia Britannica." He has compiled very valuable descriptive catalogues: "Guide to the Loan Collection of Musical Instruments, etc., at the Albert Hall" (1885); "Old Keyboard Instruments;" and "Musical Instruments, Historic, Rare, and Unique" (1883).

Hirn, Gustav Adolph, an esteemed man of science, b. Aug. 21, 1815, Logelbach (near Colmar-i.-E.), d. Jan. 14, 1890, Colmar. He lived in his native place as director of a meteorological institute. Among his numerous works specially relating to physics there is one in which music is concerned—"La musique et l'acoustique" (1878), in which it is denied that the beautiful in music can be explained by physical causes.

Hirsch, Dr. Rudolf, b. Feb. 1, 1816, Napa-gedl (Moravia), d. March 10, 1872, Vienna; he was composer, poet, and musical critic, and wrote "Mozart's Schauspieldirector" (1859), an apology for Mozart.

Hirschbach, Hermann, b. Feb. 29, 1812, Berlin, d. May 19, 1888, Gohlis (near Leipzig). He studied with Birnbach, was (1843-45) editor of the paper *Musikalisch-kritisches Repertorium*, and became so hated on account of his immoderate critical sharpness that he retired entirely into private life; He was a highly prolific composer of original tendency. He wrote thirteen stringed quartets (Lebensbilder, Op. 1, etc.), two stringed quintets with two

violas, and two similar works with two 'celli, two quintets with clarinet and horn, one septet, one octet, fourteen symphonies ("Lebenskampfe, Erinnerungen an die Alpen," "Faust's Spaziergang," etc.), overtures (*Götts von Belyhningen, Hamlet, Julius Cäsar*, etc.), and two operas (*Das Leben ein Traum* and *Othello*). He sought, above all, after music which should be characteristic in so far as it was related to the perception of an idea.

Hirschfeld, Robert, writer on music, b. 1858, Moravia, attended colleges at Breslau and Vienna, and studied at Vienna, attended likewise the Conservatorium. He took his degree of Dr.Phil. (monograph on "Johannes de Muris") 1884, and, in the same year, was appointed teacher of musical esthetics at the Vienna Conservatorium, having already given lectures there since 1882. Further may be mentioned his polemical pamphlet against Hanslick in defence of old *a-cappella* music, to foster which he founded the "Renaissance-Abende."

His, German term for B raised by a sharp



Hitzler, Daniel, b. 1576, Haidenheim (Württemberg), prior and ecclesiastical councillor at Stuttgart, d. Sept. 4, 1635. He wrote "Newe Musica oder Sing Kunst" (1628), in which he argued in favour of Bebisation with *la, be, ce*, etc., against Calvisius, and Bocedisation. (Cf. BOBISATION.) He also published a collection of figured chorales (1634).

Hobrecht (Obrecht, Obreht, Obertus, Hobertus), Jakob, one of the most important Netherland contrapuntists, contemporary of Josquin, b. about 1430, Utrecht, and capellmeister of the cathedral there in 1465. In 1492 he succeeded Jacques Barbireau as capellmeister at Notre Dame, Antwerp; in 1504 a chaplaincy was granted to him, and he lived quietly until his death, about 1506. Numerous masses, motets, and chansons of this master have been preserved. Petrucci printed a volume of his masses: "Missæ Obreht" in 1503—the masses: "Je ne demande," "Grecorum," "Fortuna desparata," "Malheur me bat," "Salve diva parens"; and in the first book of the "Missæ diversorum" he produced also a mass by H. entitled "Si dederò." The "Missæ XIII." of Graphäus (1539) contain "Ave regina cœlorum" and "Petrus Apostolus" by H. Other masses of his are to be found in manuscript in the Papal Chapel archives, Rome. The Munich library contains in the manuscript No. 3,154, besides two already named ("Si dederò" and "Je ne demande"), the otherwise unknown "Scoen lief" and "Beata viscera." Motets by H. are to be found in Petrucci's "Odhecaton" (third and fourth books, 1503

and 1505); further in the first book of Petrucci's motets à 5 (1505), and in K. Peutinger's "Liber selectarum cantionum" (1520); a passion à 4 in G. Rhaw's "Selectæ harmoniæ" (1538), hymns à 4 in Rhaw's "Liber primus sacrorum hymnorum" (1542), chansons in Petrucci's "Odhecaton," "Canti B" and "Canti C," detached numbers in Glarean and S. Heyden. (Cf. the first Kyrie of the mass "Ave regina" by H. under MEASURED MUSIC.)

Hochberg, Hans Heinrich XIV., Bolko, Graf von H., baron of Fürstenstein (as composer: H. Franz), b. Jan. 23, 1843, at the castle of Fürstenstein, composed the operas *Claudine von Villa bella* (1864) and *Der Währwolf* [= *Die Falkensteiner*] (1876), also symphonies, etc. For many years he maintained a quartet-party (the "Hochberg") at Dresden, and in 1876 established the Silesian musical festival (conductor: Deppe). After the death of Hülsen (1886), count Hochberg became general intendant of the royal Prussian court theatre.

Hodges, Edward, b. July 20, 1796, Bristol, d. Sept. 1, 1867, Clifton. In 1819 he was organist at Bristol. He took his Doctor's degree at Cambridge (1825), in 1838 became organist at Toronto, and in 1839 of St. John's Chapel, New York; in 1846 he presided at the new organ, Trinity Church, but, owing to ill-health, resigned in 1859, and returned to England in 1863. H. did much towards the development of musical life in New York. He wrote "An Essay on the Cultivation of Church Music" (1841), was for a long time a contributor to the *Quarterly Musical Magazine* and to the *Musical World*, and composed services, anthems, etc.—His daughter, Faustina Bach H., is organist of two churches in Philadelphia, and a composer.—His son, John Sebastian Bach H., rector of St. Paul's Church, Baltimore, is also an excellent organist.

Hoeck-Lechner, Frieda, b. April 5, 1860, Rastatt (Baden), pupil of Frau Schröder Hanfstängl. She first turned to the stage, and made her *debut*, at the end of 1883, at Detmold, in the rôle of Gabriele (*Nachtlager von Granada*). Since her marriage (1884) she has hidden farewell to the stage, and is now highly esteemed as a concert-singer.

Hoffmann, (1) Eucharius, b. Heldburg (Franconia), cantor, afterwards rector, at Stralsund. He published, among other works, "Doctrina de tonis seu modis musicis," etc. (1582); "Musicæ præcepta ad usum juventutis" (1584); also "Deutsche Sprüche aus den Psalmen Davids mit vier Stimmen" (1577), and "Geistliche Epithalamia" (1577).

(2) Ernst Theodor Amadeus (really Wilhelm), b. Jan. 24, 1776, Königsberg, d. June 25, 1822, Berlin, the well-known fantastic poet, devoted with his whole soul to music, and even, for a time, a professional musician. He studied law, became assessor at Posen, but, on

account of offensive caricatures, went (1802) as councillor to Plozk, was sent to Warsaw in 1803, and, in 1806, having been reduced to poverty by the war, he gave lessons in music, and in 1809 became musical director of the Bamberg theatre; but when this was closed he again had recourse to private teaching. He worked for the Leipzig *Allgemeine Musikalische Zeitung*, contributing fantastic articles under the name "Kapellmeister Johannes Kreisler" (this character—his own portrait—which is likewise the chief personage in "Kater Murr," incited Schumann to his Op. 16, entitled "Kreisleriana"), and conducted the orchestra of the "Sekondasche Schauspielergesellschaft" at Leipzig and Dresden (1813-14). In 1816 he was again appointed councillor of the Supreme Court of Judicature at Berlin. H. was a man possessed of diverse rare talents, a sound jurist, a clever draughtsman, a composer rich in imagination, and a gifted poet. In Posen he produced Goethe's Singspiel, "Scherz, List und Rache" (1801); in Plozk, "Der Renegat" (1803) and "Faustine" (1804); in Warsaw, Brentano's "Lustige Musikanten" (1805), and the operas *Der Kanonikus von Mailand* (1805), and *Schärpe und Blume* (1805, libretto written by himself); in Bamberg *Der Trank der Unsterblichkeit* (1808), *Das Gespenst* (1809), and *Aurora* (1811); in Berlin, *Undine* (after Fouqué), 1816, the score and H.'s own scenery sketches of which were lost when the Opera House was burnt down; and, finally, the music to Werner's "Kreuz an der Ostsee." He left in manuscript the opera *Julius Sabinus* (only the first act complete), a ballet, *Harlekin*, and, besides, a mass, a Miserere, a symphony, an overture, several other vocal works, pf. sonatas, and a quintet for harp and strings. His poetical works contain many intelligent remarks about music, especially the "Phantasiestücke in Calot's Manier" (1814), and "Kater Murr" (1821-22). (Cf. Hitzig, "Hoffmanns Leben und Nachlass" [1823], and Funk, "Aus dem Leben zweier Dichter" [H. und Fr. G. Wetzel, 1836].)

(3) Heinrich August (H. von Fallersleben), b. April 2, 1798, Fallersleben (Hanover), d. Jan. 29, 1874, at Castle Korvei; the well-known poet and philologist, librarian in 1823; in 1830 assistant, and in 1835 professor in ordinary of the German language at Breslau. In 1842 he was dismissed from his post and exiled on account of his political opinions; he became, finally, librarian to Prince Lippe at Korvei. He published: "Geschichte des deutschen Kirchenlieds" (1832; 2nd ed. 1854); "Schlesische Volkslieder mit Melodien" (1842); "Deutsche Gesellschaftslieder des 16-17 Jahrhunderts" (1844), and "Kinderlieder" (1843).

(4) Richard, pianist, b. May 24, 1831, Manchester; he went to New York in 1847, where at his first public appearance he played Thalberg's "Sonnambula" fantasia; afterwards he performed repeatedly at the Philharmonic

Concerts. H. is highly esteemed as a pianoforte teacher, and has published many high-class *salon* pf. pieces.

Hoffmeister, Franz Anton, b. 1754, Rotenburg-on-the-Neckar, d. Feb. 9, 1812, Vienna; church capellmeister and owner of a music business at Vienna. In 1800 he established, jointly with Kühnel, the "Bureau de musique" (now firm of C. F. Peters) at Leipzig, but in 1805 ceased to be associated with the undertaking, and returned to Vienna. H. composed nine operas, and published hundreds of works for flute (concertos, duets, trios, quartets, quintets), forty-two quartets for strings, five pf. quartets, eleven pf. trios, eighteen trios for strings, twelve pianoforte sonatas, symphonies, serenades, a Paternoster, etc. His works, written in a flowing style, but without originality and depth, were, in their day, popular. (Cf. Riehl, "Mus. Charakterköpfe," I., 249 ff.)

Hofhaimer (Hofheimer, Hofheymer), Paulus (von), b. 1459, Radstadt (Salzburg), 1493, court organist at Vienna, promoted to the rank of a nobleman by Maximilian I., d. 1537, Salzburg. He was looked upon in Germany as a master of the organ without a rival, and he was also highly esteemed as a composer; H. is, in fact, one of the oldest German composers of importance. The following of his works have been preserved; "Harmonia poetica" (odes of Horace and other Latin poets set for voices à 4 by H. [thirty-three] and L. Senfl [eleven], 1539; republished by Achtleitner, 1868); German Lieder à 4 (arranged, considering the period, in an exceedingly pleasing manner, and in a modern spirit as regards tonality) are to be found in the collections of Erh. Oeglin (1512), Chr. Egenolf ("Gassenhawerlin," 1535; "Reuterliedlein," 1535), and of G. Forster ("Auszug," etc., Part I., 1560 and 1561). Up to now only a set of his organ pieces, in the handwriting of Kleber, about 1515, has been discovered (Royal Library, Berlin); of these one has been printed in the supplement of the *Monath. f. Musikg.*, "Das deutsche Lied," Vol. II., p. 171.

Hofmann, (1) Christian, cantor at Krossen about 1668, published "Musica synoptica" (guide to the art of singing, 1670; frequently republished under different titles).

(2) Heinrich Karl Joh., b. Jan. 13, 1842, Berlin, studied at Kullak's Akademie, especially under Grell, Dehn, Wüerst, and is one of the most famous of living composers. Up to 1873 he gave private lessons, but since then works only at composition. He achieved a notable success, first of all with his "Hungarian Suite" and "Frithjof" symphony. Of his numerous works—which, if they do not show marked originality, are full of feeling for the beautiful—may be specially named the pianoforte duets "Italienische Liebesnovelle" (arranged for pf. and violin), "Liebesfrühling," "Trompeter von Säckingen," "Eckehard," "Steppenbilder," "Aus

meinem Tagebuche," etc.; also the choral works "Nonnengesang," "Die schöne Melusine," "Aschenbrödel," "Editha" (1890), "Nornengesang" for solo, female chorus, and orchestra, "Lieder Raouls le Preux an Ielanthe von Navarre" (baritone and orchestra), a cantata for alto solo, chorus, and orchestra (Op. 64); part-songs for mixed and for male chorus, pf. pieces, songs, duets, a 'cello concerto, a pf. trio, pf. quartet, stringed quartet, octet (Op. 80); suite, "Im Schloschof," for orchestra (Op. 78); "Festgesang," for chorus and orchestra (Op. 74); serenade for strings and flute, sextet (Op. 65), serenade for strings (Op. 72), concertstück for flute (Op. 98), orchestral scherzo, "Irrlichter und Kobolde" (Op. 94); violin sonata (Op. 67), 'cello serenade (Op. 63), etc. H. commenced writing for the stage with *Cartouche* (1869), after which followed *Der Matador* (1872), *Arnim* (1872), *Aennchen von Tharau* (1878), *Wilhelm von Oranien* (1882), and *Donna Diana* (1886).

(3) Richard, b. April 30, 1844, Delitzsch, where his father was town musical director. He studied under Dreyschock and Jadassohn, and now lives at Leipzig as teacher of music, and has published there a special series of Methods for the various instruments of the orchestra, also a catechism of musical instruments, a Method of instrumentation, likewise many compositions, for the most part instructive, for pianoforte, strings, and wind-instruments.

(4) Josef, boy pianist, b. June 20, 1877, Warsaw. He gave recitals in London, New York, etc. (1887).

Hoffmeister, Friedrich, b. 1781, d. Sept. 30, 1864. In 1807 he established at Leipzig the music-publishing business which bears his name, and from 1838 published the *Musikalisch-literarische Monatsbericht* (a guide to all the musical works which appeared in Germany from month to month), which has been continued by his heirs. His son and successor, Adolf H. (d. May 26, 1870), brought out a new edition of Whistling's "Handbuch der musikalischen Litteratur" (1845, music, books on music, musical papers, portraits, etc.) and also a series of supplementary volumes to it (extracts from several of the yearly issues of the *Monatsberichte*), an undertaking which has also been continued by the firm, of which the present proprietor is Albert Röthing, b. Jan. 4, 1845, Leipzig.

Hogarth, George, b. 1783, London, d. Feb. 12, 1870. He originally studied for the legal profession, and held an official post in Edinburgh. He was an amateur of music, afterwards musical critic and historian. From 1830 he was a contributor to the *Harmonicon*. In 1834 he became sub-editor and musical critic of the *Morning Chronicle*, and from 1846 to 1866 musical critic of the *Daily News*. In 1850 he

became secretary to the Philharmonic Society. He wrote: "Musical History, Biography, and Criticism" (1835; 2nd ed., in two vols., 1838); "Memoirs of the Musical Drama" (1838; 2nd ed. as "Memoirs of the Opera"); "The Philharmonic Society of London, 1813-62" (1862). He also published a few glees and songs.

Hohlfeld, Otto, distinguished violinist, b. March 10, 1854, Zeulenroda (Voigtland), received his first instruction there from cantor Solle, and afterwards at the Training College, Greiz, from cantor Urban and the musical director Regener. He then went for three years to the Conservatorium at Dresden (Rietz, Lauterbach, Kretschmer). He joined the court orchestra at Dresden for a short time, but in 1877 went as leader to Darmstadt, whence he often made excursions for the purpose of giving concerts. H. has published a quartet for strings, songs, violin pieces, and also pf. pieces ("Zigeunerklänge").

Hohlföte (*Flûte creuse*; *Hohlföfse*, an instrument of smaller dimensions), a lip-pipe stop of wide measure, for the most part with beards, of soft, dull tone (somewhat hollow, hence the name H.). It is generally of 8 feet, also 4, seldom 16 and 2 feet. As a *quint* stop it is called *Hohiquinte*.

Hol, Richard, b. July 23, 1825, Amsterdam, received instruction in music from the age of five, first from the organist Martens, and afterwards at the royal school of music in that city. After some journeys (also to Germany) for the purpose of study, he settled in Amsterdam as teacher of the pianoforte, became (1856) conductor of the Liedertafel "Amstels Mannenchor," and of the Vocal Union of the Society for the Advancement of Musical Art, and is at present town musical director as successor to J. H. Kufferath, and organist of the cathedral, also director of the municipal School of Music at Utrecht; likewise director of the Diligentia Concerts at the Hague and of the Classical Concerts at the People's Palace, Amsterdam. H., distinguished by high orders and honours of various kinds, among others his appointment (1878) as member of the French Académie, is not only one of the most esteemed conductors and teachers in Holland, but a composer whose name is known and honoured beyond the limits of his native land, and one who adheres to the modern school of thought. Up to the present he has published ninety works, among which a symphony (Op. 44), which has also been performed in Germany; several ballads for soli, mixed chorus, and orchestra, among which Op. 70, "Der fliegende Holländer," an oratorio, *David* (Op. 81), an opera, *Floris V.* (produced at Amsterdam), masses, many songs (for the most part to Dutch, some to German, words), chamber-music, etc. H. has also won laurels as a writer: criticisms in the Dutch musical paper, *Cæcilia*, and a

monograph on J. P. Sweelinck ("Swelingh, jaarboekje aan de toonkunst in Nederland gewijd," 1859-60), etc.

Hold, a pause. This term is obsolete.

Holding Note, a note sustained by one part whilst other parts are moving.

Hollander, (1) Jans (de Hollandere), also Jean de Holland, contrapuntist, of whom chansons à 4-6 are to be found in the first and twelfth books of the collection of chansons published by Tyllman Susato (1543 and 1558).

(2) Christian Janszone, son of the former, chapel singer at St. Walburga, Audenarde, from 1549 to 1557, chapel singer to the Emperor Ferdinand I. 1559-64, after whose death all trace of him is lost. The statement of Lipowski that he became capellmeister at Munich is incorrect. His friend, J. Pühler, at Schwandorf (Bavaria), published collections of his works (and in 1570 speaks of him as dead): "Neue teutsche geistliche und weltliche Liedlein" à 4-8 (1570; 2nd ed. 1575), and "Tricinia" (1573). Forty motets are to be found scattered in collections of the 16th century; Commer reprinted a number of motets and songs.

Holländer, (1) Alexis, pianist, b. Feb. 25, 1840, Ratibor (Silesia). After attending the Gymnasium at Breslau, he became a pupil at the school of composition at the Royal Academy, Berlin, and, at the same time, private pupil of K. Böhmer. In 1861 he became teacher at Kullak's Academy, in 1864 conductor of a choral society, and in 1870 conductor of the "Cæcilia" (important choral works with orchestra). He has published a pf. quintet, pf. pieces, songs, part-songs, a *cappella* songs à 5, etc. Specially worthy of mention are his studies as preparation for choral singing (2nd book: methodical exercises for singing a lower part) and an instructive edition of Schumann's pianoforte works (Schlesinger). In 1888 H. was elected Professor.

(2) Gustav, an excellent violinist, b. Feb. 15, 1855, Leobschütz (Upper Silesia), studied first with his father, a skilful physician, appeared in public as a youthful prodigy, attended the Leipzig Conservatorium (David) from 1867 to 1869, and from then up to 1874 the Kgl. Hochschule, Berlin (Joachim, and Kiel for theory). In 1874 he entered the court opera band as royal chamber musician, and at the same time became principal teacher of the violin at Kullak's Academy. In the same year he gave concerts with Carlotta Patti in Austria, and from 1871 to 1881 subscription chamber-music concerts with X. Scharwenka and H. Grünfeld at Berlin. In 1881 he became leader of the band at the Gürzenich concerts in place of O. von Königlow, and teacher at the Conservatorium, Cologne, and became, besides, leader at the Stadttheater in 1884. On the retirement of Japha, he undertook the leadership of the "Professoren-Streichquartett," with which he had

been previously connected, taking the first violin alternately with Japha. H. has given many concertos in Belgium, Holland, and Germany, and has published a number of works for the violin (concertos, suites, etc.).

(3) Victor, b. April 20, 1866, Leobschütz, studied under Kullak. He has composed operettas, pf. pieces, etc.

Holly, Franz Andreas, one of the oldest and most admired composers of German operettas (Singspiele), b. 1747, Luba (Bohemia), musical director with Brunian in Prague, with Koch in Leipzig, and, finally, with Waser in Breslau, where he died May 4, 1783. He set to music a whole series (fifteen) of the Singspiel texts current at that time ("Der Bassa von Tunis," Berlin, 1774, "Die Jagd," "Das Gespenst," "Der Waarenhändler von Smyrna," "Der lustige Schuster," etc.).

Holmes, (1) Edward, b. 1797, d. Aug. 28, 1859, music-teacher in London, musical critic of the *Atlas*. He was an excellent writer, whose Mozart biography O. Jahn considered the best before his own. "The Life of Mozart" was published in 1845 (2nd ed. E. Prout, 1878). He also wrote "A Ramble among the Musicians of Germany" (1828, an account of a journey of observation through Germany); a life of Purcell for Novello's "Sacred Music"; an "Analytical and Thematic Index of Mozart's P.F. Works," as well as many articles for the *Musical Times* and other musical papers.

(2) William Henry, b. Jan. 8, 1812, Sudbury (Derbyshire), d. April 23, 1885, London. He was one of the first pupils of the Royal Academy of Music, received training as a pianist, became sub-professor in 1826, subsequently professor of the piano and senior of the teaching staff of the Academy. Bennett, the brothers Macfarren, and Davison were his pupils. He composed many instrumental and vocal works, symphonies, concertos, sonatas, also an opera, songs, etc., but published little.

(3) The brothers Alfred, b. Nov. 9, 1837, London, d. March 4, 1876, Paris; and Henry, b. Nov. 7, 1839, London, violinists, were trained entirely by their father, a self-taught musician, with the help of Spohr's "Violin School," and later, the French school of Rode, Baillot, and R. Kreutzer. They already played in public at the Haymarket Theatre in 1847, but did not appear again until 1853, after further diligent study. They both left London in 1855, and went to Brussels, where they remained for some time, performing repeatedly with great success. In 1856 they made a concert tour through Germany as far as Vienna, and settled for two years in Sweden; in 1860 they were in Copenhagen, in 1861 in Amsterdam, and in 1864 in Paris. Alfred settled there, but made frequent concert tours. Of his compositions are to be named the symphonies "Jeanne d'Arc," "The Youth of Shakspeare," "Robin

Hood," "The Siege of Paris," "Charles XII.," and "Romeo and Juliet"; the overtures: *L. Cid* (1874), and *Les Muses*, and an opera—*Ines de Castro*. His brother Henry left Paris in 1865, and, after a fresh tour through Scandinavia, returned to London, where he was for a time professor of the violin at the Royal College of Music. He has written five symphonies, a concert overture, a violin concerto, two stringed quintets, violin soli, two cantatas (*Praise ye the Lord* and *Christmas*), and songs. He has also edited violin sonatas by Corelli, Tartini, Bach, and Handel.

(4) Augusta Mary Anne (known also as composer under the *nom de plume*, Hermann Zeuta), b. Dec. 16, 1847, Paris; she began her career as a prodigy pianist, but studied composition diligently under Lambert and Klosé, and César Franck, and soon made herself known by important works (opera, *Héro et Léandre*; psalm, "In exitu," 1873; symphonies, "Orlando Furioso," "Lutèce" [third prize in the competition instituted by the city of Paris], "Les Argonautes" [honourably mentioned at the city of Paris competition, 1880]; symphonic poems, "Irlande" and "Pologne" (1883); also a cycle of songs, "Les Sept Ivresses." All these works have assured to Mlle. H. a position among the best French composers.

Holstein, Franz von, b. Feb. 16, 1826, Brunswick, d. May 22, 1878, Leipzig. He was the son of an officer of high position, and destined for a military career. He studied at the cadet school at Brunswick, and received instruction there from K. Richter in the theory of music. Already in 1845, as a young lieutenant, he produced in private circles a small opera, *Zwei Nächte in Venedig*. He sent an opera, planned on a large scale—*Waverley* (after W. Scott)—from Seesen, where he was adjutant, to M. Hauptmann, who encouraged him to enter the musical profession. In 1853 he gave up his position as officer, went to Leipzig, and became a pupil of Hauptmann at the Conservatorium. After long journeys, and residence for the purpose of study in Rome (1856), Berlin (1858), and Paris (1859), he settled definitely in Leipzig, devoting himself entirely to composition. Bodily sufferings, however, often compelled him to husband his strength, and his life came to a close just as he had commenced his fifty-third year. A rich legacy for the benefit of music students without means will perpetuate his memory. H.'s compositions are not void of originality, yet they are scarcely strong enough to defy time. Three operas have spread his name in wide circles: *Der Haideschacht* (Dresden, 1868); *Der Erbe von Morley* (Leipzig, 1872); and *Die Hochländer* (Mannheim, 1876). H. always wrote the libretti himself; he was, in fact, not only a poet, but skilful with his pencil. In addition may be named the overtures *Lorelei* and *Frau Aventiure* (posthumous); a solo scena from Schiller's

"Braut von Messina"; "Beatrice" (soprano with orchestra); many songs ("Waldlieder," Op. 1 and 9); part-songs for mixed and for male chorus; chamber-music (trio); in all about fifty works. "Nachgelassene Gedichte" appeared in 1880.

Holten, Karl von, b. July 26, 1836, Hamburg, pianist and composer, a pupil of J. Schmitt, Avé-Lallemant, and Grädener, and from 1854-55 at the Leipzig Conservatorium under Moscheles, Plaidy, and Rietz. He lives at Altona, and is much sought after as a teacher of music, and since 1874 he has been teacher at the Hamburg Conservatorium. H. has published a violin sonata, a trio, a pf. concerto, a children's symphony, pf. pieces, songs, etc.

Holzbauer, Ignaz, b. 1711, Vienna, d. April 7, 1783, Mannheim. He was to have studied law, but worked hard, and in secret, at music. He was first of all capellmeister to Count Rottal in Moravia, and in 1745 musical director at the Vienna court theatre (where his wife was also engaged as singer). In 1747 he travelled to Italy, became court capellmeister at Stuttgart in 1750, was called to Mannheim in a similar capacity in 1753, where (with Cannabichsen as leader) he brought the orchestra to the highest repute. From Mannheim he visited Italy several times, and produced various operas. During the last years of his life H. was completely deaf. Mozart thought highly of him as a composer. His principal works are a series of Italian operas, of which the first is *Il figlio delle selve* (for the court theatre, Schwetzingen, 1753); a German opera, *Günther von Schwarzbürg* (Mannheim, 1776), 196 instrumental symphonies, eighteen quartets for strings, thirteen concertos for various instruments, five oratorios, twenty-six orchestral masses à 4 (one German), motets, etc.

Hölzel, (1) Karl, a favourite song-composer, b. April 8, 1808, Linz, d. Jan. 14, 1883, as teacher of singing at Pesth.

(2) Gustav, also a favourite singer and song composer, b. Sept. 2, 1813, Pesth, d. March 3, 1883, Vienna. He was engaged at the opera as buffo bass, and received a pension in 1869. ("Mein Liebster ist im Dorf der Schmied.")

Hölzl, Franz Severin, b. March 14, 1808, Malaczka (Hungary), d. Aug. 18, 1884, as capellmeister of Fünfkirchen Cathedral. He was a pupil of J. Chr. Kessler and Seyfried at Vienna, composed much church music, also an oratorio (*Noah*).

Homeyer, Paul Joseph Maria, a distinguished organist, b. Oct. 26, 1853, Osterode, Harz (son of Heinrich H., organist at Lamspringe, b. 1832, d. Dec. 31, 1891, grandson of Joh. Just. Adam H., editor of a Roman Catholic choral-book, "Cantus Gregorianus"), attended the Josephinum Gymnasium at Hildesheim, also the Conservatorium and

University at Leipzig. He appeared in public in the latter city, and with great success, but continued his studies under his uncle, J. M. Homeyer, in Duderstadt, and was afterwards appointed organist at the Gewandhaus, and, at the same time, teacher of the organ and of theory at the Leipzig Conservatorium.

Homilius, Gottfried August, b. Feb. 2, 1714, Rosenthal (Saxony), d. June 2, 1785, Dresden. He was a pupil of J. S. Bach, and teacher of J. A. Hiller. In 1742 he was organist of the Frauenkirche, Dresden, in 1755 cantor at the Kreuzschule, and musical director of the three principal Dresden churches. He was highly esteemed in his day as a sacred composer, and his works are not yet quite forgotten. He published a "Passion" cantata (1775), a Christmas oratorio (*Die Freude der Hirten*," etc., 1777), *Sechs deutsche Arien* (1786), and the following remain in manuscript: a "Mark" Passion, church music (for a whole year), many motets, cantatas, fugued chorales, a Generalbass Method, a chorale-book, etc., most of which are in the Berlin library.

Homophone (Gr.) is a term frequently applied to a mode of composition in which one part stands out as melody, whilst the others are restricted to the rôle of simple accompaniment; it is used in contradistinction to *polyphonic*. (Cf. ACCOMPANYING PARTS.) With regard to its etymological meaning, the word is used inversely, for the word is identically the same as unison ("sounding the same"), and hence only applicable to ancient or early Middle-Age music—to music, in fact, in one part or two parts moving in octave. *Accompanied* would be a better term for music described as H. Helmholtz, in his "Lehre von den Tonempfindungen," distinguishes the periods of *homophonic*, *polyphonic*, and *harmonic* music.

Hook, James, b. 1746, Norwich, d. 1827, Boulogne; organist and composer at Marylebone Gardens from 1769 to 1773, and engaged in the same capacity at Vauxhall Gardens from 1774 to 1820. He was for many years organist of St. John's, Horsleydown. He was a prolific vocal composer, wrote music for many stage works, gained many prizes at the Catch Club. His songs, catches, etc., exceed two thousand (!) in number. He composed concertos for organ or harpsichord, sonatas, and a book of instruction for the pianoforte, "Guida di musica" (1796).

Hopfer, Ludwig Bernhard, composer, b. Aug. 7, 1840, Berlin, d. Aug. 21, 1877, at the hunting-seat, Niederwald, near Rüdeshcim. He was a pupil of the Kullak Akademie up to 1860. He wrote orchestral works (symphonies, overtures); two operas—*Fritjof* (Berlin, 1871), and *Sakuntala*; and the festival play, *Barbarossa* (Berlin); the choral works, *Pharao*, *Darhulias*, *Gyalgesang*; the twenty-third Psalm, chamber-music, songs, etc.

Hopkins, Edward John, b. June 30, 1818,

Westminster, was chorister of the Chapel Royal under Hawes, in 1833 private pupil of Walmisley. He occupied various posts as organist in London, but was at length appointed to the Temple Church in 1843, and the service there under his direction has gained a high reputation. H. has composed anthems, psalms, and other sacred works, but is best known as an authority on the organ and author of "The Organ, its History and Construction" (with an "History of the Organ" by Dr. Rimbault as an introduction, 1855; 5th ed. 1877). He edited Bennet's and Weelkes' Madrigals for the "Musical Antiquarian Society," and also the musical portion of "The Temple Church Choral Service." John, brother of the former, b. 1822, Westminster, organist at Rochester, and a cousin, John Larkin H., organist at Cambridge, b. Nov. 25, 1819, Westminster, d. April 25, 1873, Ventnor, have also published anthems, etc.

Hoplit. (See POHL [RICHARD].)

Hoquetus. (See OCHETUS.)

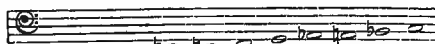
Horæ canonicæ is the term applied in the Catholic Church service to the offices prescribed for the seven periods of the day (*Horæ*): 1, Matins and Lauds (*Laudes matutinae*); 2, Prime, Tierce, Sext, None, Vespers, and Compline, when certain fixed psalms, canticles, and hymns are sung.

Horak, (1) Wenzel Emanuel, b. Jan. 1, 1800, Mtscheno-Lobes (Bohemia), d. Sept. 5, 1871, Prague; studied with Türk and Albrechtsberger at Vienna, chorus-master at Prague, esteemed in his country as a composer for the church.

(2) The brothers Eduard, b. 1839, Holitz (Bohemia), and Adolf, b. Feb. 15, 1850, Jankovic (Bohemia), founders and principal teachers of the "Horak" Pianoforte School established at Vienna, and which speedily rose to a state of great prosperity (three sections—at Wieden, Mariahilf, and in the Leopoldstadt). Adolf published "Die technische Grundlage des Klavierspiels," and with his brother a "Klavierschule" (2 vols.); Eduard, jointly with Fr. Spigl, published "Der Klavierunterricht in neue natürliche Bahnen gebracht" (1892, 2 vols.).


Horn (Ital. *Corno*, Fr. *Cor*), the brass wind-instrument distinguished from all others by its tenderness of tone. It is either a *natural* instrument (natural H., *Waldhorn*, *Corno di caccia*, *Cov de chasse*, *French horn*), or (without exception now) provided with valves, *i.e.* with a mechanism which lengthens the tube by the insertion of small crooks (likewise the modern system of non-combining valves [*Pistons indépendants*] invented by Ad. Sax, which, by cutting off a larger or smaller portion, shortens the tube), and hence displaces the natural scale (valve H.). The H. is a so-called "half-instrument," *i.e.* of such narrow measure that the lowest tone

only speaks with very great difficulty. Although the sound-tube is about sixteen feet long (in spiral form), the lowest note of the C Horn that can be safely taken is the 8-ft. (great) c. The usual compass of the H. extends from the lowest natural available sound (the second of the overtone series) to *c'*, *c#'*, or *d'* (twice-accented), *i.e.* the limit downwards is according to the tuning (key) of the instrument (they are rarely tuned in D, *c#'* and *F#'*):—

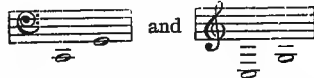


Horn in B \flat C D E \flat E F G A \flat A B \flat C
low high

As for horns the natural scale is always written in c, these boundary notes downwards

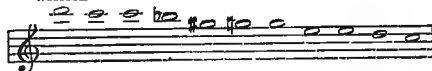
must all be expressed by the note 

Those notes of the horn, however, which are written in the bass clef, are sometimes written an octave lower than would be the case if they were in the treble clef, so that

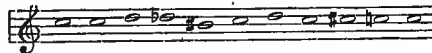


are identical. While the compass downwards is always limited by the same note (2nd tone of the natural scale, which can be lowered by means of stoppers [see below] 1-2 semitones, but by ventils about 6 semitones; cf. VENTILS), the limit upwards is determined by orchestral use; hence the highest good note is

written



for Horn
in B \flat C D E \flat E F G A \flat A B \flat C
low high
played



The scale of natural notes of the H. shows ever-increasing gaps downwards, and these are, in part, filled up by *closed* notes; for the player, by putting his hand into the bell, can lower each natural note by a half-tone, or, at need, even by a whole-tone. The closed notes of the H. have an oppressed sound, used by composers to express anguish, etc. Those lowered by a whole-tone (doubly closed) are rough and uncertain of speech—thus, *b \flat '*, *d'*, *f*, and especially *a \flat '*. The notes *a* and *a \flat '* with triple stopping are not in use. The introduction of valves removes the necessity for using closed notes, but the possibility of using them remains; the composer can demand them from players of

instruments with valves, and for any note, at his pleasure. A distinction is made in the orchestra between *first* and *second* H.; and in fuller scoring there are groups each of two Hs., of which the one (first and third) is treated as high, the other (second and fourth) as low H. The first H. ranges over the highest, the second over the lowest notes: the former has a narrower mouthpiece than the latter. A medium instrument, on which the highest, likewise the lowest, notes are obtained with difficulty, but which has at command a wide middle compass, is the *Cov mixte* used by French horn players. The Hunting Horn of the 16th century (as described by S. Virdung) was a small primitive kind of instrument. About 1680 the great hunting horns (*Trompes de chasse*) came into use in France, whence Count Sporck is said to have transplanted them into Germany. In 1760 Hampel, of Dresden, discovered closed notes, and used the trumpet crooks for the H. About the same time Haltenhof provided it with the tuning-slide. Rudolph at Paris (1765) was the first H. virtuoso. Blümel and Stölzl, natives of Silesia, were the inventors of the Valve H., 1815. (Cf. also EICHBORN and SAX.) The H. as a solo instrument is much in vogue, and, though H. performers who make concert tours are now scarce, on the other hand, there are H. soli of greater or less length in orchestral works, while in operas they are very frequent. Famous performers on the H. were and are: Rodolphe, Mares, Stich (Punto), Lebrun, Dominich, Duvernoy, J. K. Wagner, Amon, Belloli, Kern, Stölzel, Artôt, Meifred, Gallay, Dauprat, the family Schunke, Lindner, Gumbert, etc. (Cf. the respective biographies.) Of the not over rich literature for H., the three H. concertos by Mozart and Schumann's concerto for four Hs. (Op. 86) deserve special mention.

Horn, (1) Karl Friedrich, b. 1762, Nordhausen, d. Aug. 5, 1830, Windsor. He studied with Schröter, came to London in 1782, where the Saxon Ambassador, Count Brühl, introduced him into the best circles as teacher of music, and he was appointed music master in ordinary to Queen Charlotte and the Princesses (up to 1811), and in 1823 became organist of St. George's Chapel, Windsor. H. published: pianoforte sonatas, twelve sets of variations for the pianoforte, with an accompaniment for flute or violin, "Military Divertimentos," and a treatise on thorough-bass. He also prepared (jointly with Wesley) an edition of Bach's "Well-tempered Clavier."

(2) Charles Edward, son of the former, b. 1786, London, d. Oct. 21, 1849, Boston; he lived in London for several years as opera-singer and opera-composer, went in 1833 to New York, where, on the loss of his voice, he taught music, and established a music business (1842, opera, *The Maid of Saxony*). From 1843-47 he was again in London, but went to Boston and became there conductor of the

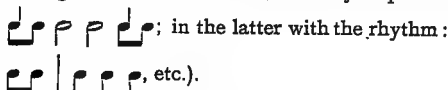
Handel and Haydn Society. Besides twenty-six English operettas (1810-30), he wrote the oratorios: *The Remission of Sins* (New York), *Satan* (London, 1845), and *The Prophecy of Daniel* (1848); a cantata, *Christmas Bells*; canzonets, glees, songs, etc.

(3) August, b. Sept. 1, 1825, Freiberg, Saxony, d. March 25, 1893, Leipzig, pupil of the Leipzig Conservatorium; he made a name by his excellent arrangements of symphonies, operas, etc., for the pianoforte (for four and eight hands). He also wrote some orchestral works and an opera—*Die Nachbarn* (produced at Leipzig 1875). Besides his arrangements, only small pf. pieces, songs, and part-songs appeared in print.

Hornemann, Johann Ole Emil, b. 1809, Copenhagen, d. there May, 1870, popular Danish song composer ("Der tappere Landsoldat").—His son, Emil Christian, b. Dec. 17, 1841, Copenhagen, likewise song composer, lives at Copenhagen, where he is director of a school of music.

Hornmusik (Ger.; Fr. *fanfare*), music for brass instruments only. (Cf. HARMONIEMUSIK.)

Hornpipe, an old English dance, called after an instrument known only by name. It was greatly in vogue during the last century (♩, also C time; in the former, much syncopated:



Hornquinten (Ger., horn-fifths), an old term for the "hidden" fifths which can be produced by the natural tones of the horn, and which are allowed by ultra-pedantic teachers:



or reversed. (Cf. PARALLELS.)

Hornskie, Robert von, b. Dec. 6, 1833, Stuttgart, d. June 19, 1890, Munich, pupil of the Leipzig Conservatorium, was teacher of the Royal School of Music at Munich. He wrote the operas *Adam u. Eva* and *Der Dorfadvokat*, also music to Shakespeare's *As You Like It* and Mosenthal's *Deborah*, besides songs, pf. pieces, etc.

Horsley, (1) William, b. Nov. 15, 1774, London, d. June 12, 1858. He suggested the establishment of the Concoctores Sodales (1798-1847), similar to the catch and glee clubs. He graduated Mus. Bac. (Oxford, 1800); and was organist of various London churches. He published five collections of glees, forty canons, a collection of psalm tunes with interludes, sonatas, pf. pieces, songs, etc. He also edited a collection of the glees, etc., of Callcott (with biography and analysis), and Book I. of Byrd's "Cantiones Sacrae."

(2) Charles Edward, son of the former, b. Dec. 16, 1822, London, d. Feb. 28, 1876, New York. He studied with his father and Moscheles at London, afterwards with Hauptmann at Cassel, and finally with Mendelssohn at Leipzig. He lived for a long time at Melbourne, afterwards in North America. Of his compositions the following oratorios became known by being performed at musical festivals in England; *Gideon*, *David*, *Joseph*; he wrote, besides, an ode, "Euterpe" (soli, chorus, and orch.), music to Milton's *Comus*, and a "Text-Book of Harmony" published after his death.

Horwitz, Benno, b. March 17, 1855, Berlin, pupil of the Royal High School; he also studied with Kiel and Alb. Becker. He is violinist and composer (chamber-music, songs, part-songs, and vocal works of considerable extent).

Hostinsky, Ottokar, a clever writer on musical esthetics, b. Jan. 2, 1847, Martinoves (Bohemia), attended the Gymnasium at Prague; he studied in that city, first law, and afterwards philosophy (at Prague, and from 1867-68 at Munich). He took his degree of Doctor of Philosophy at Prague, and then resided in Salzburg and Munich, travelled to Italy in 1876, passed the teachers' examination at Prague University for esthetics and the history of music (1877), and in 1884 was appointed professor of esthetics. He published a small biography of Wagner in the Bohemian language (1871), also "Das Musikalisch-Schöne und das Gesamtkunstwerk vom Standpunkt der formalen Aesthetik" (1877, German); "Die Lehre von den musikalischen Klängen" (1879, German); "Ueber die Entwicklung und den jetzigen Stand der tschechischen Oper" (1880); and "Ueber die Bedeutung der praktischen Ideen Herbarts für die allgemeine Aesthetik" (1883). H. is in sympathy with the latest progress in the knowledge of the nature of harmony (Hauptmann, Helmholtz, v. Oettingen, etc.).

Hothby (Hothobus, Otteby, Fra Ottobi), Johannes, composer and theorist of the 15th century, English by birth, d. commencement of Nov., 1487, London. From 1467-86 he lived in the Carmelite monastery of St. Martin, Lucca, highly esteemed as a teacher. His treatise, "Calliopea leghale" (Italian), is printed in Coussemaker's "Histoire de l'harmonie;" a second, "De proportionibus et cantu figurato, etc.," in his "Scriptores" III.; two more, "Ars musica" and "Dialogus," and smaller ones, have been preserved in manuscript (Florence). There are copies of some compositions à 3 in the handwriting of Padre Martini. (Cf. "Kirchenmus. Jahrbuch," 1893.)

Hotteterre, Louis, surnamed "Le Romain," chamber-musician (flautist) at the court of Louis XIV. and XV. He sprang from an excellent French musical family (the father, Henri H., was chamber-musician, a highly esteemed

instrument-maker, and a performer on the musette). He wrote; "Principes de la Flûte traversière ou flûte d'Allemagne, de la flûte à bec ou flûte douce et du hautbois" (without year, probably 1699; repeatedly republished and reprinted); in Dutch, "Grondbeginselen over de behandelung van de dwars-fluiten" (1728); "Méthode pour la musette" (1738); "L'art de préluder sur la flûte traversière, sur la flûte à bec," etc. (1712; 2nd ed., under title "Méthode pour apprendre, etc.," about 1765); and, besides, a whole set of pieces, sonatas, duos, trios, suites, rondes (*chansons à danser*), and minuets for flute.

Hoven, J., pseudonym for Vesque von Püttlingen (q.v.).

Howling is an organ term applied to the unintentioned continued sounding of a note, and this always arises either from the fact that the valve does not properly close the groove in an ordinary wind-chest, or that the separate pallets in the "cone-box" do not properly shut off air leading to the pipes. This faulty closing may actually arise from various causes, and may be sought for in every part of the mechanism from the key to the valve (warping of a key, "binding" of a tracker, crooked roller, entangled spring, sticking of a valve, dust between pallet and groove, etc.).

Hrimaly, Adalbert, Bohemian composer and conductor, b. July 30, 1842, Pilsen; he studied at the Prague Conservatorium, was trained by M. Mildner, and became an able violinist. Afterwards he was conductor of the orchestra at Göttingen (1861), at the Bohemian national theatre, Prague (1868), at the German theatre there (1873), and from 1875 at Czernowitz (Bukowina). His opera *Der verzauberte Prinz* (1871) is in the *répertoire* of the Bohemian national theatre.

Hubay. See HUBER (3) and (6).

Hubek, Gustave Léon, b. April 14, 1843, Brussels, pupil of the Conservatoire there, professor of harmony at the Conservatoires of Ghent and Antwerp. He composed the oratorio *De laatste lonnertral*, an orchestral suite, a pf. concerto, etc.

Huber, (1), Felix, d. Feb. 23, 1810, Berne, a famous poet and composer of songs, popular in Switzerland ("Schweizer Lieder," "Lieder für eidgenössische Krieger," "Lieder für Schweizer jüngerlinge," etc.).

(2) Ferdinand, b. Oct. 31, 1791, d. Jan. 9, 1863, St. Gallen, was also a popular composer of songs in Switzerland.

(3) Karl (Hubay), b. July 1, 1828, Varjas (Hungary), d. Dec. 20, 1885, as professor of the violin at the Pesth Conservatorium, and conductor at the national theatre there. He wrote the operas *Szekler Mädchen* (1858), *Lustige Kumpane*, and *Des Königs Kuss* (1875).

(4) Joseph, an original composer, b. April 17,

1837, Sigmaringen, d. April 23, 1886, Stuttgart. He studied first under L. Ganz (violin) and Marx (theory) at the Stern Conservatorium, Berlin, and afterwards under Eduard Singer and Peter Cornelius at Weimar, where Liszt exercised a powerful influence over him. He was for a time member of the band of the Prince of Hechingen at Löwenberg, in 1864 leader of the Euterpe orchestra, Leipzig, and in 1865 member of the court band at Stuttgart. Personal intercourse with Peter Lohmann at Leipzig prompted the particular study of musical form, to which he afterwards remained faithful. He rejected ready-made, stereotyped forms (the so-called "architectonic"), and demanded of a musical work of art that it should be freely developed from the poem or idea on which it was based ("psychological" form). H. has published two operas, *Die Rose von Libanon* and *Irene* (libretti by P. Lohmann), four one-movement symphonies, songs, instrumental melodies, etc. H. despises key signatures, and appears, therefore, to be always writing in c major or a minor.

(5) Hans, b. June 28, 1852, Schönewerd, near Olten (Switzerland), attended the Leipzig Conservatorium from 1870 to 1874 (Richter, Reinecke, Wenzel), was afterwards private teacher of music for two years at Wesserling, and teacher at the school of music at Thann (Alsace); afterwards in a similar capacity at Basle, where he now lives. The university of Basle conferred on him the title of Dr. Phil. h. c. in 1892. The strings set in vibration by H.'s strong, sound talent give out Schumann and Brahms sounds, yet the influence of Wagner and Liszt is also clearly perceptible; while to this is added a nervous rhythm, a powerful, poetical impulse emanating entirely from himself. Besides opera, H. has attempted nearly every branch of musical art (piano pieces, sonatas and suites for two and four hands, fugues, songs, part-songs, cantatas [*Pandora*, for soli, chorus, and orchestra, Op. 66, and *Aussöhnung*, for male chorus and orchestra], violin sonatas (Op. 18, 42, and 67), suite for pf. and violin (Op. 82), trios (Op. 30, 65), "Triophantasia" (Op. 84), suite for pf. and 'cello (Op. 89), 'cello sonata (Op. 33), pf. concerto (c minor, Op. 36), violin concerto (Op. 40), overtures, "Lustspiel" overture (Op. 50), "Tell," symphony (Op. 63), "Sommernächte" serenade (Op. 87), Carnival for orchestra, a new "Wohltemperiertes Klavier" (four hands), quartets for strings, etc.

(6) Eugen (Jenö Hubay), distinguished violin virtuoso, b. Sept. 14, 1858, Budapest, son and pupil of Karl Huber (see above, 3), studied afterwards under Joachim at Berlin. He first gave concerts (1876) in Hungary, and, recommended by Liszt, appeared with great success at a "Pasdeloup" concert, Paris, where he was favoured with the friendship of the most distinguished Paris musicians, especially of Vieuxtemps. In 1882 he

was appointed principal professor of the violin at the Brussels Conservatorium, but in 1886 exchanged this post for a similar one at the Pesth Conservatorium, as his father's successor. H. has also made a name as composer (forty-two opus numbers, among which a violin concerto ["Concerto dramatique," Op. 21], "Sonate romantique" for pf. and violin, "Szenen aus der Czárda" [Op. 9, 13, 18, 32-34, 41] for pf. and violin, other violin pieces; also songs, a symphony, and three operas [*Aljenor*, 1891; *Der Geigenmacher von Cremona*; and *Der Dorfumpf*]).

Hubert, Nicolái Albertowitsch, b. March 7, 1840, d. Sept. 26, 1888. He was professor of theory at the Moscow Conservatoire, and after N. Rubinstein's death (1881), director of that institution. H. was also an active and brilliant writer of musical feuilletons in the *Moscow News* (*Wedomosti*).

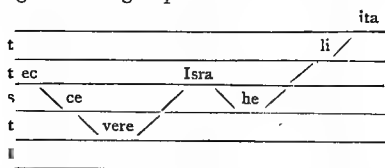
Huberti, Gustave Léon, b. April 14, 1843, Brussels, pupil of the Conservatoire of that city, received in 1865 the *Prix de Rome*, and thus travelled through Germany, Italy, etc.; he became director of the Conservatoire at Mons, but resigned in 1877. He lived as conductor and private teacher at Antwerp and Brussels until, in 1886, he was appointed professor of harmony at the Brussels Conservatoire. H. has composed the oratorios, *De laatste Zonnestraal*, *Verlichting* (1884), the choral work *Wilhelm von Oraniens Tod*, *Bloemardinne*, two children's oratorios, ballads, hymns, a symphony, orchestral suite, a pianoforte concerto, etc.

Hucbald (Hugbaldus, Ubaldus, Uchubaldus), a monk of St. Amand monastery, near Tournay, b. about 840, d. June 25 or Oct. 21, 930, or June 20, 932, St. Amand. He first studied with his uncle Milo, who directed the singing-school there. For a time he was at the head of a school of singing at Nevers, and afterwards succeeded his uncle. The following treatises under H.'s name are printed by Gerbert ("Script." I.): "De harmonica institutione," and "Musica enchiriadis" (or "Enchiridion musicae," "Liber enchiriadis"), fragments entitled "Alia musica," and, finally, "Commemoratio brevis de tonis et psalmis modulandis." In the publication of "Musica enchiriadis," Coussemaker ("Scriptores" II.) has given various readings of interest from different manuscripts, and to him we are also indebted for an interesting monograph on H. (1841). According to the most recent investigations of Dr. Hans Müller ("Hucbald's echte und unechte Schriften über Musik," Leipzig, 1884), of all the works named, only the "Harmonica institutio" (entitled also "Liber de musica") is to be ascribed to H., though it is not impossible that the author of "Musica enchiriadis" may have been a learned monk of the same name, who lived about a century later. Hence, for a long period, the name of the monk

of St. Amand was incorrectly associated with the beginning of music in several parts (*see* ORGANUM); also the Dacian notation, with the signs

FF'F

for the four finals (*d, e, f, g*) of the Church Modes, and various transformations of the same for their under- and upper-fifths, and octaves, did not emanate from him. On the other hand, the merit belongs to H. of having first employed parallel lines to show exactly the rising and falling of pitch:



The distances of whole-tones and semitones were shown at the commencement (*s* = *semitonium*, *t* = *tonus*). So long as no one else is clearly proved to be the author of "Musica enchiriadis" (in which the Organum is explained and also the Dacian notation employed), it will be well to describe the writer as pseudo-H. (or H. the younger). The long-contested meaning of the Dacian notation has probably been explained in a thoroughly clear manner by Spitta (*Vierteljahrsschrift f. M.-W.*, 1889, pp. 443-482; and 1890, pp. 283-309).

Hueffer, Francis, b. 1843, Münster, d. Jan. 19, 1889, London; he studied modern languages and music in London, Paris, Berlin, and Leipzig, settled in London, from 1869, as a writer on music, and, from 1878 until his death, was musical critic of the *Times*. In 1869 he gained the degree of Dr. Phil. at Göttingen with a critical edition of the works of the troubadour, Guillem de Cabestanh; in 1874 there followed "Richard Wagner and the Music of the Future" (eulogium of Wagner), and in 1878 "The Troubadours." He also published a collection of his *Times* articles, translated the correspondence of Wagner and Liszt into English, etc. H. was likewise the librettist of Mackenzie's *Colomba* and *The Troubadour*, also of Cowen's *Sleeping Beauty*.

Hugo von Reutlingen, surnamed "Spechzhart," b. 1285 or 1286, d. 1359 or 1360. In 1488 appeared, in several editions at Strassburg, the well-known treatise with commentary entitled "Flores musicae omnis cantus Gregoriani" (translated into German by Carl Beck in the publications of the "Litterarischer Verein, Stuttgart," in 1868. *See* *Monatsh. f. M.-G.*, II., 57, and a correction of errors in the new edition, II., 110).

Hullah, John Pyke, b. June 27, 1812, Worcester, d. Feb. 21, 1884, London. In 1829 he became a pupil of W. Horsley, and entered the Royal Academy of Music in 1832 to study singing under Crivelli. Between 1836 and 1838 he produced the operettas *The Village Coquettes*, *The Barbers of Bassora*, and *The Outpost*. In 1840 he studied at Paris Wilhem's method of popular instruction in singing, and in 1841 established at Exeter Hall a school of singing on Wilhem's system (*see* WILHEM) for school-teachers. It met with remarkable success, and grew to large dimensions. In 1847 a concert hall (St. Martin's Hall, inaugurated 1850, destroyed by fire 1860) was built for public performances by his pupils. Between 1840 and 1860 not less than 25,000 persons attended H.'s classes. In 1844 H. was appointed Professor of Vocal Music at King's College, from which post he withdrew in 1874, retaining, however, a similar appointment at Queen's College and at Bedford College. From 1870 to 1873 he was conductor of the Royal Academy concerts, and for many years of those of the Children of the Metropolitan Schools at the Crystal Palace. In 1872 he was appointed Inspector of Training Schools. In 1876 the University of Edinburgh conferred on him the degree of LL.D.; he was also member of the Musical Academy, Florence, and of the Society of St. Cecilia, Rome. In 1858 H. succeeded Horsley as organist at the Charterhouse. As a composer he wrote songs which, for the most part, became popular. Numerous collections of vocal music were edited by him: "The Psalter" (psalm-tunes in four parts, 1843); "The Book of Praise Hymnal" (1868); "The Whole Book of Psalms with Chants"; "Part Music" (2nd ed., "Vocal Music"); "Vocal Scores"; "Sacred Music" (1867); "The Singer's Library"; "Sea-Songs," "English Songs of the 17th and 18th centuries" (Augener, 1844), etc. He edited, besides, Wilhem's "Method of Singing adapted to English Use," and wrote a series of theoretical and historical works:—"A Grammar of Vocal Music"; "A Grammar of Harmony"; "A Grammar of Counterpoint"; "The History of Modern Music" (1862); "The Third or Transition Period of Musical History" (1865); "The Cultivation of the Speaking Voice"; "Music in the House" (1877); also articles for newspapers.

Hüller. (*See* HILLER [I].)

Hüllmandel, Nicholas Joseph, b. 1751, Strassburg, d. Dec. 19, 1823, London, nephew of the famous performer on the horn, Rodolphe, pupil of Ph. Em. Bach at Hamburg. He was a distinguished pianist (also performer on the Harmonica [q.v.]); he went in 1775 to Milan, in 1776 to Paris, and lived there for ten years as a fashionable teacher of the pianoforte (he transplanted the German style of playing into France, and there formed the taste for German

pianoforte music). He married a wealthy heiress, but, through the Revolution, lost his fortune; for he went to London in 1790 and his property was confiscated. Under Napoleon he recovered a portion. From 1780 H. published: twelve pf. trios (Op. 1-2; opus numbers according to the Paris editions); fourteen violin sonatas with pf. (Op. 3, 4, 5, 8, 10, 11); also six sonatas (Op. 6); a *Divertissement* (Op. 7); and two sets of airs and variations for pianoforte alone (Op. 9); all these works rank among the best of their time.

Hüllweck, Ferdinand, b. Oct. 8, 1824, Dessau, d. July 24, 1887, Blasewitz, near Dresden, pupil of Fr. Schneider, sub-leader of the royal band at Dresden in 1844, excellent solo and ensemble violin-player. He was teacher at the Dresden Conservatorium, but retired in 1886. He published, especially, educational works for the violin.

Hülkamp, Henry (really Gustav Heinrich), a native of Westphalia, founded in 1850 at Troy (State of New York) a pianoforte manufactory, which soon became prosperous. His "symmetrical" pianofortes gained a prize at New York in 1857, and at London in 1862; in 1866 he moved his manufactory to New York.

Humfrey (Humphry, Humphrys), Pelham, b. 1647, London, d. there July 14, 1674. In 1660 he was a chorister at the Chapel Royal under H. Cooke; in 1664, and, by means of a royal stipend, he was sent to France and Italy, and studied principally under Lully at Paris, became in 1667 gentleman of the Chapel Royal, in 1672 succeeded Cooke as master of the children and composer for the royal private orchestra (violins to his Majesty, in imitation of the twenty-four *Violons du Roy* of Louis XIV.). H. was one of the most important of the old English composers. Anthems of his are to be found in Boyce's "Cathedral Music," other sacred compositions in "Harmonia Sacra" (1714), and secular songs in "Ayres, Songs, and Dialogues" (1676-84), and in J. S. Smith's "Musica Antiqua."

Hummel, (1) Johann Nepomuk, b. Nov. 14, 1778, Pressburg, d. Oct. 17, 1837, Weimar. He was the son of the music teacher of the military school at Wartberg, Joseph H., who, when that institution was dissolved in 1786, became capellmeister of Schikaneder's theatre at Vienna. It was through this that H. made the acquaintance of Mozart, who took an interest in him and gave him lessons for two years. From 1788 to 1793, accompanied by his father, H. made concert tours as far as Denmark and England, but afterwards devoted himself to serious study under Albrechtsberger and Salieri. After he had occupied, as deputy, the post of capellmeister to Prince Esterhazy (1804-11), which had become vacant owing to Haydn's infirmities of old age, he lived for some years,

without appointment, as teacher of music and composer in Vienna, was called to Stuttgart in 1816 as court capellmeister, but in 1819 exchanged this post for a similar one at Weimar. From there, travelling in the suite of the Grand Duchess Marie Paulowna, he visited, among other places, Petersburg in 1822, where he was received with unusual honours; and, leave of absence being liberally granted, he made frequent concert tours in foreign countries, including England. This mode of life continued up to his last years, when he became an invalid and was often compelled to take the baths. His compositions are a faithful reflection of his mode of playing; garlands of passages hide a lack of passion, and atone for an absence of warmth of feeling. The influence of his teacher Mozart upon his style of writing is undeniable; nevertheless, he does not approach Mozart, by a long way, in nobleness of melody, while the mechanical element, most likely brought about by the easy action of the Vienna pianos, predominates. Of his compositions the following still live: the third (A minor), the fourth (B minor), and the sixth (A \flat) of his seven concertos; the D minor septet (for pf., flute, oboe, horn, viola, cello, and double-bass); the sonatas in F \sharp minor (Op. 81), A \flat (Op. 92; four hands), and B (Op. 106); the rondos, Op. 122 ("Villageois"), 55 ("La bella capricciosa"), 11 (B \flat), 109 (B minor); and the Bagatelles, Op. 107. His works amount in number to 124, among which there are five pf. sonatas for two, and three for four hands; eight violin sonatas; six trios; many rondos, caprices, fantasias (Op. 18, 49), variations (Op. 8, 9, 10, 21, 40, 57), studies, etc.; "Symphonie concertante" for pf. and violin, pf. fantasia with orchestra ("Oberons Zauberhorn"); military septet (with trumpet, Op. 114); pf. quintet (Op. 87); serenade for pf., guitar, clarinet, and bassoon; three quartets for strings; one overture (in c); three masses for four voices, orchestra, and organ; one gradual and one offertory; four operas (*Mathilde von Guise*, 1810); five ballets and pantomimes, and some cantatas: H.'s "Anweisung zum Pianofortespiel" (1828) was one of the first books to give a rational method of fingering; but it appeared, unfortunately, at a time in which the lighter, more elegant style of playing began to make way for one of greater nobility, and hence was of little avail. (Cf. the obituary notice of C. Montag in the *N. Z. f. Musik*, 1837; also the articles on H. by Kahlert in the *N. Z. f. Musik*, 1883.)—H.'s wife, Elisabeth, née Röckl, b. 1793, d. March, 1883, Weimar, was, in her youth, an opera-singer.

(2) Joseph Friedrich, b. Aug. 14, 1841, Innsbruck, studied at the Munich Conservatorium, from 1861 to 1880 theatre capellmeister at Glarus, Aix-la-Chapelle, Innsbruck, Troppau, Linz, Brünn, and Vienna. Since 1880 he has been director of the Mozarteum at Salzburg,

teacher of music at the Training College, and conductor of the Liedertafel.

(3) Ferdinand, prolific composer, b. Sept. 6, 1855, Berlin, was the son of a musician, who trained the musical talent of the boy from an early age. When only seven years old he was a small harp virtuoso, and a royal stipend facilitated further study. Between the ages of nine and twelve H. made concert tours through Europe in company with his father, and then, at last, he began to study composition regularly, first at Kullak's Akademie (1868-71), and then, up to 1875, at the Royal High School of Music, and at the school for composition of the Akademie. For pianoforte H. became the pupil of Rudorff and Grabau, and for composition, of Kiel and Bargiel. The catalogue of H.'s published compositions (Op. 1-34) includes, amongst other works, four cello sonatas; Phantasiestücke for cello and pf. ("Märchenbilder," and "Waldleben"); a Notturmo for cello, harp, and harmonium; a pf. quintet and pf. quartet; a violin sonata; a horn sonata; a pf. suite for four hands; an overture (Op. 17); "Columbus" and "Jung Olaf" (for soli, mixed chorus, and orchestra); some songs; a Concertstück for piano (Op. 1); two concert polonaises for piano; and many other pianoforte pieces. A speciality of H.'s are the "Märchendichtungen," for solo and three-part female chorus: "Rumpelstilzchen," "Frau Holle," "Hänsel und Gretel," "Die Meerkönigin," "Die Nayaden." A concert fantasia for harp and orchestra, and a symphony, are still in manuscript, but both have been frequently performed.


Hummel, or **Hümmelchen** (Ger.), (1) a drone, (2) an obsolete organ stop with two drone pipes—either c, F or c, e.

Humor (Ger.), Humour; *Mit Humor*, humorously.

Humoreske (Ger.), a humorous piece.

Humperdinck, Engelbert, b. Sept. 1, 1854, Sieburg, on the Rhine, pupil of the Cologne Conservatorium, won the Mozart scholarship in 1876, and went to the Royal School of Music at Munich. With the Mendelssohn scholarship in 1879, he went to Italy until 1881, when he gained the Meyerbeer scholarship. From 1885-87 he was teacher at the Barcelona Conservatoire, then returned to Cologne, and in 1890 became teacher at the "Hoch" Conservatorium, Frankfurt. Among his compositions are the choral works, "Das Glück von Edenhall," "Die Wallfahrt nach Kevlaar," and the opera *Hänsel und Gretel* (1894).

Hungarian. Considering the number of modern instrumental works, great and small, bearing the title H., an approximate definition, at least, of the term is needed. It is hopeless to attempt an exact definition, for music in Hungary is by no means shut out from foreign influences. The common characteristics of

H. music are great freedom and variety of rhythm, a refined ornamentation of melodies by means of appoggiaturas, short shakes (Pralltriller), slides (Schleifer), turns, etc.; and in the matter of harmony, a far more powerful amalgamation of major and minor than is to be found in modern minor as represented by the so-called harmonic minor scale. We may venture to assume that the free formations of H. music are not the results either of reflection or of caprice, but the outcome of a natural development. We may glean from them, as it were, a picture of old Grecian or Arabian music in its prime, etc. The music of the Hungarians—which, for the most part, is identical with that of the Gipsies—is based, not on polyphony but monody; at any rate, up to the present day, it is of a solo kind—i.e. one part is prominent, while the others, like accompanying instruments, take a subordinate part. Hence the many stand-still, melody-lacking basses, and the many tremolos under a melodic, richly-moving, principal part. The rhythmic development of Gipsy music was not, as in Western musical art, hemmed in by pedantic rules and combinations (counterpoint), neither was its melody fettered by a dogma (Church Modes). Our instrumental music, written according to art-rules, was evolved from the sacred vocal music formerly predominant, and only slowly acquired that movement and rhythmical variety which the monodic instrumental music of the early Middle Ages undoubtedly possessed; but, on the other hand, the instrumental music of the Gipsies, and of other peoples living in a state of nature, was developed without restraint, and they have only assimilated what they could of Western musical art, what was possible without injury to their own; hence the similarity of the music of all peoples not influenced by the development of Western musical art. The same rhythmical peculiarities are to be found in the music of the Highlanders, Norwegians, Russians, etc. The subject is an interesting one, and might be treated in a comprehensive monograph. A few special features peculiar to H. music—such as are commonly found in Schubert and Brahms, and other ancient and modern composers—may be mentioned. Syncopation, even in the melody, frequently occurs in H. music, change of time very frequently; likewise periods of three, six (five, seven) bars, instead of two, four, and eight. The rhythmical motive  is extremely common, likewise the suppression or delay of the chief metrical accent at the beginning of a bar by a short pause. Especially characteristic are the ornaments of the turn kind on the closing tonic:



A minor scale with leading-note before the fifth (*b*) is often spoken of as an "H. scale," or a "scale of Gipsy music"; it would be more correct in a pure minor sense (see MINOR KEY) to note it down from principal minor tone to principal minor tone (*c*).



The *f*# is introduced, instead of *f*, for the same reason that *b* is taken in place of *bb*, viz., to obtain a semitone progression (*f*#-*g*). The augmented chords of the sixth are peculiar to those scales (*d*). Naturally, such a scale is not



based on any special principle, as is the case with the minor-major of Hauptmann, or our ordinary mixed minor (major-minor); it may, however, help to make clear to us the meaning of the exceedingly numerous scales, for instance, of the Arabians.

Hunke, Joseph, b. 1801, Josefstadt (Bohemia), d. Dec. 17, 1883, Petersburg, chapel master of the court choir in that city. He composed numerous sacred works, a Method of harmony, and one of composition.

Hünten, Franz, favourite pianoforte composer, b. Dec. 26, 1793, Coblenz, d. there Feb. 22, 1878. He was the son of an organist, and, after good training from his father, went to the Paris Conservatoire in 1819, and studied with Pradher, Reicha, and Cherubini. He settled definitely in Paris, was much sought after as a pianoforte teacher, and still more as a fashionable composer. His easy and pleasing pianoforte pieces were very highly paid. Besides rondos, divertissements, fantasias, etc., he also wrote a trio, two violin sonatas, and a Method for the pianoforte. From 1837 he lived in his native town.—The two brothers of H. (Wilhelm, pianoforte teacher at Coblenz, and Peter Ernst, engaged in a similar manner at Duisburg) also published pianoforte music of a light style.

Hurdy-gurdy (Ger. *Drehleiter*; Fr. *Vielle*; Ital. *Lyra tedesca* or *Ghironda ribeca*, *Stampella*, *Viola da orbo*; it was also called *Bettlerleiter*, and earlier still, *Bauernleiter* [*Lyra rustica*, *Lyra pagana*]). It is a quaint stringed-instrument of great antiquity, which was formerly very popular, and from the 10th to the 12th century played a rôle similar to that of the pianoforte at the present day. The construction of the H. is almost the same

now as it was nine hundred years ago. Over a sound-box, similar to that of bowed-instruments, are stretched several strings, of which one (or two tuned in unison) can be shortened by means of a keyboard; while the other two (or four tuned in pairs in unison) are free, and always give the same notes (a fifth in the bass, as in the bagpipe). A rosined wheel, thrown into motion by a handle, sets all the strings in vibration at the same time. The oldest name for the instrument was *Organistrum* (10th to 12th century). There exists a guide to the measurement and action of the keys of the Organistrum dating from the 10th century (cf. Gerbert, "Script." I.), according to which the instrument had a compass of eight keys (an octave); the best instruments of the 18th century had up to two octaves with chromatic notes. From about the 12th to the 15th century the H. was called *Armonie* or *Symphonie*, corrupted into *Chifonie*, also *Zampugna*, *Sambuca*, *Sambuca rotata*; in the 15th century, when it fell into discredit, the name *Vielle* (a term formerly applied to Viols) was given to it. Virdung (1511) does not consider the H. (which he calls simply *Lyra*) worthy of a description; and Pretorius (1618) speaks of it in terms of contempt ("Bawren-oder umlaufende Weiber Leyer"). Nevertheless it became (especially in France during the 18th century), together with the Musette, an extraordinarily popular instrument. Performers on the H. appeared at concerts (Larozé, Janot, Baton, and others); Methods were written for the instrument (Bonin and Corrette); instrument-makers (Baton, sen., Pierre and Jean Louvet, Delaunay, all at Paris; Lambert at Nancy, Barge at Toulouse) improved it; while composers (Baptiste) wrote sonatas, duets, etc., for it, and writers (Terrasson) sang in praise of it. At the present day it has sunk to the level of a beggar's instrument, and seems to be disappearing.

Hurel de Lamare, Jacques Michel, a distinguished 'cellist, b. May 1, 1772, Paris, d. March 27, 1823, Caen, pupil of Dupont the younger. H. was engaged at the Théâtre Feydeau in 1794, travelled 1801-9 through Germany and Russia, and in 1815 retired into private life. The compositions (four 'cello concertos) which were published under his name were written by his friend Auber.

Hurtig (Ger.), quick, brisk, nimble.

Hutschenruijter, Wouter, b. Dec. 28, 1796, Rotterdam, d. there Nov. 18, 1878. He at first devoted himself to the violin, but afterwards to the horn, seriously studying theory at the same time, and making early attempts at composition. In 1821 he founded the band of the National Guard, which remained under his direction, and in 1826 the "Eruditio musica," one of the best musical societies of the Netherlands. He became, gradually, teacher at the school of music of the Society for the Advancement of Music,

conductor of the "Eruditio musica" concerts, municipal musical director at Schiedam (near Rotterdam), and director of various societies there; he also organised a church choir at Schiedam, received the honorary title of capellmeister at Delft, was member of the St. Cecilia Society at Rome, etc. H. was one of the most active and meritorious of Dutch musicians. Of his numerous compositions may be mentioned: an opera, *Le Roi de Bohême*; four symphonies, two concert overtures, one overture for wind-instruments, over 150 works, partly original, partly arranged, for wind-band; a "Concertstück" for eight kettledrums with orchestra, several masses, cantatas, songs, etc. His son, Willem, b. March 22, 1828, was also a famous performer on the horn.

Hüttenbrenner, Anselm, b. Oct. 13, 1794, Graz, d. June 5, 1868, Ober-Andritz, near Graz. He was the son of a prosperous landowner, studied composition under Salieri at Vienna, and was on friendly terms with Beethoven (by whose death-bed he stood) and Schubert. H. composed five symphonies, ten overtures, three operas, nine masses, three requiems, many quartets for male voices and songs, two stringed quartets, one stringed quintet, pf. fugues, sonatas, and pf. pieces; most, however, remained in manuscript. Schubert held H. in high esteem as a composer, but his works are already forgotten. Gottfr. Ritter von Leitner wrote an obituary notice of H. (Graz, 1868).

Hydraulis (*Organum hydraulicum*; Ger. *Wasserorgel*), an instrument of the organ kind constructed by Ctesibios at Alexandria (180 B.C.), in which the pressure of the wind was regulated by water. It was described by Hero of Alexandria ("Spiritalia seu Pneumatica"); and this was translated into German in Vollbeding's translation of Bedos de Celles' "History of the Organ" (1793).

Hykaert, Bernhârd (Ycaert), composer and theorist, of Netherland origin, during the last quarter of the 15th century, at Naples, of whom have been preserved two Lamentations (printed by Petrucci, 1506), and a Kyrie and Gloria in manuscript; also three secular songs.

Hymeneos (Gr.), a wedding-song.

Hymn (*Hymnus*; Ital. *Inno*) was originally a term of somewhat general meaning, without any indication of the poetical or musical form, as may be seen by comparing the so-called hymns of Homer and Pindar, of which the former were written in hexameters, the latter, in rhythms of the freest kind. The word H. acquired a definite meaning in the Western Church. The singing of hymns is ascribed to Hilarius (d. 368), but, probably, was introduced into the church

at a still earlier period. It was distinguished from the Alleluia and Gradual singing, in that it had no jubilations (*colorature*, as we should say nowadays); it was simpler, and more precise, and had only one note, or, at most, a neume of two notes, to one syllable of the words. The singing of hymns in the Catholic Church very much resembles, therefore, the later Prose and Sequence singing, and really only differs from it in the matter of words (the Sequences have no really regular metre, but only syllables counted off). Certain hymns bear special names, those which, for instance, are not really hymns in the old sense: the "Hymnus angelicus"; "Gloria in excelsis Deo," etc.; the "Hymnus Trinitatis" (the *Trishagion* of Good Friday); "Sanctus Deus, sanctus fortis, sanctus immortalis, miserere nobis"; the "Hymnus triumphalis"; "Sanctus Dominus, Deus Zebaoth," etc. Also the hymns arranged in several parts, when the art of counterpoint was at its zenith, are very simple in their rhythm. On the other hand, hymns of modern date, in works of various form, are mostly written with a view to grandeur of effect, for a great choir, with accompaniment of brass instruments, etc., and are of secular, as well as sacred contents.

Hymnaire (Fr.), a hymn-book.

Hymnus Ambrosianus, same as Ambrosian Hymn of Praise (q.v.).

Hypate. (See GREEK MUSIC.)

Hyper (Gr.), over; *Hyperdiapente*, upper-fifth; *Hyperdiatessaron*, upper-fourth, etc. In the terminology of the Greek transposition scales, H. has the meaning of "situated a fourth higher," e.g. Phrygian *g—g'*, Hyperphrygian *c'—c''*. On the other hand, the Hypermixolydian transposition scale (according to Ptolemy) lay only one degree above the Mixolydian. In Latin H. is expressed by *Super-* (*Superdiapente*, etc.).

Hypo (Gr.), under; *Hypodiapente*, under-fifth; *Hypodiapason*, under-octave, etc. In the Greek octave species those marked H. were always a fifth lower than the plain ones; but in the transposition scales, and likewise in the Ecclesiastical Modes of the Middle Ages, only a fourth lower. Thus Dorian (octave species) *e—e'*, Hypodorian *A—a*; Dorian (transposition scale) *f'—f''* (with five flats), Hypodorian *c'—c''* (with four flats); Dorian (first Ecclesiastical Mode) *d—d'*, Hypodorian (second Ecclesiastical Mode) *A—a*. In Latin terminology H. is represented by *Sub-* (*Subdiapente*, etc.).

Hypoproslambanomenos (Gr.), the note below the Proslambanomenos—namely, *g*.

Htbl., abbreviation of German "Holzblasinstrumente" (wood-wind instruments).

I.

I (Ital.), the masculine article, plural of *il*. (Cf. GLI.)

i, letter of the alphabet by which Kirnberger indicated the natural seventh (the seventh overtone), and which, by way of experiment, he introduced into composition and notation. The idea was not a new one, for, already in 1754, Tartini ("Trattato, etc.," p. 18) had used *w* in a similar manner:



It is, of course, immaterial whether tuning as a natural seventh be indicated by an *i* or a *w*. In tempered music the distinction of the natural seventh has no meaning, since, of course, like the other notes of the chord (third, fifth), it is subject to temperament. (Cf. the tables under TONE, DETERMINATION OF.) On the other hand, theory is justified in hesitating to class the seventh, together with the third and fifth, as a fundamental interval. (See SEVENTH, CHORD OF THE.) For experiments with instruments tuned according to just intonation (and not equal temperament) it is absolutely necessary to indicate the seventh together with the third and fifth; and Tartini's, Kirnberger's, or any other method can be adopted (e.g. the figure 7 could be placed against the note).

Iambus, a metrical foot consisting of a short and a long syllable: — —.

Iastian. (See CHURCH MODES.)

Ibach, Johannes Adolf, b. Oct. 20, 1766, d. Sept. 14, 1848. He founded a pianoforte and organ manufactory at Barmen in 1794, and from 1834 (when his son C. Rudolf entered the firm) traded under the name, "Ad. Ibach u. Sohn," and from 1839 (when his son Richard joined) as "Ad. Ibach Söhne." In 1862 the third son (Gustav J.) founded a business of his own, and from that time the old house was known as "C. Rud. u. Rich. Ibach." C. Rudolf died in 1862, and in 1869 Richard I. took the organ-building on his own account, while Rudolf (a son of C. Rudolf) continued the pianoforte department alone under the title, "Rudolf Ibach Sohn" (with a branch at Cologne), and brought the same into high repute (purveyor to the Prussian Court, prizes, etc.). He died July 31, 1892, at Barmen.

Idillio (Ital.), an idyl.

Idyl (lit. "a little image"), a short pastoral composition.

Idyle (Fr.), an idyl.

Il (Ital.), the masculine, and the neuter article before consonants, with the exception of *s* followed by a consonant. (Cf. Lo.)

Il doppio movimento (Ital.), a movement twice as fast as the preceding one; the time twice as fast as before.

Il fine (Ital.), the end.

Ilnski, Johann Stanislaus Graf, b. 1795 at the Castle Romanow in Poland, studied composition under Salieri and Kauer at Vienna, and wrote many sacred works (three masses, two requiems, a Te Deum, De profundis, Stabat Mater; also a symphony, three overtures, two pf. concertos, eight quartets for strings, etc.). In 1853 I. was named privy councilor, chamberlain, and member of the senate of the Kiev University.

Il più (Ital.), the most; *Il più presto possibile*, as quick as possible.

Imboccatura (Ital.), (1) the mouthpiece of a wind-instrument; (2) the mode of producing the tone of a wind instrument.

Imbrogljo (Ital., i.e. "confusion"), the name given to certain intricate rhythmical combinations which confuse the time measure.



Imitando (Ital.), imitating.

Imitation is one of the most essential formative laws of musical art. As in architecture a capital of a column, a rosette, and, in fact, the whole construction of a cathedral, is the result of the working out of a limited number of patterns, so in music, a pregnant theme, a whole movement, consists, as a rule, of the repetition of a few small motives. This repetition is certainly not a simple reproduction, as is frequently the case in architecture, where an eighth or quarter of the rosette or capital corresponds completely to the rest, or where dozens of columns, turrets, windows, have similar dimensions. On the contrary, in the repetition of motives, there is not strict likeness, yet a similarity more or less marked. As musical form is determined by a great number of esthetic laws acting simultaneously, I. occurs in a variety of ways. The rhythmic-melodic motive may be literally repeated, but, by the accompanying harmony, receive each time a different meaning. Or the motive may be exactly repeated, only with change of accent, especially when it does not follow the bar measure; or it may be repeated on other degrees of the scale, etc. The repetition of a

motive on different degrees is the most frequent form of I., from which spring the high art forms of canon and fugue (q.v.), as well as "rosalías" (q.v.), which are condemned as amateurish and mechanical. At the flourishing period of the imitative style (15th to the 16th century), the art of I. had been developed to an almost incredible extent, and frequently, indeed, at the expense of expression or beauty (cf. COUNTERPOINT); and although a well-schooled composer will not entirely forego the imitative combinations which offer themselves, yet nowadays, with the best masters, imitations are quite secondary matters, and no longer the core and particular aim. The most important kinds of I. are—(1) I. by parallel motion; (2) I. by contrary motion (Inversion); (3) I. by augmentation; (4) I. by diminution. Either of the last two can be combined with either of the first two. The contrapuntists from the 15th to the 17th century used, besides, the succession of notes in reverse order (*Cancrizans*), i.e. the whole read backwards: a piece of art-work without value, inasmuch as the listener cannot be aware of the fact that a *cancrizans* canon is being carried out; and these contrapuntists worked out, besides, all kinds of artifices (omission of the rests, or of the notes of smaller value, etc.).

Imitation pipes are those wooden pipes covered with tinfoil in "prospect," merely for the sake of ornament, in small organs. There are also "imitation" stops which do not speak, but which are added for the sake of symmetry. They often have amusing names, as, for example: *Munum de tabula* (Fingers off!), *Exaudire, Nihil, Vacat, Ductus inutilis* (Useless stop), *Noli me tangere*, etc.

Imitative Counterpoint. (See COUNTERPOINT, IMITATION, and CANON.)

Imitazione (Ital.), imitation.

Immer (Gér.), always, continuously; *Immer schwächer*, becoming softer and softer.

Immutabilis (Lat.), one of the *accentus ecclesiastici*.

Immyns, John (year of birth and place unknown), d. April 15, 1764, at his residence in Coldbath Fields (London), originally an attorney, but he played excellently on the flute, violin, gamba, and harpsichord. Through some indiscretion he had to give up the profession of attorney, and became copyist to the Academy, and amanuensis to Dr. Pepusch. In 1741 he founded the Madrigal Society. He was a distinguished savant and collector of the music of early masters. In 1752 he was appointed lutenist at the Chapel Royal, after learning at the age of forty to play upon the lute.

Impaziente (Ital.), impatient.

Imperfectus (Lat. *imperfectus*), (1) the divisibility of the notes of Measured Music (q.v.) into two equal portions. This always took place when, by a Modal Sign, Imperfect Measure

(q.v.) was indicated; but it could also occur under special conditions with the Modal Sign for Perfect Measure. The note intended by the Modal Sign to be divided into three portions was rendered *imperfect* by writing after it a note of half its value (e.g. a minim after a semibreve), this note being followed by a greater one or by a Point of Division (*Punctum divisionis*) (see POINT NEXT THE NOTE); or it became *imperfect* if followed by more than three notes of half its value.



—(2) in *Ligatures* (q.v.) when the last note was a breve. This value was always determined for the two last notes by the use of the *Figura obliqua* (q.v.).

Imperioso (Ital.), imperious, haughty.

Impetuoso (Ital.), impetuous.

Imponente (Ital.), imposing.

Impresario (Ital.), a manager of a theatre or concert.

Impromptu, same as IMPROVISATION; an instantaneous thought (Lat. *in promptu*), but in modern times the title of pianoforte pieces, in the more developed song form, with the construction A-B-A (cf. FORM) carried out in their three principal sections (like extended minuets and marches, yet without their characteristic rhythm), as in Schubert, Chopin, Heller, etc.

Improperia (Lat.), i.e. "The Reproaches," the complaint of suffering love on the cross, antiphons and responses which are sung on Good Friday in place of the ordinary mass, and, indeed, to old Gregorian melodies. Only in the Sistine Chapel at Rome have the I. been sung since 1560 to *Faux bourdons*, arranged by Palestrina in several parts, in plain style, note against note.

Improprietas (Lat.), i.e. "improper value"; in *Ligatures* (q.v.) of Measured Music, the value, not of a Breve but of a Long, attached to the opening note. This takes place when, with a rising second note, the first has a stroke hanging downwards to the right or left; also with a falling second note without stroke. (cf. PROPRIETAS.)

Improvisation (from Lat. *ex improviso*, "without preparation"), an extemporaneous performance, without notes previously written down; the name for instantaneous production whether of poetry or music. Most of the great composers have been celebrated for their I. on the pianoforte or organ. A distinction is made between I. and free fantasia; by the first is understood strict adherence to some one form. Thus, formerly, a capable musician was expected to be able to improvise a fugue on a given theme. Bach could accomplish wonders

in this line. This kind of I. presupposes immense concentration of the mental powers, while the so-called fantasia-playing is giving free rein to the fancy, and it yields moods of various colours, producing a kaleidoscopic effect. Between the two stands the varying of a given theme—a fantasia on a melody—of which every ordinary musician ought to be capable. I. is sometimes used as identical with *Impromptu*.

In *altissimo* (Ital.); thus are called the notes from *g*" to *f*"

In *alto* (Ital.), or in *alt.*; thus are called the notes from *g*" to *f*"

Incalzando (Ital.), spurring on, hastening = *stringendo*.

Indeciso (Ital.), undecided.

Indifferente, Indifferentemente, Con indifferenza (Ital.), careless, with indifference.

In *distanza* (Ital.), indicates that a passage has to be performed as if the sound came from a distance.

Indy, Paul Marie Vincent d', b. March 27, 1851, Paris, pupil of Diemer, Marmontel, and Lavignac, afterwards (1873) of César Franck at the Conservatoire. In 1875 he became chorus-master under Colonne, and, in order to obtain experience in orchestral detail, became drummer for three years, he then devoted himself entirely to composition, and obtained great success thereby. In 1874, Pasdeloup produced the second part ("Piccolomini") of his "Wallenstein-Trilogie" (symphonic poem) This was followed by a symphony, "Jean Hunyadi"; overture to *Antony and Cleopatra*; a symphonic ballad, "La forêt enchantée"; a symphonic pf. concerto on an Alpine theme; legend for orchestra, "Sauge fleurie"; scena for baritone and orchestra; "La Chevauchée du Cid"; a pf. quartet (in A); and a suite for trumpet, two flutes, and stringed quartet; a "Lied" for 'cello and orchestra; pf. pieces, sacred and secular songs. The one-act comic opera, *Attendez-moi sous l'orme*, met with but little success (1882); but, on the other hand, the dramatic legend, *Le chant de la cloche* (1884) gained the prize offered by the city of Paris. I. pays homage to the modern school (Schumann, Berlioz, Wagner).

Infernale (Ital.), infernal, hellish.

Inflattilia (Lat.), wind instruments.

Infrabass (Lat.-Ger.), an organ stop of 16-feet pitch, a sub-bass.

In *fretta* (Ital.), in haste.

Inganno (Ital.), lit. "deceit"; a deceptive cadence or close (q.v.).

Ingegneri, Marco Antonio, b. about 1545, Venice, was, already in 1576, maestro di cappella of the principal church at Cremona, afterwards in the service of the Duke of Mantua. He was the teacher of Monteverde. He published a

book of masses à 5 and 8 (1573); a book of masses à 5 (1587); four books of madrigals à 4 and 5 (1578, 1579, 1580, 1584); "Sacrae cantiones" à 5 (1576); "Sacrae cantiones" à 7 and 16 (! 1589), and "Responsoria hebdomadae sanctae" (1581). Separate madrigals are also to be found in Hubert Waelrant's "Symphonica angelica" (1594), likewise in Pierre Phalèse's "Madrigali pastorali a sette" (1604), and "Madrigali a otto voci" (1596). Dehn in his "Sammlung älterer Musik aus dem 16. und 17. Jahrhundert" (1837) gives one of I.'s motets.

Ingressa. (See *INTROITUS*.)

In *lontananza* (Ital.). The same as *in distanza*.

Inner parts. Those parts which lie between the extreme parts, i.e. between the highest and the lowest part.

Inner pedal, a sustained, or holding, note in an inner part.

Innig (Ger.), with deep, genuine feeling.

Inno (Ital.), a hymn.

Innocente (Ital.), innocent.

In *partito* (Ital.), in score.

Inquieto (Ital.), restless, uneasy.

Insaugine, Giacomo, Neapolitan opera composer, b. 1744 Monopoli (Naples), d. 1796, Naples, pupil of the Conservatorio di Sant'Onofrio, and, for a short time, teacher at that institution. He then devoted himself entirely to dramatic composition, and, from 1772 to 1782, produced nine operas, for the most part serious (*Didone, Arianna, Adriano*, etc.). He also wrote some sacred works, and pieces for organ and clavier. He lacked originality.

Insensibilmente (Ital.), imperceptibly.

Inständig (Ger.), urgent, pressing.

Instante (Ital.), urgent, pressing.

Institut de France is the great French institution to the various sections of which the name Académie is given. (Cf. *ACADEMY*.) The *Prix de l'Institut* (bestowed, among others, on Félicien David in 1867) is something quite different from the *Grand Prix de Rome*, which can be obtained every year by a pupil of the Conservatoire. The *Prix de l'Institut* was founded in 1859 by Napoleon III., and is offered every second year (20,000 francs), but in turn to the five sections of the Institut, so that it is offered by the Academy of Arts only once in ten years; the recipient of the prize can be a poet, painter, sculptor, or musician. The prize is bestowed, without competition, in order to encourage serious efforts in the department of art or science.

Instrumental Music is, in contradistinction to vocal music, music performed by instruments. As it is usual to count vocal music accompanied by instruments as vocal music, the term I. M. has come commonly to mean music performed by instruments *only*, from which,

therefore, song is entirely excluded. Historically, however, the development of accompanying I. M. goes hand in hand with that of I. M. generally, but not with that of vocal music, as it is dependent upon the development of instruments. Whether pure or accompanied I. M. be the older, is a vexed question; yet it is reasonable to suppose that *wind instruments* were first used apart from singing, but *stringed instruments* first for accompanying the voice; for one person could sing and play upon a stringed instrument at the same time, but not sing and blow simultaneously. Music, however, played by several persons (so soon as it is something more than the marking of a rhythm) represents a higher stage of development. With the Greeks we find solo flute-playing (Auleis) already developed to such a high pitch in the 6th century B.C. that Sakadas of Argos (cir. 585), at the Pythian games, claimed equality for it with the other arts. Also independent cithara-playing was, not long after (cir. 559), said to have been brought into high repute by Agelaos of Tegea. The accompanying I. M. of the ancients was nothing more than joining-in in unison or in the octave. Until late in the Middle Ages *brass instruments* were not used for really musical purposes, but only in the army, for signals, or in processions and at sacrifices, where a massive effect was the special aim (Tuba, Lituus, Buccina). It was only in the festivals of the Middle Ages at royal weddings, or at the Mysteries (sacred dramas), that there was a beginning of instrumental music in several parts, and of an artistic nature.

A new phase of development of I. M. begins with the appearance of stringed instruments. The earliest traces of instruments of the violin genus in the West occur in the 9th century A.D., if not still further back. (Cf. INSTRUMENTS, STRINGED.) The instrument for accompaniment, or for solo, of the Troubadours, or the favourite instrument of travelling musicians, with which, wherever they went, they accompanied the dance, was the fiddle (Fidula mentioned by Otfried, Viola, Vielle, Giga, Gigue, Geige). This instrument quickly developed, and passed through all sorts of forms, so that at the beginning of the 16th century we find a great number of stringed instruments, which, constructed of various sizes, were used to strengthen, or replace voices in the performance of complicated vocal pieces of the great contrapuntists. The oldest pieces in several parts specially written for instruments are dances, which, however, have no decided instrumental character. The movement characteristic of instrumental compositions first appeared in the course of the 16th century in the solo-playing of keyboard instruments and lutes; when these imitated a sustained vocal composition, "colouring" had to make amends for the lack of tone. This manner was transplanted from the clavier to the organ, until at last, when the original cause

had fallen into oblivion, it was used both for stringed and wind instruments. Modern I. M. has three points of departure: compositions for (a) organ, (b) lute, and (c) accompanied solo vocal music. Organ music developed further in the direction indicated, imitating the forms of vocal music in a free, ornamental manner; the highest pitch was reached in the organ and clavier fugues of Bach. Writing for lute led directly to the light clavier style of the French (Couperin, Rameau) and of the Italians (through D. Scarlatti), which in Bach, and especially in his sons Friedemann, Phil. Emanuel and Joh. Christian, was amalgamated with that of the organ. The accompanied solo songs, both in the opera (q.v.) as in the church (Viadana's concertos), became the models for the accompaniment of an instrumental melody (or of several concertante melodies) by a bass instrument (likewise with indications of the harmony; see CONTINUO). Thus arose the violin sonatas à 2 and à 3, which play an important rôle in the history of I. M. As first forms of pure I. M. (absolute music) there were in organ music, and in clavier writing derived therefrom, the In-tonations, Ricercari, Canzone, Sonatas, Toccatas, and Fugues; in lute and French clavier style, the dance movements, which gradually developed into characteristic pieces, terminating in the suite (chamber sonata) in the monodic instrumental style (violin music), and in arias varied, etc.; so that, finally, the church sonata, i.e. our sonata of to-day, was completely pre-figured. The orchestral music, in which at first the four vocal parts were merely replaced by instruments (the introductions and ritornelli of the earliest operas), profited gradually by these progresses of the various styles and adopted the results obtained. Thus the symphony gradually turned into the orchestral sonata, not directly, but by way of the *Concerto grosso* (Cf. SONATA, SYMPHONY, SUITE, CHAMBER MUSIC, etc.)

Instrumentation, distribution of the parts of an orchestral composition among the several instruments. One must imagine the composer as first sketching his work, i.e. a purely musical conception without any regard to instruments, and afterwards filling in details, and allotting to the various instruments their respective parts. It is usual also to speak of the I. of a Beethoven sonata, etc., if the same be arranged for orchestra. Old orchestral works, if revived, require a change of I., because many of the instruments (Theorbo, Gamba, etc.) in use during the 17th and 18th centuries are obsolete. Since Haydn gave an independent character to the instruments of the orchestra, of which each speaks a different language, it is no longer right for a composer first to compose and then score; rather must he keep in mind the full apparatus of the orchestra selected, and thus the sketch is only an abbreviated form of notation.—A *Method of Instrumentation* teaches the pupil the

tone, compass, quality, technical treatment, and suitable combinations of instruments; useful directions are to be found in Marx's "School of Composition" (Vols. III. and IV.), and Lobe's (Vol. II.), as well as in special treatises on I. by Berlioz, Gevaert (translated into German by Riemann), Riemann's "Katechismus der Musikinstrumente" (1888; in English, "Catechism of Musical Instruments" [Augener, 9201]), etc. Cf. Lavoix, "Histoire de l'instrumentation" (which obtained the Académie prize in 1878). (Cf. ORCHESTRA.)

Instruments. (Cf. Articles of words in italics.) Musical instruments can be divided into stringed I., wind I., and I. of percussion. (1) *Stringed I.* may be subdivided into *bowed I.* and *harp I.* (From lack of a proper word the latter one is coined. It is surely better than to speak of I. which are plucked, or pinched, or pulled, and which do not, besides, include I. of the clavier kind.) *Bowed I.* can be subdivided into such as have frets (*Viols, Lyres*: obsolete), and into those without frets (*Rebek, Vielle, Gigue, Violin, Viola, Violoncello, Double Bass, Trumb-scheit*); the stringed I. with keyboard (*Hurdy-gurdy, Schlüsselgedel, and Bogenflügel*) form a special class. (2) *Wind I.* are divided into *wood-wind* and *brass*, or, better still, from the mode of producing the sound into *lip-* (labial-) *pipés* and *reed-* (tongue-) *pipés*; the organ, together with instruments related to it (*Harmonium, barrel-organ, regal, orchestrion*, etc.), consists of a combination of many wind instruments. (3) *I. of percussion* are of two kinds. Those which are properly tuned have, relatively speaking, a higher artistic value (*kettle-drums, bells [carillon, Stahlspiel], straw-fiddle*, and those of indefinite pitch (*drums, cymbals, triangle, tam-tam, castanets, tambourine*, etc.). The *Aëlophanon* (Gabelklavier) is an instrument which cannot well be included in any of the above-mentioned classes. The *Æolian Harp* can scarcely be reckoned among musical instruments, but it is otherwise with the *Anemochord*, formed after it. From among the numerous ephemeral inventions may be named the *Harmonica*, the *Clavicylinder*, the *Euphonium*, and the *Pyrophone*. I. for the purpose of investigations connected with acoustics are the *monochord*, the *tuning-fork*, and the *siren*. (Cf. AUTOMATIC MUSICAL MACHINES.)

Intavolare (Ital.), to write in tablature notation, *i.e.* to transcribe the usual (measured) notation into the special kind of notation specially used for the organ, likewise for the lute, etc. (Cf. TABLATURE.)

Integer valor (*notarum*), the average time value in measured music, the ordinary note value (mean time value) in contradistinction to that changed by diminution, augmentation, or proportion (*see* the respective articles); *Prolatio major* also changed the *tempo*. The determinations usual at the present day (*Allegro, Adagio*, etc.) only came into vogue about 1600; before

that there were no exact time determinations. The I. V. changed considerably from the period of the invention of the measured note (q.v.) up to 1600, *i.e.* the Brevis of the 13th century had a value somewhat similar to the Minima of the 16th century, and to the Seminima (the crotchet) of the 17th century. Michael Pretorius (1618) fixed the I. V. (mean time value) of the Brevis at about $\frac{1}{10}$ of a minute, *i.e.* the crotchet at eighty of the Mälzel Metronome, which agrees fairly well with the usage of the present day.

Interludium (Lat.), interlude, especially in connection with the transition on the organ from one verse of a chorale to another.

Intermedio, Intermezzo (Ital.). This was the name given to the musical entertainments, introduced between the acts of a play, which sprang up in Italy towards the end of the 16th century. They were used, first in tragedies, but; later on, also in serious opera. At first the *Intermezzi* between the various acts were not connected, but each treated of a different mythological subject; gradually, however, an *Intermedio* was evolved from the *Intermezzi*, *i.e.* a second action, of a kind more or less humorous, as a contrast to the action of the principal piece, which was played in sections with the latter. Pergolesi's *La serva padrona* was an *Intermedio* of this kind. The next step was the loosening of this humorous small opera, which had gradually increased in dimension, from its unnatural entanglement with one of a serious kind, and the *Opera buffa* sprang into existence. The oldest *Intermezzi* were by no means written in the *stilo rappresentativo* of the Florentine music-drama, but were composed of madrigals; also, they were at times relieved by instrumental performances (likewise madrigals). Later on the *ballet divertissement* took the place of the I. At the present day we are strict with regard to the purity of style of the I., and of the principal piece; and the only form in which they still exist (in the drama) is that of the intercalated ballet, and that of *entr'acte* music.

Intermezzo, same as Episode (Cf. INTERMEDIO), probably used for the first time by Schumann as the name for a connected series of pianoforte pieces (Op. 4) without any reference to the word-meaning. S. perhaps regarded them as *hors d'œuvre*, intermediate numbers for a concert programme? Heller and Brahms have also made use of the title I.

Interrogativus (Lat.), one of the *accentus ecclesiastici*.

Interrotto (Ital.), interrupted.

Interval is the ratio of two tones with regard to their pitch, vibration numbers, or length of sound-waves (length of strings). Intervals are distinguished as consonant and dissonant. (1) *Consonant Intervals* are those which together form tones of one clang (of a major or a minor

chord), viz.: (a) the *Unison* (duplication of the same tone), with vibration and string-length ratio 1 : 1; the *Octave* (the repetition of the same tone in the nearest higher, and in the nearest lower position: the ratio of the fundamental- to the second over-tone (*cf.* OVER-TONE), with the vibration numbers 1 : 2, and the ratio of the string-lengths 2 : 1 (in vibration ratios the smaller figure always belongs to the lower tone, and in string-lengths ratios, on the other hand, to the upper; both ratios are reciprocal to one another); the *Double Octave* 1 : 4 (4 : 1), triple octave 1 : 8 (8 : 1), and thus all octave extensions of the unison. (b) The *Fifth*, with the ratio of the first tone to the fifth 2 : 3 (3 : 2); the *Twelfth* (the octave extension of the fifth ratio of the fundamental tone to the third over-tone) 1 : 3 (3 : 1); the *Fourth* (inversion of the fifth by placing the fifth degree below, or the fundamental tone in the octave above) is the ratio of the first degree of the scale to the fourth, 3 : 4 (4 : 3); the *Eleventh* (octave extension of the fourth, 3 : 8, also 8 : 3), likewise all further octave extensions of the eleventh and the twelfth. (c) The (major) *Third*, the ratio of the first tone to the third in the major scale, 4 : 5 (5 : 4); the (major) *Tenth* (the octave extension of the major third), 2 : 5 (5 : 2); the (major) *Seventeenth* (second octave extension of the major third, ratio of the fundamental tone to the fifth over-tone), 1 : 5 (5 : 1); the *Minor Sixth* (inversion of the major third; *cf.* FOURTH), 5 : 8 (8 : 5); the *Minor Thirteenth* (octave extension of the minor sixth), 5 : 16 (16 : 5), likewise all further extensions of the major seventeenth and minor thirteenth. (d) The *Minor Third*, the ratio of the first tone to the third of the minor scale, 5 : 6 (6 : 5); the (major) *Sixth* (inversion of the minor third, ratio of the third to the fifth over-tone), 3 : 5 (5 : 3); the (major) *Thirteenth* (octave extension of the major sixth), 3 : 10 (10 : 3); the *Minor Tenth* (octave extension of the minor third), 5 : 12 (12 : 5); the *Minor Seventeenth* (second octave extension of the minor third), 5 : 24 (24 : 5), and all other octave extensions of the major sixth and minor third. Expressed in notes, the consonant intervals are as follows:—



—(2) *Dissonant Intervals* are those which are composed of tones which do not belong to the same clang; the vibration figures (likewise ratios of string-length) are easily found, if fifth and third steps are taken from one of the two tones of the interval until the other tone is reached. The superfluous octave extensions are got rid of by shortenings with the help of the number 2. For practical purposes, the best plan is to take

the figure 3 as factor for every fifth-step, and the figure 5 for every third-step; the vibration number of the second tone is then found, and that of the other is the nearest smaller, or nearest larger power of 2 (according as it lies below, or above the second tone). The 1, thus determined, is always less than the octave. If it be required to extend it by an octave, one has only to multiply the greater vibration figure by 2. For instance, take $c : d$ the major second; from c , d is reached by two fifth-steps ($c-g-d$), and the factors are therefore $3 \cdot 3 = 9$; the 9 is the vibration figure for d , and if the nearest smaller power of 2 ($= 8$) be taken, the second $c : d = 8 : 9$; but if the nearest greater power of 2 ($= 16$), then the minor seventh, $d : c' = 9 : 16$. In a similar manner the augmented second $c : d\sharp$ will be found from $c-g-b-d\sharp$ (one fifth-step, two third-steps $= 3 \cdot 5 \cdot 5$), to be $64 : 75$, and its inversion, the diminished seventh $75 : 128$. The number of dissonant intervals is very great, as many of them can be determined in various ways, for instance: $c : d\sharp$ as $c-g-b-d\sharp$, or $c-g-d-a-b-d\sharp$ (one fifth and two thirds, or five fifths and one third). The most important are:—(1) the *chromatic second*, 24 : 25 or 128 : 135 (the string-length ratios are always the inversions of the vibration ratios); (2) its inversion, the *diminished octave*, 25 : 48 or 135 : 256; (3) the (diatonic) minor second, 15 : 16; (4) its inversion, the *major seventh*, 8 : 15; (5) the *major second*, 8 : 9 or 9 : 10; (6) its inversion, the *minor seventh*, 9 : 16 or 5 : 9; (7) the *augmented second*, 64 : 75; (8) its inversion, the *diminished seventh*, 75 : 128; (9) the *diminished fourth*, 25 : 32; (10) the *augmented fifth*, 16 : 25; (11) the *augmented third*, 512 : 675; (12) its inversion, the *diminished sixth*, 675 : 1024; (13) the *augmented fourth*, 18 : 25 or 32 : 45; (14) its inversion, the *diminished fifth*, 25 : 36 or 45 : 64. In notes, the dissonant Is. mentioned (counting from c taken as 1) are as follows:



The *augmented octave* is an octave extension of the chromatic second, the *minor ninth* an octave extension of the diatonic minor second, etc. Consonant intervals are either *perfect* (unison, octave, fifth, fourth, and their extensions), or *major* or *minor* (thirds, sixths, tenths, thirteenths, seventeenths); dissonant Is. are either *major* or *minor* (seconds, sevenths, and ninths), or *augmented* or *diminished*. The inversions of perfect Is. are perfect, those of major, minor and *vice versa*, those of augmented, diminished, and *vice versa*.

Intimo (Ital.), inward, heartfelt.—*Con intimo sentimento*, with deep, genuine feeling.

Intonation (Ger. *Anstimmung*) is (1), in Catholic Church music, the introductory chant of the priest in antiphons, psalms, etc. The I. fixes the mode in which the melody is set, and this differs on high and ordinary festivals, and on ordinary week-days. One speaks of a psalm being *intoned*, of a priest *intoning* the Gloria, etc.—(2) In connection with instruments the term I. is used to express the equalisation of the various tones, *i.e.* by perfecting all the parts and placing them together, or the last touches given to remove any small inequality of clang-colour; also, in the organ, small changes in the wind-way of lip-pipes, or in the tongues of reed-pipes; in the pianoforte, the exact position of the hammers, inspection of the leather coverings, etc.—(3) The term I. is also used in connection with the human voice, and refers to tone-formation, especially in reference to pitch (pure or faulty I.; for the latter the Germans have the expression "Detonieren").

Intoniereisen (Ger.; "tuning-knife"), an instrument used by organ-builders in the first tuning of pipes; it must not be confused with the Tuning-horn (q.v.). The instrument is knife-shaped at one end, so as to widen or narrow at pleasure the wind-way; or, eventually, to be able to cut away a piece from the upper-lip or from the mouth of the pipe.

Intrade. (See ENTRÉE.)

Intreccio (Ital.), intrigue; a short stage-piece.

Intrepidamente (Ital.), fearlessly, boldly.

Introduction (Lat.), a term used specially for the short *Largo*, *Adagio*, *Andante*, or similar movement which precedes the *Allegro* of symphonies, sonatas, etc.

Introitus (Lat. "entry"), in the Ambrosian Ritual named *Ingressa*. It was originally a whole psalm sung by the choir, while the celebrant, holding the mass, moved from the sacristy to the altar; but it was afterwards shortened. Next was added to the psalm the "Gloria patri et filio," the "Gloria" by the celebrant, and the "Patri et filio, etc." by the choir, and then followed the antiphon. At the present day the I. is again coming somewhat more into vogue.

Inventions (Lat.), a term used in a sense similar to *Impromptus*. (Cf. Bach's two-part I.; the three-part I., on the other hand, he called "Symphonies.")

Inventionshorn. According to the statement of the Dresden "Hofmusiker," A. J. Hampel, this was the Waldhorn as improved by the instrument-maker J. Werner, at Dresden, about 1760. This was accomplished by applying crooks of various lengths to the tube of the horn, thus altering its natural scale. The system of crooks was also transferred to the

trumpet (*Inventionstrumpete*). Since the introduction of valves, crooks are rarely used.

Inversion (Ger. *Umkehrung*) is an exchange of the relationship of above and below, so that what was above becomes below, and what was below, above. Varied is the *rôle* which I. plays in the theory of composition. There is—

(1) an I. of *intervals*, which is simply an octave transposition of the upper note below the lower, or of the lower above the higher. The I. of an interval is always that other interval which completes the octave. There are the following Is. :—

- (1) Second—Seventh;
- (2) Third—Sixth;
- (3) Fourth—Fifth;



and further, after I., a perfect interval remains perfect, a major becomes minor, and a diminished augmented, and *vice versa*.

(2) *I. of chords*.—By this is understood the change of bass note, *i.e.* all chords are named I. which do not have the natural bass note. Now the natural bass note, according to the usual definition, is the one which is lowest when the notes of the chord are placed one above another at the distance of a third, each from the other. There are therefore three positions of the Triad (q.v.), for instance, *c-e-g*, and its two Is. :—

- (a) *Fundamental position* (bass note *c*).
- (b) *1st Inversion* (bass note *e*) = chord of 6-3, *e, c, g*.
- (c) *2nd Inversion* (bass note *g*) = chord of 6-4, *g, c, e*.



The chord of the Seventh (q.v.) has three Is.; for example: *g, b, d, f*.

- (a) *Fundamental position* (bass note *g*).
- (b) *1st Inversion* (bass note *b*) = chord of 6-5, *b, d, f, g*.
- (c) *2nd Inversion* (bass note *d*) = chord of 6-4-3, *d, f, g, b*.
- (d) *3rd Inversion* (bass note *f*) = chord of 2, *f, g, b, d*.



(3) *I. of a Motive* (theme in *contrary motion*), one of the most interesting devices of imitation. It consists in this, that all the melodic progressions of the theme are made in reverse direction (rising instead of falling, falling instead of rising), in Italian *per moto contrario* or *al rovescio*. The I. of the theme occurs occasionally in

Fugue, also in the Gigue which has fugal working.

Invitatorium (Lat.; "invitation") is the name given in the Roman Catholic service to the antiphon sung at the Nocturnes, *i.e.* the one beginning the service for the following day.

Ionian (Iastian) Mode. (See CHURCH MODES and GREEK MUSIC.)

Ira (Ital.), anger, wrath, passion.—*Con ira*, angrily, passionately.

Irato (Ital.), angry, passionate.

Irgang, Friedrich Wilhelm, b. Feb. 23, 1836, Hirschberg (Schleswig), pupil at the school of composition of the Royal Academy, Berlin (Grell and Bach), received further training from Proksch at Prague, opened a music school at Görlitz (1863), became organist of the Dreifaltigkeitskirche there in 1878, and in 1881 organist and teacher of music at the Paedagogium at Züllichau. Besides various pianoforte pieces, I. brought out an "Allgemeine Musiklehre" (several times republished), and a "Harmonielehre."

Ironicamente (Ital.), ironically.

Isaak, Heinrich (Isaac, Izac, Ysack, Yzac; in Italy also Arrigo Tedesco [Heinrich der Deutsche], or in barbaric Latin Arrhigus), one of the most distinguished contrapuntists of the last quarter of the 15th, and first of the 16th century, probably a contemporary of Josquin, *i.e.* born about 1450. Though Glarean speaks of him as Tedesco or Germanus, I. appears to have been no German, but a Netherlander, for in his will he is named "Ugonis de Flandria." Documents testify to the fact that I. resided for a time in Ferrara, and that he was afterwards organist to Lorenzo di Medici, surnamed the "Magnificent." From there he went to Rome, and, finally, received an appointment at the court of the Emperor Maximilian I. as "Musicus" ("Symphonista regis" is the title given to him in the documents, probably the overseer of the instrumentalists), which he held until his death (about 1517); and then his pupil, L. Senfl, received the appointment, and held it until 1519, the year of the death of the Emperor Maximilian I. The following masses of I. have been preserved: *Charge de deuil*, *Misericordia domini*, *Quant jay au cor*, *La Spaena*, *Comme femme* (these five were printed by Petrucci as "Misse Henric Izac," 1506); *Salva nos*, *Frölich Wesen* (in Graphäus' "Missæ XIII.," 1539); *O praelara* (in Petrejus' "Liber XV. missarum," 1539); *Missa solemnis*; *De Apostolis* [*Magne Deus*, *Kyrie*] (in Isaak's "Chorale Constantinum," 1550); *Carminum* and *Une musque de Biscay* (in Rhaw's "Opus decem missarum," 1541); besides masses in manuscript at the Munich, Vienna, and Brussels libraries, ten of which have not been printed. Motets are to be found in Petrucci's "Odhecaton," "Canti B," and "Canti C" (1501-5),

in his first book of the motets à 5 (1505), in Kriesstein's "Selectissimæ . . . cantiones" (1540), and in many other collections, especially German ones of the 16th century. The part-songs of I. are models of their kind, many of which, in the form in which he wrote them, produce an excellent effect even at the present day; they are to be found in Ott's "115 guter newer Liedlein" (1544) and Forster's "Auszug guter teutscher Liedlein" (1539). The Munich court and state library is especially rich in manuscripts of I.'s compositions, and these became part of the music treasures of the court chapel, probably through Senfl.

Isidorus (Hispalensis), St., Bishop of Seville, b. about 570, Cartagena, d. April 4, 636. He wrote in his "Originum sive etymologiarum libri XX." much valuable information concerning music; Gerbert collected the special passages and printed them as "Sententiæ de musica" in his "Scriptores" (I.).

Isnardi, Paolo, b. Ferrara, monk, afterwards superior of the cloister Monte Cassino, and maestro at Ferrara. He composed numerous masses, psalms, faux-bourbons, motets, and madrigals, which appeared in a special edition between 1561-94.

Isouard, Niccolò (also simply Niccolò de Malta), b. 1775, Malta, d. March 23, 1818, Paris; he was intended for a banker, but, contrary to his father's wish, gave his attention to music, and studied at Palermo under Amendola, and at Naples under Sala and Guglielmi, while employed in a banking firm. In 1795 he entirely gave up the career of a merchant and made his *début*, under the name of "Niccolò," at Florence with his opera *L'Avviso ai Maritati*, which, however, met with scanty success. After he had written for Livorno an *Artaserse* which pleased better, he became organist of St. John's of Jerusalem at La Valette, and afterwards maître de chapelle to the Order of Malta. After the suppression of the order, he wrote a series of operas for a theatre at La Valette, and went to Paris in 1799, where he found a devoted friend in R. Kreutzer. Already in the same year he produced a comic opera, *Le Tonnelier*, which was quickly followed by some others. He first made his mark with *Michel Ange* (1802), and reached the zenith of his fame with *Cendrillon* (1810). The return of Boieldieu (q.v.) from Russia resulted in a lively competition between the two composers, who enjoyed almost equal popularity; this had a most beneficial influence on I., and was instrumental in producing his best works, *Jeannot et Colin* and *Foconde*. A disorderly course of life, and sorrow caused by the preference shown to Boieldieu, who was elected by the Institut as successor to Méhul, soon brought about his death. Altogether I. wrote fifty operas, a

number of masses, motets, psalms, cantatas, canzonettes, and songs.

Israel, Karl, famous writer on music, b. Jan. 9, 1841, Heiligenrode (Electoral Hesse), d. April 2, 1881, Frankfort; he first studied theology at Marburg, became a pupil of the Leipzig Conservatorium and settled in Frankfort, where he became highly esteemed as musical critic. He published: "Musikalische Schätze in Frankfort-a.-M." (1872), and "Musikalien der ständischen Landesbibliothek zu Kassel" (1881), two comprehensive catalogues of importance to musical bibliography; besides "Frankfurter Konzertchronik von 1713-80" (1876), and, from 1873-74, also contributions on bibliography to the *Allgemeine Musikalische Zeitung*.

Istesso (Ital.), the same; *L'istesso tempo*, the same tempo.

Istromento (Ital.), instrument.

Italian Sixth. The chord of the Italian sixth consists of a bass note, its major third, and augmented sixth—for instance, *a*^b, *c'*, *f*[#].

Itē missa est (Lat.), the concluding words of the mass.

Ivry, Marquis Richard d', b. Feb. 4, 1829, Beaune (Côte d'Or), a gifted amateur, since 1854, at Paris; wrote the operas: *Fatima*, *Quentin Metzys*, *La Maison du Docteur*, *Omphale et Pénélope*, and *Les Amants de Vérone* (*Romeo and Juliet*, 1864, under pseudonym Richard Yrvid, lately thoroughly revised); also songs, hymns, etc.

Izac. (See ISAAC.)

J.

Jachet (Jaquet). (See BERCHEM.)

Jachmann-Wagner. (See WAGNER [9].)

Jack, (1) in the harpsichord the upright slip of wood on the back end of the key-lever, to which is attached a crow-quill or piece of hard leather projecting at right angles. The quill or piece of leather served as a plectrum with which the corresponding string was plucked.—(2) A part of the action of the pianoforte, the escapement lever, which is also called "hopper."

Jackson, (1) William, b. May, 1730, Exeter, d. there July 12, 1803; for a time pupil of John Travers at London, and, for a long time, teacher of music at Exeter; in 1777 organist and master of the choristers at the cathedral there. He composed several operas (*Lycidas*, *The Lord of the Manor*, and *The Metamorphosis*), a large number of pf. sonatas and sacred works (of no importance); he also wrote "Thirty Letters on Various Subjects" (1782, some on music); "Observations on the Present State of Music (1791); and "Four Ages, together with Essays on Various Subjects" (1798).

(2) William, b. Jan. 9, 1816, Masham, son of a miller, and completely self-taught, d. April 15, 1866, organist of St. John's Church and afterwards of the Horton Lane Chapel (Bradford); conductor there of the Choral (male voices), and of the Festival Choral Society. He composed many sacred and secular works, and also published a "Manual of Singing" which passed through several editions.

Jacob, (1) Benjamin, b. 1778, London, became organist of Surrey Chapel 1794, d. Aug. 24, 1820, London; one of the most famous organists of his time. He composed psalm tunes ("National Psalmody") and glees.

(2) Fr. Aug. Leb. (See JAKOB.)

Jacobs, Eduard, cello virtuoso, b. 1851, Hal (Belgium), studied under Servais at the

Brussels Conservatoire; he was first engaged in the court band at Weimar, and, in 1885, succeeded his teacher at Brussels.

Jacobsohn, Simon E., excellent violinist, b. Dec. 24, 1839, Mittau (Courland), pupil of the Leipzig Conservatorium, 1860 leader of the band at Bremen, and 1872 of Thomas's orchestra, New York, afterwards teacher at Cincinnati Conservatorium; he resides now in Chicago.

Jacobsthal, Gustav, b. March 14, 1845, Pyritz (Pomerania), studied from 1863-70, and qualified himself in 1872 at the Strassburg University as lecturer on music, and became, in 1875, unattached professor. His treatise, "Die Mensuralnotenschrift des 12. und 13. Jahrhunderts" (1871), is a meritorious work.

Jacotin (real name Jacob Godebrye), Dutch contrapuntist, chaplain at Nôtre Dame, Antwerp, about 1479, d. March 24, 1529. Some of his compositions are to be found in Petrucci's "Motetti della Corona" (1519); in Salblinger's "Concentus octo, sex," etc. (1545); in Ott's "Novum opus musicum" (1537); chansons in Rhaw's "Bicinia" (1545); in the collections of Attaignant (1530-35, in fifth, sixth, and ninth books); in Le Roy and Ballard (in sixth book of the "Chansons nouvellement composées," 1556); and in "Recueil des recueils," 1563-64. Masses in manuscript at Rome.

Jacquard, Léon Jean, b. Nov. 3, 1826, Paris, d. there March 27, 1886, distinguished cellist, pupil of Norblin at the Conservatoire, where from 1877 he was professor of his instrument.

Jadassohn, Salomon, b. Aug. 13, 1831, Breslau, studied at the college there, then became pupil of the Leipzig Conservatorium (1848), went from there to Liszt at Weimar (1849), and at last became special pupil for

composition of Hauptmann's at Leipzig. At the conclusion of his studies he settled as teacher in Leipzig, became in 1866 conductor of the choral society "Psalterion," from 1867-69 was capellmeister of the "Euterpe," and, finally, in 1871 was appointed teacher of theory, composition, and specially of instrumentation, at the Conservatorium. Next to Reinecke, J. exercises at the present moment the strongest influence as teacher. In 1887 he received from the University of Leipzig the title of Dr. Phil. h. c. Especially well known are his works written in canon form—the serenade for orchestra (Op. 35), the pf. serenade (Op. 8), the four-hand ballet music (Op. 58), and the vocal duets in canonic form (Op. 9, 36, 38, 43). In all, J. has written over a hundred works, among which are:—four symphonies, two overtures, four serenades, pf. concerto in F minor (Op. 89), three pf. trios, two pf. quintets, pf. quartet (Op. 77), two quartets for strings, preludes and fugues for pf., etc. For chorus and orchestra: Psalm 100 (à 8, with alto solo, Op. 60), "Vergebung" (with soprano solo, Op. 54), "Verheissung" (Op. 55), "Trostlied" (with organ *ad lib.*, Op. 65); for male chorus and orchestra: "An den Sturmwind" (Op. 61); further, Psalm 13 (for soprano, alto, and organ, Op. 43), motets, part-songs, pf. pieces, etc. His thoroughly conservative method of teaching as theorist is expounded in his practical instruction books: "Harmonielehre" (1883, 2nd ed. 1887), with key (1886); "Kontrapunkt" (1884), with key (1887); "Kanon und Fuge" (1884); "Die Formen in den Werken der Tonkunst" (1889); and "Lehrbuch der Instrumentation" (1889), all of which have also appeared in English. His wife Helene (d. Dec. 31, 1891) was an esteemed teacher of singing.

Jadin, (1) Louis Emmanuel, b. Sept. 21, 1768, Versailles, d. July, 1853, Paris, son of the court violinist Jean J., "page de la musique" to Louis XVI., pianoforte pupil of his brother Hyacinthe, 1789 accompanist at the Théâtre de Monsieur (until 1792), member of the band of the Garde Nationale at the time of the Revolution, for which he wrote marches, hymns, etc. In 1802 he succeeded his brother as professor at the Conservatoire, then, in 1806, became conductor at the Théâtre Molière, and "Gouverneur des pages," 1814-30. After this he retired, composed about forty operas and operettas for various Paris theatres, several patriotic choruses ("Ennemis des tyrans," "Citoyens levez-vous," etc.), symphonies, overtures, concertantes, sextets for wind instruments, quintets, quartets, trios in great number for ensembles of various kinds, pf. concertos, a concertante for two pianofortes, sonatas, pf. pieces, songs.

(2) Hyacinthe, b. 1769, Versailles, brother of the former, 1795 professor of the pianoforte at the Conservatoire, d. 1802. He wrote fifteen quartets and six trios for strings, four

pf. concertos, five violin and five pf. sonatas, among which one for four hands.

Jaëll, Alfred, b. March 5, 1832, Trieste, d. Feb. 27, 1882, Paris, son of the violinist Eduard J., esteemed in his time at Vienna, and by whom he was trained, first in violin-, and afterwards in pianoforte-playing. J. made his *début* as pianist in 1843 at Venice in the San Benedetto theatre, after which he led a very active life, making concert tours, and often changing his place of residence (Paris, Leipzig, Brussels, etc.). His playing—smooth and brilliant rather than imposing, insinuating rather than energetic—received due recognition. In 1866 he married the pianist Marie Trautmann. As a composer, J. has only written *paraphrases de concert* (transcriptions), and brilliant pieces for pf. with titles of various kinds. His wife also composes, and appears, indeed, to devote herself to works of large calibre (concerto in D, pf. quartet, waltzes for four hands, etc.).

Jagdhorn (Ger.; Ital. *corno di caccia*), hunting-horn. (See HORN.)

Jahn, (1) Otto, distinguished archæologist, philologist, and art critic, b. June 16, 1813, Kiel, d. Sept. 9, 1869, Göttingen; he went to the convent school Pforta, studied at Kiel, Leipzig, and Berlin, travelled for the purpose of study to France and Italy (1836-39), qualified himself in Kiel as lecturer on philology, in 1842 became unattached professor of archæology at Greifswald, 1845 professor in ordinary, and in 1847 occupied a similar post at Leipzig, was dismissed, however, in 1851, on account of his political opinions; he became professor of archæology and director of the academical art museum at Bonn in 1855, and, later on, director of the philological college; he was called to Berlin 1867, and d. at Göttingen after a prolonged illness. Besides many works on philology and archæology of high value, we are indebted to J. for the classical biography of Mozart (1856-59, four vols.; 2nd ed., 1867, two vols.; 3rd ed., revised by H. Deiters, one vol., 1889; translated into English by P. D. Townsend, three vols., Novello), not only an excellent and exhaustive work, but one of immense importance for musical literature in that it deals closely with musical history by philological and critical methods, and, in this sense, is epoch-making. It became a model to later biographers and historians of music (Chrystander, Spitta). J. wrote besides: "Ueber Mendelssohns Paulus" (1842), for the "Grenzboten," polemical articles on Berlioz and Wagner, reports of the Lower Rhine musical festivals of 1855 and 1856, a notice of Breitkopf u. Härtel's complete edition of Beethoven's works, etc., afterwards published in the "Gesammelte Aufsätze über Musik" (1866). He gives proof of solid musicianship in his thirty-two songs, full of feeling (in four vols.); the third and fourth contain Low German songs from Klaus Groth's "Quick-

born"), and a volume of four-part songs for mixed choir. He also brought out a critical edition in vocal score of Beethoven's *Fidelio*. His biography of Mozart arose, almost against his will, as the result of ever-increasing preparatory studies and collections of material for a Beethoven biography: materials were also accumulated for a biography of Haydn. Death prevented the carrying out of these schemes; his preparatory work was, however, made use of and developed by illustrious men:—Thayer (Beethoven) and Pohl (Haydn).

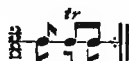
(2) Wilhelm, distinguished conductor, b. Nov. 24, 1835, Hof (Moravia), 1852 chorister at Temeswar, capellmeister at Pesth (1854), then at Agram, Amsterdam, Prague (1857–64), from 1864–81 at the royal theatre, Wiesbaden, and since then director at the Opera, Vienna; hitherto he has only published songs.

Jähns, Friedrich Wilhelm, b. Jan. 2, 1809, Berlin, d. there Aug. 8, 1888, highly-esteemed teacher of singing, conducted a choral society of his own at Berlin which enjoyed a good reputation (1845–70). By his special enthusiasm for K. M. v. Weber—which has led to important results for musical literature and history—J. has made for himself a lasting name. He diligently collected everything which had any relation to Weber or proceeded from him. J.'s collection, unique of its kind, of Weber's works (prints, manuscripts, sketches, letters, etc.) became, by sale in 1883, the property of the Royal Library at Berlin, where it is set in a place apart. With his treasures and experience as basis, J. wrote "K. M. von Weber in seinen Werken" (1871), the best book on Weber, and containing, besides, one of the best thematic catalogues (in chronological order, with excellent critical remarks, etc.); in addition, "K. M. v. Weber" (1873, sketch of his life); also articles for musical newspapers. In 1849 J. became "Königlicher Musikdirektor," and in 1870 "Königlicher Professor"; from 1881 he was teacher of rhetoric at Scharwenka's Conservatorium. The following of his compositions deserve mention: a pf. trio (Op. 10), and "Schottische Lieder."

Jakob, Friedrich August Lieberrecht, b. June 25, 1803, Kroitzsch, near Liegnitz, d. Liegnitz, May 20, 1884, cantor at Konradsdorf, near Hainau (Silesia), 1824–78, published books of school songs, quartets for male voices, songs, a "Fassliche Anweisung zum Gesangsunterricht in Volksschulen" (1828), and his most important work—a "Reformiertes Choralbuch" (with Ernst Richter, Berlin, 1873; 2nd ed. 1877). He was for a long period co-editor of the *Euterpe*, and wrote various articles for educational papers. J. received a pension in 1878, and from that time lived at Hohenwiese, near Greiffenberg (Silesia).

Jaleo, a Spanish national dance in $\frac{3}{8}$ time of

moderate movement (solo dance), with castanet rhythm:



Jalousieschweller: a chest, enclosing delicate stops, with a movable lid acted on by a knee-lever; by means of it dynamic shading is possible on the organ. A similar apparatus was long used in England for the pianoforte, and was transferred by Green (in 1750) to the organ. (Cf. CRESCENDO.)

Jan, Maistre. (See GALLUS, 2.)

Jan, Karl von, philologist, b. 1836, Schweinfurt, graduated in 1859 in Berlin with the essay "De fidibus Græcorum" ("The Stringed Instruments of the Greeks"), worked at the Graues Kloster as teacher under Fr. Beller-mann, further at Landsberg-a.-W., where, in 1862, the instruction in singing was handed over to him. He left this town in 1875 on account of differences with the municipal authorities respecting an organ which he had procured for the college hall from the proceeds of concert performances arranged by him. He laboured then at Saargemünd in the same way as formerly, cultivating music at the same time, until, in 1883, he was called to the Lyceum at Strassburg. J. has published several valuable articles on the history of music, some of which appeared in the *Allgemeine Musikalische Zeitung* (1878, on Old Grecian Modes; 1881, on the Diaulos), others in philological papers. Again, he wrote on Greek stringed instruments in the "Programm" of the Saargemünd College; also in the Halle Encyclopædia, under signature "Citharodik," giving new explanations concerning the cithara and lyre. In 1891 J. wrote a searching analysis of Bacchius's "Eisagoge" ("Programm" of the Strassburg Lyceum), on the metrics of Bacchius in the Rhenish "Museum f. Philologie" (vol. 46), on the "Hymnen des Dionysios und Mesomedes," in 1890, in Fleckens- sen's "Jahrb. d. Philologie," on the "Harmonie der Sphären" ("Philologus," vol. 52), on "Rousseau als Musiker" in the "Preuss. Jahrb." (vol. 56).—Hermann Ludwig (von Jan), the biographer of Kastner (q.v.), is related to Jan.

Janissary Music, an orchestra composed of wind and percussion instruments (big drum, cymbals, and even triangle and crescent); special military music.

Jankó, Paul von, b. June 2, 1856, Totis (Hungary), son of Michael von J., manager of the estates of Count Esterhazy; he attended the Polytechnic at Vienna and the Conservatorium (pupil of Hans Schmitt, J. Krenn, and Ant. Bruckner), besides (1881–82) the University at Berlin, as mathematical student, and at the same time received instruction in the pianoforte from H. Ehrlich. In 1882 J. invented a new

keyboard, which must be regarded as a development of Vincent's idea of a chromatic keyboard, but which seems to promise better results, inasmuch as it leaves the fundamental scale (C major) capable of being recognised by the eye. J.'s keyboard consists of six rows of keys, which lie in terrace-form one above the other, but only represent one single chromatic scale, since the four upper rows are only repetitions of the two under ones (each lever is represented by a key in three of the boards). The J. clavier has decidedly attractive qualities (only five-sevenths of the usual stretch for the octave), and is capable of many new effects. (Cf. GLISSANDO.) Its principal defect is the weight, in playing, of the highest rows of keys. J. described his keyboard in a pamphlet of considerable size, and, since 1886 has produced it with success on concert tours. Hans Schmitt has written études, etc., for the new keyboard, and a number of pianists (Gisela Gulyas, Wendling, and others) have adopted the new speciality.

Jannaconi (Janacconi), Giuseppe, b. 1741, Rome, d. March, 1816; one of the last representatives of the traditions of the Romish School (see PALESTRINA-STYLE), was a friend of Pisari, teacher of Bainsi and Basili (1811), Papal maestro of St. Peter's Church as successor to Zingarelli when the latter undertook the direction of the Conservatorio at Naples. J. ranks high among church composers. His works remain in manuscript, and are preserved at Rome. They are as follows: a mass, Te Deum, Magnificat, "Dixit Dominus" and "Tu es Petrus" in sixteen parts, thirty more masses up to eight parts, with or without organ and instruments; forty-eight psalms with or without instruments, many motets, offertories, antiphons; canons: one in sixty-four; another in twenty-four parts; two in sixteen, one in twelve; and several in eight and in four parts with several subjects.

Jannequin (Janequin, Jennekin), Clément, important Belgian or French contrapuntist, but of whose life nothing at all is known. He was a pupil of Josquin de Près. The following of his works have been preserved: masses in manuscript (Rome); "Sacrae cantiones seu motectæ 4 voc." (1533); chansons (mostly the same, some in greater, some in smaller number) in special editions by Attaignant (1533, 1537), Jacques Moderne (1544), Tylman Susato (1545), Le Roy et Ballard (1559); "Proverbes de Salomon mis en cantiques et ryme français" (1555); "Octante psaumes de David" (1559). Detached pieces are to be found in Gardane's "Di Clément Jannequin et d'altri eccelentissimi authori vinticinque canzoni francesi" (four-part, 1538), "Selectissimæ nec non familiarissimæ cantiones ultra centum" (four-part, 1540), "Trium vocum cantiones centum" (1541), also in books 11-17 of the great collection of chansons by Attaignant (1542-45), in books 7 and 8

of the "Chansons nouvellement composées" (1557 to 1558), and in the tenth book of the "Recueil des recueils" (1564). The most famous chansons (Inventions) of J., which show him to be the programme-musician of the 16th century, bear the titles "La bataille" (the battle near Malegnano [1515], originally in four parts, to which a fifth has been added by Verdelot), "La guerre," "Le caquet des femmes," "La jalousie," "Le chant des oiseaux" (twice), "La chasse de lièvre" "La chasse au cerf," "L'alouette," "Le rossignol," "La prise de Boulogne."

Janowka, Thomas Balthasar, b. about 1660, Kutenberg (Bohemia), licentiate in philosophy, and organist at Prague, the compiler of the oldest musical lexicon (with exception of Tinctor's ("Diffinitorium"), entitled "Clavis ad thesaurum magnæ artis musicæ" (1701).

Jansa, Leopold, b. 1794, Wildenschwert (Bohemia), d. Jan., 1875, Vienna; he studied law at Vienna, but soon changed to music, and trained himself for a violinist; he became member of the Imperial band 1824, also, in 1834, conductor of music at the University, and arranged regular quartet evenings. He was particularly noted as the best leader in Haydn's Quartets; it was also J. who, together with Czerny, played Beethoven's Kreutzer Sonata to the composer immediately after it was written. In 1849 he took part in a concert at London for the benefit of the banished Hungarian insurgents, and was, in consequence, dismissed from Vienna. He remained in London until 1868, highly esteemed as a violin teacher, and then, having obtained an amnesty, returned to Vienna and received a pension. J. composed many works for the violin (fantasias, variations, rondos), also several concertos, sonatas, quartets and trios for strings, violin duets, a *Rondeau concertant* for two violins with orchestra, and a few sacred works (offertorium for tenor solo and solo violin, chorus and orchestra). His most distinguished pupil was Mme. Norman Neruda.

Jansen, Gustav F., b. Dec. 15, 1831, Jever, royal musical director and cathedral organist at Verden. He wrote "Die Davidsbündler aus R. Schumanns Sturm und Drangperiode" (1883), a somewhat fantastic description of the most interesting period of Schumann's artistic life, the statements of which were contradicted, perhaps in too sober a manner, by J. von Wasielewski ("Schumanniana"). J. also edited "Robert Schumann's Briefe; neue Folge" (1886).

Janssen, (1) N. A., organist at Louvain, for a time, Carthusian monk; he wrote "Les vrais principes du chant grégorien" (1845), translated into German by Smeddinck as "Wahre Grundregeln des Gregorianischen oder Choralgesangs" (1847).

(2) Julius, b. June 4, 1852, Venlo (Holland),

pupil of the Cologne Conservatorium; from 1872-76 music teacher and pianist in South Russia; and, from 1876, conductor of the Musical Society at Minden. Since then he has been conductor of the Musical Society and Male Choral Society at Dortmund, and in 1890 he became town musical director there (conductor of the first and second Westphalian music festivals); in some songs he has shown himself a talented composer.

Janssens, Jean François Joseph, famous composer, b. Jan. 29, 1801, Antwerp, d. there Feb. 3, 1835; he was trained by his father, who was director of the church music, and for two years by Lesueur in Paris; he then studied law, according to the wish of his family, and in 1826 became notary at Hoboken, near Antwerp, attracting attention at the same time by the performance of great works, and was appointed conductor of a musical society. In 1829 he became notary at Berchem, in 1831 at Antwerp. The siege of Antwerp (1832) frightened him away to Germany; and in Cologne, through the burning of the hotel at which he was staying, his manuscripts and other things of value were destroyed. Fear and vexation disturbed his reason, and, after a long illness, brought about his death. J. was one of the most important of Belgian composers. His principal works are: five orchestral masses à 4, a *Te Deum*, motets, psalms, hymns, etc., with orchestra, several cantatas (*Missolonghi*, *Le Roi*), a symphony which obtained a prize at a competition at Ghent; another, *Le lever du soleil*, two comic operas (*Le père rival*, *La jolie fiancée*), fantasias for wind band, and songs.

Japha, (1) Georg Joseph, b. Aug. 12, 1835, Königsberg, d. Feb. 25, 1892, Cologne; 1850-53 pupil of the Leipzig Conservatorium, especially of Ferd. David, and Raimund Dreyschock (violin); he studied in 1853 under Edmund Singer, who remained for a time at Königsberg, and then again under Alard in Paris; from 1855-57 he was member of the Leipzig Gewandhaus orchestra, appeared repeatedly at concerts as a violinist, made a concert tour to Russia during the winter of 1857-58, lived from 1858-63 as a private teacher at Königsberg, where he established (1863, jointly with Adolf Jensen) regular chamber-music evenings; he appeared with success in London as violinist, both as a solo and quartet player, became leader of the "Gürzenich" concerts, and was appointed teacher at the Conservatorium, Cologne.

(2) Louise (Langhans-J.), b. Feb. 2, 1826, Hamburg, where she received her first musical training from Fritz Warendorf (pianoforte), G. A. Gross and Wilh. Grund (theory and composition). She married W. Langhans (q.v.) in 1858, is an excellent pianist, has also written pf. pieces, stringed quartets, songs, etc. In 1853, under Robert and Clara Schumann at Düsseldorf, she went through a higher course of development in

pianoforte-playing and composition. She was looked upon in Paris (1863-69) as one of the most remarkable of German pianists, especially in Schumann's music. She has given many concert tours in Germany, and since 1874 has been living at Wiesbaden.

Jaquet. (See **BUUS**.)

Jarnovic (Giornovichi), Giovanni Mane, violinist and composer, b. 1745, Palermo (nevertheless of Polish origin), d. Nov. 21, 1804, Petersburg. He was a pupil of Lolli's, also a member of the *Concert Spirituel* at Paris in 1770, and both as player and composer soon became the hero of the day. On account of an affair of honour he was, however, forced to quit Paris, and went in 1779 to Warsaw, Petersburg, Stockholm, meeting everywhere with success, and in 1792 to London, where he soon put Viotti to the rout. From 1796 to 1802 he lived, without appointment, in Hamburg, and then went again through Berlin to Petersburg. His light and attractively written works are: sixteen violin concertos (with strings, two oboes, and two horns), some of which, however, are said to have been composed by Saint-George; six quartets for strings, many violin duets, and a book of violin sonatas with bass.

Jean le Coq. (See **GALLUS**, 2.)

Jehan. (See **GALLUS**, 2.)

Jehin, (1) Léon, b. July 17, 1853, Spa, pupil of the Brussels Conservatoire (Léonard), was orchestral conductor at Antwerp and Brussels (Théâtre de la Monnaie and Vauxhall), also in 1879 assistant teacher of theory at the Brussels Conservatoire. Since 1889 he has been conductor at Monaco (compositions for orchestra and for violin).

(2) François J.-Prume, b. April 18, 1839, Spaa, likewise trained at Brussels, an able violinist who lived 1875-83 at Montreal, Canada, and since then at Brussels.

Jelensperger, Daniel, b. 1797, near Mülhausen (Alsace), d. there May 31, 1831. He came to Paris as a copyist for a lithographic printing firm, then studied theory under Reicha and became his "Répéiteur," and finally assistant professor. In 1820 he undertook the management of a publishing-house established by several professors of the Conservatoire for the purpose of bringing out their own works (Reicha, Dauprat, and others). About that time he wrote the Method (published after his death) entitled "L'harmonie au commencement du 19ième siècle et méthode pour l'étudier" (1830); in German by Häser (1833). He also translated into French J. Hummel's "Klavierschule" and Häser's "Chorgesangschule."

Jelinek, Franz Xaver, b. Dec. 3, 1818, Kaurins (Bohemia), d. Feb. 7, 1880, Salzburg, pupil of the Conservatorium at Prague, 1841 teacher of the oboe and archivist of the Mozarteum at Salzburg, afterwards director

of the cathedral choir. He wrote church choral works, part-songs for men's voices, etc.

Jenkins, John, b. 1592, Maidstone, d. Oct. 27, 1678, Kimberley (Norfolk), lute-player and violist, chamber-musician to Charles I. and Charles II.; he composed numerous *Fancies* (Fantasias) and *Rants* (Caprices) for organ, viols, etc., which, for the most part, are preserved in manuscript at Oxford, and of which some were printed in Playford's "Courtly Masquing Ayres" (1662), "Musick's Handmaid" (1678), and "Apollo's Banquet" (1690). He himself published: "Twelve Sonatas for two violins and a Base, with a Thorough-base for the Organ or Theorbo" (1660-64). He also wrote "Theophilia" (airs to several parts of a poem by Benlowe, 1652); an elegy on the death of W. Lawes, printed at the end of Lawes' "Choice Psalms" (1648); two rounds in Hilton's "Catch that catch can" (1652); and songs in "Select Ayres and Dialogues" (1659); and "The Musical Companion" (1672), etc.

Jennekin. (See JANNEQUIN.)

Jensen, (I) Adolf, b. Jan. 12, 1837, Königsberg-i.-Pr., d. Jan. 23, 1879, Baden-Baden. This thoughtful song-composer, who unfortunately died at so early an age, was, for the most part, self-taught, and when he had studied only two years with Ehlert and Marburg his talent had already begun to put forth beautiful blossoms. In 1856 he was teacher of music in Russia, became capellmeister at Posen theatre in 1857, and in 1858 went to Copenhagen to Gade, whose artistic spirit was akin to his. He returned to Königsberg in 1860, where he soon made a name both as composer and as teacher. From 1866 to 1868 he was teacher for advanced pupils at Tausig's school at Berlin, but on account of his uncertain health, withdrew, first to Dresden, and in 1870 to Graz, and spent his last years in Baden-Baden, where he suffered long from an affection of the chest. J. has a better right than Robert Franz to the title of Schumann's heir in the composition of songs, and yet the reproach cannot be brought against him of being an imitator: depth of feeling, new birth of the poem in the melody—these are things which cannot be imitated. His numerous sets of songs, from the first (Op. 1) to the last (Op. 61), are a treasure-house of poetical and musical feeling. The greater number have plain titles, as "6 Lieder" (Op. 1), "7 Lieder" (Op. 11), etc., while some form cycles with a general title, as "Dolorosa" (Chamisso's "Thränen," Op. 30), "Gaudemus" (twelve poems by Scheffel, Op. 40), two books, each of seven songs, from the "Spanisches Liederbuch" of Geibel and Heyse (Op. 4 and 21), "Romanzen und Balladen" (Hamerling, Op. 41), etc. J. also composed some books of part-songs (Op. 28 and 29), two songs for chorus with two horns and harp (or pianoforte, Op. 10); two selections of his songs appeared as

"Jensen Albums." J. takes high rank among lyric composers for the pianoforte, the cultivators of small *genre* pieces. The following deserve mention: "Innere Stimmen" (Op. 2); "Wanderbilder" (Op. 17); "Idyllen" (Op. 43); "Eroticon" (Op. 44); "Hochzeitsmusik" (four hands, Op. 45); Sonata (Op. 25); a "Deutsche Suite" (Op. 36); "Romantische Studien" (Op. 8); Studies (Op. 32); "Phantasiestücke," dances, romances, nocturnes, etc.; finally, "Jephthas Tochter," for soli, chorus, and orchestra, and "Der Gang der Jünger nach Emmaus," for orchestra. J. also left an opera (*Turandot*) with score complete. (*Vide* Niggli's essays on J. in the *Schweiz. M.-Zg.*, 1879.)

(2) **Gustav**, b. Dec. 25, 1843, Königsberg-i.-Pr. He studied with S. Dehn, F. Laub, and J. Joachim; violinist and composer; from 1872 professor of counterpoint at Cologne Conservatorium. He has written chamber-music (suite, Op. 3, for pf. and violin; trio, Op. 4; violin sonata, Op. 7; quartet for strings, Op. 11; cello sonata, Op. 26), orchestral works (3 Charakterstücke, Op. 33; symphony in B^b), pf. pieces, songs, choruses, etc.; he has likewise arranged a number of works by old masters for violin and pf. (Classische Violin Musik, Vortragsstudien, Corelli's Op. 5, etc. [Augener & Co.]).

Jeu (Fr.), an organ stop; *♯. à bouche*, flue-stop; *♯. à anches*, reed-stop; *Grand ♯.*, *Plein ♯.*, full organ.

Jew's Harp (Lat. *Cymbalum*; Ger. *Brummeisen Maultrommel*), an old primitive instrument consisting of an elastic steel tongue, which is riveted to a small piece of iron of horseshoe shape, held by the teeth. The buzzing tones produced with almost closed mouth have a peculiar, melancholy colour. The J. H. is to be met with here and there among bear-leaders, etc.

Jimmerthal, organist, b. 1809, Lübeck, d. there Dec. 17, 1886. He wrote a monograph on Dietrich Buxtehude (1877).

Joachim, Joseph, the classical violinist without a rival, b. June 28, 1831, Kittsee, near Pressburg; he was a musical prodigy, and made a public appearance at the age of seven with his first teacher, Szervaczinski, leader at the Pesth theatre. In 1838 he became a pupil of Böhm's at the Vienna Conservatorium, and made such rapid progress under him that he appeared, first at a concert given by Viardot-Garcia at Leipzig (1843), and soon after, (November, 1843) at the Gewandhaus, before a very critical public, and with brilliant success. During the following six years J. remained in Leipzig, at a time when Mendelssohn and Schumann were at the zenith of their fame, and his talent was further developed, especially under the influence of the former. In 1844 he appeared at the Gewandhaus with Bazzini (who was making a prolonged stay at Leipzig), Ernst, and David, in Maurer's concerto for four violins.

It may well be imagined that Leipzig, where art was encouraged in so distinguished a manner, was of decisive influence in his development, and that he found there the richest nourishment and the safest guidance in his high aim after that which was noblest. He added to his artistic fame by occasional concert tours from Leipzig, and already, in 1844, on Mendelssohn's recommendation, he appeared in London, which he visited again in 1847 and 1849, and often afterwards, until, in fulfilment of a brilliant engagement, he became a yearly guest. In 1849 he was leader of the band at Weimar, but was too little in sympathy with the new German tendencies centred in the person of Liszt to feel that he could settle there, and therefore in 1854 he exchanged his post for that of leader and "Kammervirtuos" at the court of Hanover. In 1863 he married there Amalie Weiss (really Schneeweiss; b. May 10, 1839, Marburg, in Styria), a distinguished contralto singer who, after short engagements at Hermannstadt and at the Kärntnertheater, Vienna, became (1862) a member of the opera company at Hanover. Frau J. withdrew from the stage, and devoted herself entirely to concert singing. Her fame as a *Lied* singer is scarcely inferior to that of her husband as a performer on the violin. As an interpreter of Schumann's songs, especially, she is without a rival. Soon after the events of 1866, the two artists went to Berlin, as J. was appointed director of the newly established High School of Music (1868), which, developing year by year, grew to large dimensions. (There has lately been a change in the organisation of this institution, and J. is now only artistic director of the branch for stringed instruments.) A goodly number of violin-players, especially, gathered around the master. Since David's death the school for violin-playing has changed from Leipzig to Berlin. J. has a splendid technique; and if indeed virtuosi like Sarasate, by brilliancy and fascinating colouring, attract musicians for a time, J., by his transcendent greatness and classic repose, remains conqueror. J. is one of those masters to whom the intentions of the composer are the highest ideal, to whom effect is a despicable thing; one of those masters who do not excite and bewitch, but who instruct and inspire reverence. It is indeed profitable to compare J.'s interpretation of the Beethoven or the Mendelssohn concerto with that of other distinguished violinists. J. is as celebrated a quartet- as he is a solo-player. It would indeed be difficult to hear finer renderings of Beethoven's last quartets than those given in Berlin by J.'s quartet party (de Ahna [†], Wirth, Hausmann, etc.). For many years J. has been the chief attraction of the London season (New Year to Easter), playing at the Popular Concerts, Philharmonic Concerts, also at the Crystal Palace. As a composer J. has produced hitherto only a few works for violin:

three concertos (G minor, Op. 3; "Hungarian," Op. 11; and G [1890], variations for violin and orchestra); "Andantino and Allegro" (with orchestra), Op. 1; six pieces with pf. (Op. 2 and 5); nocturno for violin and orchestra; variations on an original theme (viola and piano); Hebrew melodies (viola and pf.). Besides these, several overtures (*Hamlet*, *Demetrius*, and *Dem Andenken Kleists*, etc.); marches, and the "Szene der Maria" (from *Demetrius*), for alto solo and orchestra. His music is akin to that of Schumann.

João (John) IV., King of Portugal, b. March 19, 1604, Villa Viçosa; 1640 King; d. Nov. 6, 1656, Lisbon. He wrote "Defensa da musica moderna contra la errada opinion del obispo Cyrillo Franco" (anon. 1649), and "Respuestas a las dudas que se puzieron a la missa, 'Panis quem ego dabo' de Palestrina" (1654); both works are translated into Italian. He composed, besides, twelve motets (1657), *Magnificat* 4, "Dixit Dominus 8," "Laudate Dominum 8," "Crux fidelis 4," etc.

Jobst Brant. (See BRANT.)

Jöcher, Christian Gottlieb, b. July 25, 1694, Leipzig, professor of philosophy and librarian there, d. May 10, 1758. He published "Allgemeines Gelehrtenlexikon" (1750, four vols., enlarged by Dunkel 1755-60, continued by Adelung 1784-87, republished and continued by Rotermund 1810-22, six vols.), which also contains biographies of musicians; his essay for the Doctor's degree appeared under the title "Effectus musicæ in hominem" (1714).

Johannes Cotto. (See COTTO.)

Johannes Damascenus, really Johannes Chrysorrhoos, of Damascus, b. about 700 A.D., d. about 760 as monk in the Saba monastery, near Jerusalem. He is a saint both of the Greek and the Roman Church, the oldest theologian of the Greek Church, and also the arranger of the liturgical song, and reformer of the Byzantine notation. Up to the present the system of Byzantine notation has not been thoroughly investigated; and, indeed, the whole Byzantine liturgy requires to be expounded in a thoroughly exhaustive manner. As aids to work of this kind may be named Cyriakos Philoxenos' *Δεξικον της ελληνικης εκκλησιαστικης μουσικης* (1868); W. Christ's "Beiträge zur kirchlichen Litteratur der Byzantiner" (1870, reprint from the session reports of the Royal Bavarian Academy of Sciences); M. C. Pararikas' "Beiträge zur byzantinischen Litteratur" (1870, ditto); Riemann's, "Die *Μαρτυρια* der byzantinischen liturgischen Notation" (1882, ditto); Tzetzis' "Die altgriechische Musik in der griechischen Kirche" (1874, Dissertation), and Gardthausen's "Beiträge zur griechischen Päläographie" (1880, from the session reports of the philologico-historical class of the Royal Saxon Society of Arts); and H. Reimann, "Zur Geschichte und Theorie der

byzantinischen Musik" (1889). (*Cf.* BYZANTINE MUSIC.)

Johannes de Garlandia. (*See* GARLANDIA.)

Johannes de Muris. (*See* MURIS.)

Johannes Gallus. (*See* GALLUS, 2.)

Jommelli (Jomelli), Nicola, one of the most distinguished opera composers of the Neapolitan school, b. Sept. 10, 1714, Aversa (Naples), d. there Aug. 25, 1774. He received his first musical instruction from Canon Mozzilo at Aversa; at the age of sixteen he became a pupil of Durante's at the Conservatorio di Sant' Onofrio, Naples, but went afterwards to the Conservatorio della Pietà, where Leo and Feo developed his talent for composition. With the exception of some small vocal pieces, his first works were ballets, with which he obtained little success. In 1737 he made his first attempt as an opera composer with *L'errore amoroso*, which was given out as the work of an indifferent musician named Valentino; it was a brilliant success, and, already in 1738, J. produced his first grand opera, *Odoardo*, under his own name. His reputation spread rapidly, and in 1740 we find him in Rome (*Ricimero, Astianasse*), and in 1741 in Bologna (*Ezio*). He remained for some time in the latter city, and still studied counterpoint under Padre Martini. The success of his opera *Mérope* (1747) at Venice gained for him the post of director of the Conservatorio degli Incurabili, in which capacity he wrote several sacred works for double choir. In 1749 he was appointed coadjutor of Bencini as maestro of St. Peter's, Rome, and remained there until he was called to Stuttgart as "Hofcapellmeister" at the end of 1753. During his fifteen years of activity in this post he gained an intimate knowledge of German music, and his part-writing and treatment of the orchestra in his operas were greatly influenced thereby. Much as this transformation raised him in the eyes of the Germans, it alienated from him the favour of his countrymen; and when the Stuttgart Opera was disbanded (March 29, 1769) and he returned to Naples, he was looked upon as a foreigner by the Italians, and could not regain his old reputation. His last, and perhaps best works, *Armida* (1770), *Demofonte* (1770), and *Ifigenia in Aulide* (1773), made no impression on the public of the San Carlo Theatre. J. had retired, with his family, to his native place, Aversa, and lived alternately there or in the neighbourhood of Naples. The failure of his last works hastened his end; he died shortly after he had written his famous *Miserere* for two sopranos and orchestra. In all, fifty-five operas and divertissements of J.'s are known by name; but those which were preserved at Stuttgart were, with few exceptions, destroyed at the burning of the theatre in 1802. He wrote, besides, a Passion, the oratorios *Isacco*, *Betulia liberata*, and *Santa Elena al calvario*, *La Natività di Maria Vergine*, several cantatas, masses,

psalms, graduals, responses, and other sacred works, besides those for double choir: *Dixit* à 8, *Miserere* à 8, *Laudate* with four solo sopranos and double choir, "In convertendo" (with six solo voices and double choir), *Magnificat* (with echo), and a Hymn to St. Peter for double choir.

Jonas, Émile, b. March 5, 1827, Paris, entered the Conservatoire there in 1841, where Lecoupey and Carafa were his teachers; he received several prizes, and, finally, in 1849, the second state prize (medal) for composition. J. turned his attention to the composition of operettas (*genre Offenbach*), and made his *début* in 1855 at the Bouffes Parisiens with *Le duel de Benjamin*, followed by a number of other works of a similar kind (so aptly described by the French as "Petite musique," or "Musiquette"): *Le duel de Benjamin*, *La parade*, *Le roi boit*, *Les petits prodiges*. From 1847-66, J. was professor of an elementary class (*Solfège*) at the Conservatoire, and from 1859-70 professor of harmony in a class established for pupils studying military music. At the Exhibition of 1867 he was entrusted with the arrangement of the performance of military music. In his capacity of musical director of the Portuguese Synagogue (J. is of Jewish descent) he published, in 1854, a "Recueil de chants hébraïques" for synagogue use.

Joncières, Félix Ludger (named Rossignol), Victorin de J., b. April 12, 1839, at Paris, studied at the Conservatoire under Elwart and Leborne, but left the institution in consequence of a dispute with Leborne about Richard Wagner, whom J. honours (in 1868 he travelled to Munich for the first performance of the *Meistersinger*). In addition to his great activity as composer, J. became musical critic to the *Liberté*. The following of his compositions rank amongst the best: music to *Hamlet*, the operas *Sardanapal* (1867), *Le dernier jour de Pompéi* (1869), *Dimitri* (1876, all three performed at the Théâtre Lyrique), *La Reine Berthe* (Grand Opéra, 1878), *Chevalier Jean* (1885, Opéra Comique), also a "Symphonie romantique," a choral symphony ("La mer"), a Hungarian serenade, an orchestral suite ("Les Nubiennes"), a "Slave" march, a violin concerto, a concert overture, etc. J. is extremely modern in his tendency, but his works lack purity of style.

Jones, (1) Robert, celebrated English performer on the lute at the beginning of the 17th century. He published: "The First Booke of Ayres" (1601); "The Second Booke of Ayres" (1601); "Ultimum vale; or, the Third Booke of Ayres" (1609); "A Musically Dreame; or, the Fourth Booke of Ayres" (1609), and "The Muse's Garden for Delight; or, the Fifth Booke of Ayres" (1611, "for the lute, the basse viol, and the voice"); besides a book of madrigals à 3-8 (for voices or voices). Some of his compositions are to be found in the "Triumphes

of Oriana" (1601); Leighton's "Teares and Lamentacions" (1614), and Smith's "Musica Antiqua" (1812).

(2) John, d. Feb. 17, 1796, as organist of Middle Temple, Charterhouse, and St. Paul's. He published: "Sixty Chants, Single and Double" (1785), one of which greatly impressed Haydn by its naive and expressive style of melody.

(3) William (J. of Nayland), b. July 30, 1726, Lowick (Northamptonshire), d. Jan. 6, 1800, Nayland (Suffolk). He wrote a "Treatise on the Art of Music" (1784), and published in 1789 ten pieces for organ and four anthems. He also wrote a large number of famous works not relating to music.

(4) William, celebrated Orientalist, b. Sept. 28, 1746, London, d. April 27, 1794; he was judge at Calcutta for a long period, where he had leisure to study Indian manners and customs. In the sixth volume of his collected works (1799) there is a treatise: "On the Musical Modes of the Hindus," which Dalberg made the foundation of his work on the same subject.

(5) Edward, b. 1752, Henblas, near Llan-driel (Wales), d. April, 1824, London, sprung from a Welsh family of bards; he went to London in 1775, and in 1783 became bard to the Prince of Wales (afterwards George IV.). He published: "Musical and Poetical Relicks of the Welsh Bards, with a General History of the Bards and Druids and a Dissertation on the Musical Instruments of the Aboriginal Britons" (1786 [1794]; 2nd volume: "The Bardic Museum," 1802; the 3rd volume came out about the time of his death, and the rest was published soon afterwards; the work contains altogether 225 Gaelic melodies). His other publications are: "Lytic Airs" (1804, Grecian, Albanian, Wallachian, Turkish, Arabian, Persian, etc., popular melodies), "The Minstrel's Serenades," "Terpsichore's Banquet" (a pendant to the "Lytic Airs"), "The Musical Miscellany," "Musical Remains of Handel, Bach, Abel," etc., "Choice Collection of Italian Songs," "The Musical Portfolio" (English, Scotch, and Irish melodies), "Popular Cheshire Melodies," "Musical Trifles calculated for Beginners on the Harp," "The Musical Bouquet" (popular melodies).

(6) Griffith, English writer at the beginning of this century; he wrote for the "Encyclopædia Londinensis" a sketch of the history of music, printed separately as "Music," which in 1819 appeared in a new edition as "A History of the Origin and Progress of Theoretical and Practical Music" (1819, German by Mosel: "Geschichte der Tonkunst," 1821).

Jongleurs (Lat. *Foculatores*; Ger. *Gaukler*; Old Fr. *Foglaris, Fongleors*), itinerant players; the word is identical with Minstrels (*Ménétriers*). (See TROUBADOURS and GUILDS.)

Joseffy, Rafael, b. 1852, Presburg, a pianist of excellent technique, pupil of Tausig. He

has published pf. pieces, and lives at New York.

Josquin de Prés. (See DEPRÉS.)

Jota Aragonesa, a lively Spanish national dance with castanet rhythm



with a melody played by the mandoline—



which is given alternately while the dancers rest and a stanza is sung; it is always repeated in varied form.

Jouret, (1), Théodore, b. Sept. 11, 1821, Ath, Belgium, d. July 16, 1887, at the Kissingen baths. He was professor of chemistry at the military school at Brussels, composer of songs and quartets for male voices, also of a one-act comic opera (*Le Médecin Turc* [1845], jointly with Meynne). From 1846 he was musical critic of various Belgian and foreign political and musical newspapers (*Guide musical, L'Art*).

(2) **Léon**, brother of the former, b. Oct. 17, 1828, Ath, studied at the Brussels Conservatoire, since 1874 professor of a vocal ensemble class at the Brussels Conservatoire, made a name, since 1850 as composer of many songs, part-songs, cantatas; also sacred works. Two of his operas were performed at the "Cercle artistique et littéraire" with great success: they are entitled *Quentin Metsys* and *Le tricorné enchanté*.

Jubilus, a term used in the Middle Ages, answering to neume; a long melodic phrase on a vowel (coloratura).

Judenkunig, Hans, a native of Schwäbisch-Gmünd, was a performer on the lute at Vienna, and published "Ain schone kunstliche underweisung . . . auf der Lautten und Geygen," etc. (1523), a small work of great interest in connection with the history of instruments (Vienna Library).

Jue, Édouard, b. 1794, Paris, trained at the Conservatoire, afterwards a pupil of Galin (q.v.), and, finally, a teacher according to the method (Meloplast) of the latter. He published "La musique apprise sans maître" (1824, etc.); "Solfège méloplaste" (1826); and "Tableau synoptique des principes de la musique" (1836).

Julia, obsolete name of a Quint stop $5\frac{1}{3}$ ft.

Julien (Jullien), Louis Antoine, b. April 23, 1812, Sisteron (Basses-Alpes), d. March 14, 1860, Paris; he studied under Halévy at the Paris Conservatoire, but was not a steady worker, and, on account of his inclination towards dance

music, was dismissed from that institution. His dances, marches, potpourris, etc., were extremely popular, and he made a name as conductor of the ball concerts of the Jardin Turc; but he fell into debt, was compelled to leave Paris, and went in 1838 to London, where he gathered together an excellent orchestra and established promenade concerts, and travelled through England, Scotland, and Ireland, and even America, with his whole orchestra. In order to derive greater benefit from his compositions, he set up a music business in London. He was completely ruined by an operatic undertaking which he set on foot for the purpose of producing his opera *Pietro il grande*. Escaping once again from his creditors, he was arrested for debt in Paris and imprisoned. Shortly after his liberation he lost his reason.

Julien, (1) Marcel Bernard, b. Feb. 2, 1798, d. Oct. 15, 1881, Paris. He was general secretary of the "Société des Méthodes d'Enseignement" at Paris. He wrote: "De quelques points des sciences dans l'antiquité; physique, métrique, musique" (1854); "Thèses supplémentaires de métrique et de musique anciennes," etc. (1861); and "De l'étude de la musique instrumentale dans les pensions des demoiselles" (1848).

(2) Jean Lucien Adolphe, son of the former, b. June 1, 1845, Paris, writer on music, contributor to the *Revue* and *Gazette Musicale*, *Le Ménestrel*, the *Chronique Musicale*, and musical critic of several political papers. He wrote: "L'Opéra en 1788" (1873); "La musique et les philosophes au XVIII. siècle" (1873); "Histoire du théâtre de Mme. Pompadour, dit théâtre des petits cabinets" (1874); "La comédie à la cour de Louis XVI., le théâtre de la reine à Trianon" (1875); "Les spectateurs sur le théâtre" (1875); "Le théâtre des demoiselles Verrières" (1875); "Les grandes nuits de Sceaux, le théâtre de la Duchesse du Maine" (1876); "Un potentat musical" (1876); "L'église et l'opéra en 1735"; "Mademoiselle Lemaure et l'évêque de Saint-Papoul" (1877); "Weber à Paris" (1877); "Airs variés; histoire, critique, biographie musicales et dramatiques" (1877); "La cour et l'opéra sous Louis XVI.; Marie Antoinette et Sacchini, Salieri, Favart et Gluck" (1878); "La comédie et la galanterie au XVIII. siècle" (1879); "Histoire des costumes au théâtre" (1880); "Goethe et la musique" (1880); "L'opéra secret au XVIII. siècle" (1880); "La ville et la cour au XVIII. siècle" (1881, contains some of the aforementioned); "La comédie de la cour . . . pendant le siècle dernier" (1883); "Paris dilettante au commencement du siècle" (1884); finally "Richard Wagner, sa vie et ses œuvres" (1886); and "Hector Berlioz" (1888)—the last two are works of great merit, and splendidly got up in large 4to, with many illustrations.

Jumilhac, Dom Pierre Benoit de, b. 1611,

at the castle of St. Jean de Ligour, near Limoges, d. April 21, 1682, as adjunct to the general of the order of the Benedictines (congregation of St. Maur). He wrote "La science et la pratique du plain chant" (1673), a learned and exhaustive work with many musical examples, republished by Nisard and Leclerc (1847).

Junk, Benedetto, gifted Italian composer, b. Aug. 24, 1852, Turin (his father was a native of Alsace). Though he showed early signs of talent, he was sent to a business house at Paris. When, in 1872, his father died, he followed his inclination and became a pupil of Mazzucato and Bazzini at Milan, where he lived from that time. His works up to now are: Op. 1, "La Simona," twelve songs (libretto by Fontana), for soprano and tenor (1878); Op. 2, eight romances; Op. 3, two songs (Heine and Panzacchi wrote the words to Ops. 2 and 3); Op. 4-5, violin sonatas in G and D; Op. 6, a quartet for strings in E (1886).

Jungmann, (1) Albert, b. Nov. 14, 1824, Langensalza, d. Nov. 7, 1892, at Pandorf, near Krems, business manager of the house of Spina, Vienna, composer of many drawing-room pieces, songs, etc.

(2) Louis, b. Jan. 1, 1832, Weimar, d. there Sept. 20, 1892, pupil of Töpfer and Liszt, teacher of music at the "Sophieninstitut." He published pf. pieces, songs, etc.

Jungst, Hugo, b. Feb. 26, 1853, Dresden, where, from 1871-76, he was pupil of the Conservatorium, in 1876 founder and conductor of the Dresden Male Choral Society, also conductor of the Julius-Otto Association. He has composed many choruses for male voices.

Junker, Karl Ludwig, b. about 1740, Oehringen, d. May 30, 1797, as pastor in Ruperts-hofen, near Kirchberg. He composed three piano concertos, a cantata (*Die Nacht*, with violin and 'cello), a melodrama (*Genoveva im Thurm*), etc. He wrote: "Zwanzig Komponisten; eine Skizze" (1776; 2nd ed. under the title of "Portefeuille für Musikliebhaber," 1790); "Tonkunst" (1777); "Betrachtungen über Maler-, Ton- und Bildhauerkunst" (1778); "Einige der vornehmsten Pflichten eines Kapellmeisters oder Musikdirectors" (1782); "Ueber den Wert der Tonkunst" (1786); "Musikalischer Almanach" (1782, 1783, 1784); and "Die musikalische Geschichte eines Autodidakts in der Musik" (1783). He also contributed articles to Meusel's "Miszellen" and "Museum für Künstler."

Jupin, Charles François, b. Nov. 30, 1805, Chambéry, d. already June 12, 1839, Paris, a distinguished, early-developed violin-player, pupil of the Paris Conservatoire; for several years he was maître de chapelle at Strassburg. He composed a violin concerto, a trio for strings, a trio for pf., fantasia for pf. and violin, and several sets of variations.

Jürgenson, Peter, b. 1836, Revel; he founded in 1861 the important music-publishing business at Moscow bearing his name (specially works of Russian composers: Tschaikowsky, etc.), and added a printing establishment to it in 1867.

Just Intonation is the intonation of intervals exactly according to the requirements of the mathematical determination of tone—for

example, of the fifth as 2 : 3. The J. I. of an interval is possible with the help of combination tones, but, if logically carried out, this leads to results of an extremely complicated nature; and the question as to which of the two (J. I. or equal temperament) (*see* TEMPERAMENT) is the more advantageous must probably be decided in favour of the latter. (*Cf.* HARMONIUM.)

K.

Kaan, Heinrich von (Albést-K.), b. May 29, 1852, Tarnopol (Galicia), pupil of Blodek and Skubersky at Prague, pianist and composer (chamber-music, pf. concertos, symphonic poem "Sakuntala," ballet "Bojaja," "Frühlingsklogner" for orchestra); he lives at Prague, where he was appointed professor at the Conservatorium, 1890.

Kade, Otto, b. 1825, Dresden, pupil of J. Otto and J. G. Schneider; after residing for a year and a half in Italy for the purpose of study, he founded (1848) the Cecilia Society (for old church music) at Dresden, where he was musical director of the Neustadt Church, and in 1860 became Schäffer's successor with the title of "Grossherzoglicher Musikdirektor," and undertook the direction of the palace music at Schwerin, in which post, both, as director and composer, he displayed extraordinary activity. In 1884 he received the title of *Dy. Phil. hon.c.* from the Leipzig University. K. wrote many compositions in old Gregorian style for the liturgy of the Evangelical Church ("Kantionale," in three parts; 3rd part 1880), a "Choralbuch" for Mecklenburg-Schwerin (1869), etc. K. has also been an active investigator in the department of musical history, and to him we are not only indebted for valuable articles in the *Monatshefte für Musikgeschichte*, in the *Allg. Mus. Zeitung*, but also for a pamphlet, "Der neu aufgefundenen Luther-Kodex vom Jahr 1530" (1872); monographs on Le Maistre and Heinrich Isaak, and a translation of Scudo's "Le Chevalier Sarti." He also edited the musical supplements to the 3rd vol. of Ambros' "Geschichte der Musik" (1881, forming a 5th vol.). In 1893 K. commenced a remarkable publication, consisting of old "Passions" (thirty-four numbers, extending from Obrecht to H. Schütz), and it is to be hoped that the undertaking will be brought to a successful close.

Kafka, Johann Christian, b. 1759, Ratisbon, pupil of Riepel, actor, singer, and composer; he appeared on the boards at Breslau, Petersburg, Dessau, in 1803, and established a publishing-house at Riga. K. wrote a series of operettas, ballets, also two oratorios, besides symphonies, masses, vespers, a requiem, etc.

Kafka, J o h a n n N e p o m u k, salon composer, b. May 17, 1819, Neustadt-a.-d.-Mettau

(Bohemia), d. Oct. 23, 1886, Vienna; he first studied law, but turned to music, and wrote a large number of brilliant but easy pf. pieces. K. was an enthusiastic collector of autographs.

Kahl, Heinrich, b. Jan. 31, 1840, Munich, d. Aug. 6, 1892, Berlin, attended school and the Conservatorium at Munich, and entered the court chapel; from 1857-66 leader of the royal band, Wiesbaden; then became theatre capellmeister at Riga, Stettin, Aachen; in 1872 chorus director at the Berlin Court Opera, and in 1880, royal capellmeister.

Kahlert, August Carl Thimotheus, worthy writer on music, b. March 5, 1807, Breslau, d. there March 29, 1864. He first studied jurisprudence, and was already referendary when he decided to study philosophy, and in this new vocation became professor of philosophy at Breslau. From youth upwards he was thoroughly grounded in music, and became a diligent contributor to Dehn's *Cäcilia*, and to the *Allg. Mus. Zig.* He also published on his own account: "Blätter aus der Brieftasche eines Musikers" (1832), and "Tonleben" (1838); some of his songs also became popular.

Kahn, Robert, b. July 21, 1865, Mannheim, studied under Vincenz Lachner, Kiel, and Rheinberger. Since 1891 he has been conductor of a ladies' choral society at Leipzig, and has shown himself a talented composer of tertets and quartets for female voices, songs, pf. pieces, and some chamber music (quartet for strings, pf. quartet, trio, violin sonata).

Kahnt, Christian Friedrich, b. May 10, 1823, founder, and up to 1886 proprietor, of the Leipzig music publishing firm bearing his name. From 1857 he was publisher, and after Brendel's death (1868) nominal editor, of the *Neue Zeitschrift für Musik*; he is also treasurer of the "Allg. deutscher Musikverein," "Grossherzoglich sächsischer Commissionsrat," etc. Among other important works the house has published a series of compositions by Liszt. On the 1st of July, 1886, the firm, together with the editorship of the *N. Zeitschr. f. M.*, was acquired by Oskar Schwalm, who carried on the business under the title of "C. F. Kahnt Nachfolger." In 1888 the property passed into the hands of Dr. Paul Simon (b. Jan. 22, 1857, Königsberg),

who also undertook the editorship of the *N. Zeitschr. f. Musik*.

Kaiser, (1) Karl, b. March 12, 1837, Leipa (Bohemia), d. Dec. 1, 1890, Vienna; he studied philosophy at Prague, was then an officer in the army 1857-63, but at length turned to music, and in 1874 established a school of music at Vienna, which soon became popular; it is now under the direction of his son Rudolph.

(2) Emil, b. Feb. 7, 1850, Coburg, military bandmaster at Prague. He composed the operas: *Die Kavaliers des Königs* (Salzburg, 1879), *Der Trompeter von Säckhingen* (Olmütz, 1882), *Andreas Hofer* (Reichenberg, 1886), *Der Kornet* (Leipzig, 1886), and *Rodenstein* (Brünn, 1891).

Kalamalka, a lively Hungarian national dance in quick $\frac{3}{4}$ time.

Kalbeck, Max, b. Jan. 4, 1850, Breslau, showed at an early age a taste for poetry, music, and painting, devoted himself especially to the first, and, already in 1870-72, through the good offices of Holtei, published poems ("Aus Natur und Leben"), soon exchanged the study of jurisprudence for that of philosophy, and in Munich, whither he had betaken himself for the purpose of study, devoted himself entirely to poetry; in this matter, however, he quarrelled with his father, and now chose music as a vocation (pupil of the Munich School of Music). In 1875 he undertook the post of musical critic and feuilletonist to the *Schlesische Zeitung* at Breslau, and assistant in the management of the Silesian Museum, but soon fell out with the director of the Museum, resigned the last-named post, and exchanged the first for one of a similar character on the *Breslauer Zig.* In 1880, on the recommendation of Hanslick, he became a writer on the *Wiener Allg. Zig.* At present he is musical critic of the *Wiener Montags Revue* and "Burgtheater" critic for the *Neue Wiener Tageblatt*. Apart from his activity as a critic, K. first became known in musical circles by his studies on Wagner's music-dramas (*Nibelungen*, 1876; *Parzifal*, 1880). In 1881 there appeared a collection of his articles ("Wiener Opernabende"). He won great merit by new poems and translations of opera libretti (da Ponte's *Don Giovanni* [1886, for the Mozart-Don-Juan secular festival at Vienna], also Mozart's *Bastien und Bastienne* and *Gärtnerin aus Liebe*, *Die Maieuhönigin*, with arias by Gluck; Massenet's *Cid* and *Werther*, Verdi's *Otello* and *Falstaff*, Mascagni's *Freund Fritz* and *Rantzau*, Smetana's *Verkauft Brant* and *Dalibor*, Smareglia's *Vasall zu Sigeth*, Hubay's *Geigenmacher von Cremona*, Giordano's *Mala Vita*, and Cilea's *Tilda*). A selection of his poems appeared under the title "Aus alter und neuer Zeit."

Kalischer, Alfred, b. March 4, 1842, Thorn, studied philology and took his degree at Leipzig, then studied music at Berlin under Const.

Bürgel and C. Böhmer. He has since lived in that city as teacher and writer; he edited (1873) the *Neue Berliner Musikzeitung*, has contributed much to the *Klavierlehrer* and the *N. Z. f. Musik*, and published important works: "Beethoven's Beziehungen zu Berlin," "Luther's Bedeutung für die Tonkunst," "Lessing als Musikästhetiker," "Musik u. Moral," etc.

Kalkbrenner, (1) Christian, b. Sept. 22, 1755, Minden, d. Aug. 10, 1806, Paris; when young he went to Cassel, where his father was town musician. K. lived there for many years in a subordinate post as chorus-singer at the Opera, although he had already published numerous compositions, and had been named honorary member of the Liceo Filarmonico at Bologna. In 1788 he was at last appointed capellmeister to the queen at Berlin, and in 1790 to the prince Heinrich at Rheinsberg, but resigned this post in 1796 for unknown reasons; he lived for a time in Naples, then in Paris, where in 1799 he was appointed *répétiteur* at the Grand Opéra. K. achieved nothing remarkable either as composer or writer. His operas written, some for Rheinsberg, some for Paris, met with no success; of instrumental music he published some trios, violin sonatas, pf. variations, etc. His writings are: "Kurzer Abriss der Geschichte der Tonkunst" (1792; afterwards in revised form as "Histoire de la musique," 1802, two small vols.); "Theorie der Tonsetzkunst" (1789); "Traité d'harmonie et de composition par Fr. X. Richter" (compiled from the manuscript by K., 1804).

(2) Friedrich Wilhelm Michael, son of the former, b. 1788, on a journey between Cassel and Berlin, d. June 10, 1849, Enghienles-Bains, near Paris. In 1799 he became a pupil of Adam's for the pianoforte at the Paris Conservatoire, afterwards studied harmony with Catel; in 1803 his father sent him to Vienna, in order to withdraw him from the dangers of Parisian life. He studied there for a time under Clementi. Owing to the death of his father, he returned to Paris, 1806, appeared with great success as a pianist, and was very much sought after as a teacher. From 1814 to 1823 he lived in London, and in 1818 joined Logier in making known the Chiroplast (q.v.), invented by the latter. In 1823 he travelled through Germany with Dizi the harp virtuoso, and in 1824 settled in Paris as a partner in the Pleyel pianoforte manufactory. Madame Pleyel was one of his pianoforte pupils. K.'s system was to render the fingers as skilful as possible without using arm power; he also originated modern octave technique (from the wrist). He devoted especial attention to the left hand, for which he wrote special pieces (sonata, Op. 42, "pour la main gauche principale"), Fugue à 4 for the left hand only, in his *Méthode*. To pedal technique he likewise devoted much attention. Many of his pianoforte compositions are of a light, drawing-

room *genre* (fantasias, caprices, variations, etc.), but he wrote also many larger and solidly-planned works: four concertos (one for two pianos), rondos, fantasias, and variations for orchestra, one pf. septet, one pf. sextet, two pf. quintets, one pf. quartet, pf. trios, violin sonatas, ten piano sonatas for two, and three for four hands, which still well deserve attention; studies (Op. 20, 88, and 143 are still of value at the present day), etc.; finally a pf. Method, "Méthode pour apprendre le piano-forte à l'aide du guide-mains" (1830; cf. Chiroplast), and a "Traité d'harmonie du pianiste" (1849).—His son ARTHUR, d. Jan. 24, 1869, well known in Paris through his eccentric and dissipated life, published *salon-music*.

Kalliwoda, (1) Johannes Wenzeslaus, an able violinist and estimable composer, b. Feb. 21, 1801, Prague, d. Dec. 3, 1866, Carlsruhe. He was a pupil of Dionys Weber and Pixis at the Prague Conservatorium, from 1823–53 capellmeister to the Prince of Fürstenberg at Donaueschingen, and then lived at Carlsruhe. He wrote seven symphonies, several overtures, violin concertos, and other solo pieces for violin, three string quartets, a concertante for two violins (Op. 20), and the much-sung Austrian "Deutsches Lied," etc. Cf. the articles by Tottmann (Ersch and Gruber's Encyclopædia, II., vol. 32), Hiller ("Erinnerungsblätter," p. 110, etc.), and Gathy (*N. Z. f. Musik*, 1849).

(2) Wilhelm, son of the former, b. July 19, 1827, Donaueschingen, d. Sept. 8, 1893, Carlsruhe; at first a pupil of his father, studied afterwards at the Leipzig Conservatorium. He was an able pianist and composer of pf. pieces and songs, and was for a long time, as his father's successor (1853), court capellmeister at Carlsruhe; in 1875 he retired into private life.

Kallwitz (Kalwitz). (See CALVISIUS.)

Kamienski, Matthias, b. Oct. 13, 1734, Oedenburg (Hungary), d. Jan. 25, 1821, Warsaw, was the first Polish opera composer; his *Nendaa Uszesliwiona* was produced in 1775 at the National Theatre at Warsaw. He also wrote five other Polish operas for Warsaw, two German operas (not produced), several sacred works, and a cantata for the unveiling of the Sobieski memorial.

Kammercantate (Ger.), chamber cantata.

Kammerconcert (Ger.), a chamber concerto, or a chamber concert.

Kammerlander, Karl, b. April 30, 1828, Weissenhorn, d. Aug. 24, 1892, as cathedral capellmeister at Augsburg; song writer and composer.

Kammermusik (Ger.), chamber music.

Kammersänger (Ger.), a singer in the service of a prince.

Kammerton (Ger.), "Chamber pitch," concert pitch. (*Vide* Chor-Ton.)

Kammervirtuose (Ger.), a virtuoso in the service of a prince.

Kandler, Franz Sales, b. Aug. 23, 1792, Klosterneuburg (Lower Austria), d. Sept. 26, 1831, Baden, near Vienna, as royal military draughtsman. He obtained a thorough musical training (soprano singer in the Vienna court choir, afterwards a pupil of Albrechtsberger, Salieri, and Gyrowetz), and during his eleven years' official service at Venice and Naples (1815–26) he found time to study Italian music and its history. We are indebted to him for numerous articles in the Vienna *Musikantische Zeitung* (1816–17), in the *Allgemeine Musikalische Zeitung* (1821), in the *Cäcilia* (1827), *Revue Musicale* (1829), etc., and for the pamphlets "Cenni storico-critici intorno alla vita ed alle opere del celebre compositore Giov. Adolfo Hasse, detto il Sassone" (1820); "Ueber das Leben und die Werke des G. Pierluigi da Palestrina, genannt der Fürst der Musik" (1834; extract from Baini's work, published by Kiesewetter), and "Cenni storico-critici sulle vicende e lo stato attuale della musica in Italia" (1836, from posthumous papers and articles in the *Cäcilia*).

Kanon (Quanon), an Oriental stringed instrument not unlike our Zither. The name points to the ancient Canon, *i.e.* the Monochord, on which, already in ancient times, several strings were stretched, in order to be able to show at the same time the ratios of different sounds.

Kapelle (Ger.), a chapel. A musical establishment—consisting of a choir of singers, of a band of instrumentalists, or of both—connected with a church or a court, or in the pay of a nobleman. Now the expression is generally applied to a band of instrumentalists. (Cf. CAPPELLA.)

Kaps, Ernst, b. Dec. 6, 1826, Döbeln, d. Feb. 11, 1887, Dresden, as pianoforte-maker to the Saxon court; his speciality was the semi-grand piano.

Kapsberger, Johann Hieronymus von, German by birth, lived first at Venice (1604), and then at Rome, where he attracted notice as an excellent performer on the theorbo, lute, chitarrone, etc., also as a composer in the modern (Florentine) style, who by fulsome flattery understood how to win favour at the Papal Court (Urban VIII.). He appears to have died about 1650. K. was a very vain man, but by no means a bad musician. His tablature for lute instruments differs from that of his contemporaries, and is very much simpler. His principal works are: "Intavolatura di chitarrone" (three books; 1604, 1616, 1626); "Villanelle a 1, 2, e 3 voci" (in tablature for chitarrone and guitar; six books: 1610, 1619 [à 2 and 3], 1623, 1630, 1632); "Arie passeggiate" (in tablature, three books: 1612, 1623,

1630); "Intavolature di lauto" (two books: 1611, 1623); madrigals with continuo à 5 (1609); "Motetti passeggiati" (1612); "Balli, gagliarde e correnti" (1615); "Sinfonie a 4 con il basso continuo" (1615); "Capricci a due stromenti, tiorba e tiorbino" (1617); two books of Latin poems of Cardinal Barberini (Pope Urban VIII.) for one voice with figured bass (1624, 1633); "Die Hirten von Bethlehem bei der Geburt des Herrn" (dialogue in recitative form, 1630); "Missæ Urbanæ" (à 4-8, 1631); "Apotheose des heil. Ignatius von Loyola" (K. was especially friendly with the Jesuits; A. Kirchner was his admirer); besides several wedding cantatas and a musical drama, *Fetonte* (1630). He left in manuscript many other works of a similar character to those already mentioned.

Karajan, Theodor Georg von, b. Jan. 22, 1810, Vienna, d. April 28, 1873, a sub-director of the Vienna Court Library and president of the Academy of Sciences; he was an authority on German literature and music, and writer on literature. He published: "J. Haydn in London 1791 and 1792" (1861), a valuable monograph, which contains the correspondence of Haydn with Marianne v. Genzinger.

Karasowski, Moritz, b. Sept. 22, 1823, Warsaw, d. April 20, 1892, Dresden; he received lessons on the pianoforte and 'cello from Valentin Kratzer; became 'cellist in the orchestra of the Grand Opera, Warsaw, in 1851, and, from 1858-60, made tours for the purpose of study to Berlin, Vienna, Dresden, Munich, Cologne, Paris; from 1864 he was royal chamber-musician ('cellist) at Dresden. Besides some pieces for 'cello with pf., he published several treatises on the history of music, namely, in Polish: "History of the Polish Opera" (1859), "Mozart's Life" (1868), "Chopin's Early Days" (1862, 2nd ed. 1869), and in German: "Friedrich Chopin, sein Leben, seine Werke und Briefe" (1877; 2nd revised ed. 1878; 3rd ed. 1881).

Karow, Karl, b. Nov. 15, 1790, Alt-Stettin, d. Dec. 20, 1863, as teacher of music at a training school at Bunzlau (Silesia), was an esteemed teacher, and wrote motets, organ and pf. pieces, a "Choralbuch" and a "Leitfaden für den Schulgesangunterricht."

Kässmeyer, Moritz, violinist and composer, b. 1831, Vienna, d. there Nov. 9, 1884, pupil of the Vienna Conservatorium (S. Sechter and Preyer), was violinist in the Opera orchestra, wrote masses and other sacred works, songs and part-songs, five stringed quartets (printed). He was an excellent musical humorist.

Kastner, (1) Johann Georg, composer, theorist, and musical investigator, b. March 9, 1810, Strassburg, d. Jan. 19, 1867, Paris. Although from an early age he showed talent for music, he was trained for the church, and attended the Protestant theological college of

his native town, but at the same time studied music seriously. In 1830 he became band-master of a militia regiment of his native city, definitely abandoned theology in 1832, and in 1835, owing to the successful production of one of his German operas, the town council of Strassburg gave him the means of going to Paris, where he completed his musical studies under Berton and Reicha. With his "Traité général d'instrumentation," which appeared in 1837 (the first of the works of a similar kind in France), he commenced the long series of excellent educational treatises approved of by the Académie, and adopted by the Conservatoire:—"Cours d'instrumentation considéré sous les rapports poétiques et philosophiques de l'art"; "Grammaire musicale"; "Théorie abrégée du contrepoint et de la fugue"; "Méthode élémentaire d'harmonie appliquée au piano"; "Méthodes élémentaires de chant, piano, violon, flageolet, flûte, cornet à piston, clarinette, cor, violoncelle, ophicléide, trombone, hautbois"; "Méthode complète et raisonnée de Saxophone"; "Bibliothèque chorale"; "Méthode complète et raisonnée de timbales"; "Manuel général de musique militaire." The two last-named works deal with their subject also from an historical point of view. Kastner's treatise on instrumentation was soon forgotten when Berlioz published his work on orchestration based on Kastner. A comprehensive work, "De la composition vocale et instrumentale," a "Cours d'harmonie moderne," and a "Traité de l'orthographe musicale" remained unpublished. K. was also a prolific and successful composer. Besides five German operas written at Strassburg, he composed another of the same kind, *Beatrice* (1839; libretto after Schiller by G. Schilling), also the comic opera *La Maschera* (1841), which was produced in Paris; the grand Biblical opera, *Le dernier roi de Juda* (1844, words by M. Bourges; K.'s most important work); the comic opera, *Les Nonnes de Robert le Diable* (libretto by Scribe, 1845), and a number of vocal and instrumental compositions, large and small, especially choruses for male voices. K.'s most characteristic creations are his "Livres-Partitions," great symphonic tone-poems, including also treatises on the various subjects from a musicohistorical and philosophical point of view; "Les danses des morts" (Paris, 1852); "Les chants de la vie" (collection of male choruses, Paris, 1854); "Les chants de l'armée française" (Paris, 1855); "La harpe d'Éole et la musique cosmique" (Paris, 1856); "Les voix de Paris" (Paris, 1857); "Les Sirènes" (Paris, 1858); "Parémiologie musicale de la langue française" (Paris, 1866). K. was also an active contributor to French and German musical papers, to Schilling's "Lexikon der Tonkunst," etc. K.'s enterprise was fully acknowledged, and, among other distinctions, he was named *Dr. hon. causa* of the University of Tübingen, member of the

Institut de France, and of various foreign societies, member of the "Comité des Études" of the Paris Conservatoire, "Officier de la légion d'honneur," etc. His activity was displayed in every branch of musical art, especially in France for the "Orphéons" and military music; in connection with the latter K. was the originator of the "Concours européen de musiques militaires" at the Paris Exhibition of 1867. K. was one of the founders, and afterwards vice-president, of the "Association des artistes-musiciens." A happy blending together of German and French natures, together with his own artistic individuality, explains, for the most part, that fascinating originality which distinguishes the compositions of K., and the valuable services which he rendered to the history of music. His biography, "J. G. Kastner ein elsässischer Tondichter, Theoretiker und Musikforscher," was written by Hermann Ludwig (von Jan), and published at Leipzig by Breitkopf and Härtel (two parts in three vols.). A German version of K.'s chief works has been commenced. K.'s library was sold and dispersed.

(2) Georg Friedrich Eugen, son of the former, b. Aug. 10, 1852, Strassburg, d. April 6, 1882, Bonn, physicist, inventor of the "Pyrophon" ("Flammenorgel"). His investigations with regard to the laws of vibration are worthy of note; these are explained in his "Théorie des vibrations et considérations sur l'électricité" (3rd ed., Paris, 1876; German, "Theorie der Schwingungen und Betrachtungen über die Electricität," Strassburg, 1881), and in "Le pyrophone, flammes chantantes" (4th ed., Paris, 1876). (Cf. the Biography of Joh. Georg K., last section of the third volume.)

(3) Emmerich, b. March 29, 1847, Vienna, pupil of Bibl, Pirkert, etc. He lives at Vienna as a writer on music, edited for some time the *Wiener Musikalische Zeitung* (afterwards *Parsifal*) and published a "Richard Wagner Katalog." His "Neuestes und vollständigstes Tonkünstler und Opern-Lexikon" (1889, A—Azzoni) appears not to have been continued.

Kate, André ten, 'cellist and composer, b. 1796, Amsterdam, d. July 27, 1858, Haarlem, pupil of Bertelmann; he wrote several operas, of which *Seid e Palmira* (1831) and *Constantia* (1835) were successfully produced at Amsterdam, also chamber-music, part-songs, etc. He did much to improve the state of music in Holland.

Kauer, Ferdinand, b. Jan. 8, 1751, Klein-Thaya (Moravia), d. April 13, 1831, Vienna. He was formerly a famous composer of Viennese *Singspiele*, and alternately capellmeister at the Josephstadt, Graz, and Leopoldstadt Theatres; and, in his old days, when no longer *à la mode*, tenor-player at the Leopoldstadt theatre. He composed about two hundred operas and operettas, of which *Das Donauweibchen* and *Die Sternenkönigin* were published,

and the first of these is to this day in the *répertoire* of minor theatres. He wrote besides, symphonies, chamber-music, concertos, over twenty masses, several requiems and other sacred works, oratorios, cantatas, songs, etc., which were nearly all destroyed at the overflowing of the Danube, March 1, 1830.

Kauffmann, (1) E. F., professor at the Heilbronn Gymnasium about 1850-65, noteworthy song composer in a simple, but noble and expressive style (a selection of thirty-six songs [six books, each of six], published by E. Ebner, Stuttgart). His son Emil has been for some years musical director at the Tübingen University.

(2) Fritz, b. June 17, 1855, Berlin, where he studied with Mohr, became druggist at Hamburg, then attended the Royal High School of Music at Berlin (Kiel), won the Mendelssohn scholarship, and went to Vienna in 1881 for further training. In 1889 he succeeded Rebling as musical director at Magdeburg. K. has composed pf. sonatas, a trio, a quartet in G minor, variations for stringed quartet, a symphony in A minor, a comic opera (*Die Herzkrankheit*), etc.

Kaufmann, (1) Georg Friedrich, b. Feb. 14, 1679, Osramondra, near Kölleda (Thuringia), d. beginning of March, 1735, as "Hofkapell-direktor" and organist at Merseburg. He wrote many works for harpsichord and organ, sacred compositions, also a treatise—"Introduzione alla musica antica e moderna," *i.e.* "Eine ausführliche Einleitung zur alten und neuen Wissenschaft der edeln Musik." All his works remained in manuscript except "Harmonische Seelenlust" (sets of chorale preludes à 2-4, 1735-36).

(2) Johann Gottfried, b. April 14, 1751, Siegmar, near Chemnitz (Saxony), mechanician at Dresden, d. 1818, at Frankfurt, while on a journey to display his inventions. He constructed musical clocks, and, among other things, a harp and a flute clock.

(3) Friedrich, son of the former, b. 1785, Dresden, d. there Dec. 1, 1866. His trumpet-automaton (1808) attracted considerable notice. His "Belloneon," constructed jointly with his father, also his "Klavaturharmonichord" and "Chordaulodion," must be classed among fugitive experiments in the construction of instruments. On the other hand, his "Symphonion" (1839) was the predecessor of the "Orchestrion," completed in 1851 by his son, Friedrich Theodor (b. April 9, 1823, Dresden, d. there Feb., 1872), an instrument which came into great demand as substitute (?) for a small orchestra in coffee-gardens, etc.

Kayser (Kaiser), (1) Philipp Christoph, composer and pianoforte virtuoso, b. March 10, 1755, Frankfurt, d. Dec. 23, 1823, Zürich, son of the organist Matthäus Kayser (d. Feb. 18, 1810, Frankfort, at the age of eighty). He was

on friendly terms with Goethe. (Cf. "Goethe und der Komponist Ph. Chr. Kayser," Leipzig, 1879.)

(2) Heinrich Ernst, able teacher of music, b. April 16, 1815, Altona, d. Jan. 17, 1888, Hamburg, where from 1840-57 he was a member of the orchestra. His études for violin, Op. 20, "position" studies, Op. 28, daily studies, and the études, Op. 30, also his method for violin, are well known and highly esteemed.

Kazynski, Viktor, b. Dec. 18, 1812, Wilna, studied under Elsner at Warsaw. He produced his opera *Fenella* at Wilna in 1840, and two years later another (*Der ewige Jude*), at Warsaw and also Wilna, and in 1843 settled in Petersburg, whence he made a journey with General Lwoff through Germany for the purpose of improving his musical knowledge; the results of this tour he described in an attractive travelling-journal (1845). Soon afterwards he was appointed capellmeister at the Imperial Opera. Besides another opera (*Mann und Frau*), which met with little success (1848), he wrote many instrumental works, also cantatas and *salon* pieces for pianoforte.

Keck von Gtengen, Johann, about 1450 Benedictine monk at Tegernsee, author of "Introductorium musicae," printed in Gerbert ("Script." III.).

Keinspeck (Keinsbeck, Künspeck, incorrectly, Reinspeck), Michael, Nuremberg. He was the author of the oldest printed theoretical work on music, and especially Gregorian Song: "Lilium musicae planæ" (Basle, 1496; Ulm, 1497; Augsburg, 1498 and 1500; Strassburg, 1506). K. describes himself on the title-page of the book—"Musicus Alexandrinus" (?).

Keiser, Reinhard, b. Jan. 9, 1674, Trenchern, near Weissenfels, d. Sept. 12, 1739, Hamburg, was trained at Leipzig (St. Thomas's School and the University). Already in 1692 he wrote a pastoral ("Ismene"), and in 1693 a grand opera (*Basilius*), for the court at Brunswick, and went in 1694 to Hamburg, which henceforth became his home. Both as regards quantity and (exception being made of Handel's few operas written for Hamburg) also quality, K. was the most important composer of the Hamburg theatre, as is well known the earliest public stage for opera in Germany (from 1678). He was possessed of extraordinary gifts, especially in the matter of melody: unfortunately, he lacked patience, and the strength necessary for serious work. For Hamburg (which on several occasions he was forced to leave on account of debt) he wrote not less than 116 operas, the last of which, however, shows no improvement on the first. Their merit consists in not being merely modelled on the Italian style. The subjects of his operas are, for the most part, taken from ancient mythology and history, and such as had been repeatedly used in Italy; the popular

subjects of the day (in part very coarse) stand alone of their kind (*Störtebecher und Goethe Michel, Die Leipziger Messe, Der Hamburger Jahrmarkt, Die Hamburger Schlachtzeit*). In 1700 he established a series of winter concerts, with an excellent orchestra and the most famous soloists; and at these concerts provision was made, not only for the soul, but also for the body, in the shape of a choice supper. In 1703, jointly with Drüsicke, he took a lease of the Opera House, but they were not successful, and Drüsicke disappeared. K. continued on his own account still up to 1706. After several years' absence (in Weissenfels), he reappeared with his portfolio full of new operas, married a wealthy lady (his wife, and, afterwards, his daughter, were excellent singers), resumed his concerts in 1716, remained at the Stuttgart court from 1719-21 in the hope of being appointed capellmeister; he went, after useless waiting, to Copenhagen in 1722 as Royal Danish capellmeister, and in 1728 returned to Hamburg as cantor and canon of Saint Catherine's Church. He was opera conductor at Moscow and Petersburg 1729-30, also, for some time, at Copenhagen, where his daughter had an engagement, and finally again at Hamburg. Besides his operas, K. wrote many sacred works (passions, motets, psalms), oratorios, cantatas, of which the following appeared in print: *Gemüts Ergözüngen* (1689), *Divertimenti serenissimi* (1713), *Musikalische Landlust* (1714), *Kaiserliche Friedenspost* (1715), etc.

Kéler Béla (really Albert von Kéler), b. Feb. 13, 1820, Bartfeld, Hungary, d. Nov. 20, 1882, Wiesbaden. He first studied law, then took to farming, and in 1845 turned his attention to music, and studied at Vienna under Schlesinger and Sechter; after that he worked for some time as violinist at the Theater-ander-Wien, and became known by his dances and marches. In 1854, for a short time, he was conductor of the orchestra (formerly known as the Gungl Band) at Berlin, and then returned to Vienna as the head of the orchestra of Lanner, lately deceased (1855), and was then bandmaster at Vienna (1856-63), and from 1873 at Wiesbaden. After that he lived in retirement in the latter town.

Keller, (1) Gottfried, pianoforte teacher of German origin who lived in London. He published "A Complete Method of Attaining to Playing a Thorough-bass upon either Organ, Harpsichord, or Theorbo-lute" (Method of general bass, 1707; several times republished); also six sonatas for two flutes and bass; and six others for two violins, trumpet, or oboe, viola and bass.

(2) Max, b. 1770, Trossberg (Bavaria), d. Dec. 16, 1855, as organist at Altötting. He published many sacred concertos (masses, litanies, Advent songs, etc.), also several books of organ pieces (preludes, cadenzas, etc.).

(3) Karl, b. Oct. 16, 1784, Dessau, d. July 19, 1855, Schaffhausen; an excellent flautist, court musician at Berlin (up to 1806), Cassel (from 1814), Stuttgart (up to 1816); he then travelled as a virtuoso, and in 1817 became court musician, afterwards theatre capellmeister at Donaueschingen, where his wife (Wilhelmine Meierhofer) was engaged as opera singer. On receiving his pension (1849), he returned to Schaffhausen. His compositions were written mostly for flute (concertos, solos, duets, variations, polonaises with orchestra, divertissements, etc.). His songs became extremely popular ("Kennst du der Liebe Sehnen?" "Helft, Leutchen, mir vom Wagen doch," etc.).

(4) F.... A.... E.... one of those who have sought, by means of self-acting machinery, to solve the problem of recording free improvisations on the pianoforte (Melo-graph, etc.); he named his apparatus "Pupitre Improvisateur," and published "Méthode d'improvisation . . . fondée sur les propriétés du pupitre improvisateur" (1839).

Kellermann, Christian, b. Jan. 27, 1815, Randers (Jutland), d. Dec. '3, 1866, Copenhagen. He was a distinguished performer on the 'cello, and studied under Merk at Vienna. After travelling and giving concerts for many years, he was appointed solo 'cellist in the royal band at Copenhagen (1847). On a concert tour in 1864 he had a stroke of apoplexy at Mayence, and from that time was disabled. K. only published a few solo pieces for his instrument.

Kelley, Edgar S., b. April 14, 1857, Sparta (Wisconsin), pupil of Clarence Eddy, afterwards of Krüger and Speidel at Stuttgart; he was successful in America with orchestral and choral compositions.

Kellner, (1) David, musical director of the German church at Stockholm, published "Treulicher Unterricht im Generalbass" (1732, and up to 1792 was republished nine times; in Swedish by Miklius, 1782).

(2) Johann Peter, b. Sept. 24, 1705, Gräfenroda (Thuringia), d. there, as organist, over eighty years of age. He published "Certamen musicum" (preludes, fugues, and dance pieces for piano, 1748-49), "Manipulus musices" (organ pieces), also sets of figured chorales. He left in manuscript a Good Friday oratorio, cantatas (a complete set for the year), organ trios, etc.

(3) Johann Christoph, son of the former, organist, b. Aug. 15, 1736, Gräfenroda; studied with his father and Georg Benda at Gotha; after a long residence in Holland, he became court organist at Cassel, where he died in 1803. He published seven pf. concertos, trios, pf. sonatas, organ pieces, fugues, etc., also a "Grundriss des Generalbasses" (1783, several

times republished). An opera (*Die Schadenfreude*) was produced at Cassel.

(4) Georg Christoph, writer and teacher at Mannheim, d. Sept. 1808. Besides some historical novels, he wrote: "Ueber die Charakteristik der Tonarten" (1790); "Ideen zu einer neuen Theorie der schönen Künste überhaupt und der Tonkunst insbesondere" (in Egger's *Deutsches Magazin*, 1800); also an elementary Method for pf., organ pieces, songs, etc.

(5) Ernst August, a descendant of Johann Peter K., b. Jan. 26, 1792, Windsor, d. July 18, 1839, London. He was one of the youngest of musical prodigies. At the age of five he played at court a Handel harpsichord concerto (his father was violinist to the queen). He afterwards became an excellent singer, went to Italy in 1815, studied still under Crescentini at Naples, achieved double triumphs as pianist and singer in Vienna, London, Petersburg, and Paris, and finally settled down as organist of the Bavarian chapel in London. A biographical notice of K. appeared at London in 1839 ("Case of Precocious Musical Talent," etc.).

Kellogg, Clara Louise, b. July, 1842, Sumterville, South Carolina, celebrated stage-singer (lyric and *soubrette* parts). She made her *début* in 1861 at New York as Gilda in *Rigoletto*, and in 1867 as Margherita in Gounod's *Faust*, London, where, since that time, she has sung repeatedly. In 1874 she successfully organised an English troupe at New York, and sang in it during the winter (1874-75) 125 times. .

Kelly, Michael, b. about 1764, Dublin, d. Oct. 9, 1826, Margate (his full name was Michael O'Kelly, and he was called by the Italians Occhelli); he was a famous singer and a prolific composer. He studied under the best Italian teachers in London, and also under Aprile at Naples. He appeared in that city in 1781 with great success, was then engaged from 1784-87 at the "Hoftheater," Vienna, and enjoyed the friendship of Mozart. In 1787 he returned to London, won triumphs on the stage and in the concert-room. He made his *début* as an operetta composer with *False Appearances* and *Fashionable Friends*. In the course of the next thirty odd years he wrote music for more than sixty stage pieces, as well as English, French, and Italian songs. In 1802 he opened a music shop, but failed in 1811; about the same time he retired from the stage. After that he was engaged in the wine trade. His wines, however, appear to have been bad, and his compositions not always original. "Grove's Dictionary" relates that the wit Sheridan described him as a "composer of wines and importer of music." In 1826 he published his *Memoirs* ("Reminiscences of the King's Theatre;," see an epitome in the *Allg. Mus. Ztg.*, 1880).

Kemangeh (or Kemantsche), an old Arabian instrument with a small sound-board (cocconut shell covered with serpent's skin), long neck and foot, and only one string. (Cf. M. Fürstenau, "Geschichte der Bogeninstrumente," 1882, pp. 16 and 17.)

Kemp, Joseph, b. 1778, Exeter, d. May 22, 1824, London. He was a pupil of William Jackson; in 1802 organist at Bristol, and in 1809 at London. In 1808 he took his Mus.Bac., and in 1809 the Mus. Doc. degree at Cambridge, and was one of the first who introduced into London the system of teaching music to numbers simultaneously. He gave lectures to prove the suitability of this method, and published a pamphlet, "New System of Musical Education." He composed anthems, psalms, songs, duets, some melodramas, also "Musical Illustrations of the Beauties of Shakespeare," "Musical Illustrations of *The Lady of the Lake*," and published the *Vocal Magazine*.

Kempis, Nicolaus, organist of Ste. Gudule, Brussels, in the middle of the 17th century, probably of Italian descent, for he is quoted as Florentino. He published at Antwerp "Symphonie 1, 2, 3 violonorum" (1644), "Symphonie 1-5 instrumentorum, adjunctae 4 instr. et 2 voc." (two books, 1647 and 1649), for stringed instruments and voices (1644-49), likewise a book of masses and motets à 8 with continuo (1650). His chamber-music ranks among the best of his time. (See the sonata in Riemann's "Early Chamber Music.")

Kempter, Karl, b. Jan. 17, 1819, Limbach, near Burgau (Bavaria), d. March 11, 1871, as capellmeister of Augsburg Cathedral. He composed many sacred works (masses, graduals, etc.); likewise several oratorios, *Johannes der Täufer*, *Maria*, *Die Hirten von Bethlehem*, *Die Offenbarung*, and published a collection ("Der Landchorregent") for the use of small churches.

Kenn, J., famous horn-player, German by birth. He went to Paris in 1782, became second horn at the Grand Opéra in 1783; entered the band of the National Guards in 1791, and in 1795 became teacher of the horn at the newly established Conservatoire (with Donnich and Duvernoy); but in 1802, when the staff of teachers was reduced, he was dismissed. Dauprat became his successor at the Opéra in 1808. Fétis praises K. as a horn-player remarkable for his low notes. K. published duets and trios for horn, also duets for horn and clarinet.

Kent, James, b. March 13, 1700, Winchester, d. there May 6, 1776, chorister of the Chapel Royal under Croft, organist at Cambridge up to 1737, and then at Winchester. He retired from active life in 1774. It was only in the decline of life that K. published twelve anthems; a Morning and Evening Service, and eight more anthems appeared after his death. K. assisted Boyce in his edition of "Cathedral Music."

Kent Bugle, an improvement of the Key Bugle; so named because a performance on it, shortly after its invention, took place in presence of the Duke of Kent.

Kepler, Johannes, the celebrated astronomer, b. Dec. 27, 1571, Weil (Württemberg), d. Nov. 15, 1630, Ratisbon. In the third and fifth books of his "Harmonices mundi libri V." (1619), he treats in detail of music from a philosophical point of view.

Keras (Gk.), horn, a wind instrument of the ancient Greeks.

Keraulophon (Gk., "horn-flute"), an 8-foot English organ stop, of wide measure, and of full, sombre tone; half stop (discant). A small hole is bored in the body of the pipe, near the mouth. (Cf. HORNPIPE.)

Keren (Heb.), a Hebrew trumpet.

Kerle, Jacob van, Netherland contrapuntist, early contemporary of Orlandus Lassus, b. Ypern; he was choirmaster and canon at Cambrai. He afterwards entered the service of the Cardinal Prince-Bishop of Augsburg, Otto von Truchsess, followed his master, lived with him in Rome, and returned with him to Augsburg (1562-75). It is extremely doubtful whether, as generally supposed, he was ever in the service of the Emperor Rudolph II. He must have died about 1583. His works which have been preserved are: "Sex missæ" (à 4-5, 1562); "Sex missæ, 4 et 5 voc. et Te Deum" (1576); "Quatuor missæ" (with a Te Deum, 1583); a book of motets à 5-6 (1571; also as "Selectæ quædam cantiones"); "Moduli sacri" (à 5-6, with a "Cantio contra Turcas," 1572); "Motetti a 2, 4, e 5 voci et Te Deum laudamus a 6 voci" (1573); "Mutetæ 5 et 6 voc." (with some hymns, 1575); "Sacra cantiones" (motets à 5-6 with some hymns, 1575); a book of madrigals à 4 (1570); the first chapter of Petrarch's "Trionfo d'amore" (à 5, 1570); "Gebete für den guten Ausgang des Tridentiner Konzils" (1569), and a Song of Praise in honour of Herr Melchior Lincken (à 6, 1574). The Munich Library contains two masses by K. in manuscript.

Kerll (Kerl, Kherl, Cherle), Johann Kaspar, b. 1621, Gaimersheim, near Ingolstadt, d. Feb. 13, 1693, Munich. He was one of the oldest organ masters of importance, received his musical training, first at Vienna from maestro Valentini, was then sent to Italy by the Emperor Ferdinand III., and studied at Rome under Carissimi and Frescobaldi (probably at the same time as Froberger), was court capellmeister at Munich, 1656-73; and, finally, "Kurfürstlicher Rath" there. About 1673 he resigned his post on account of the intrigues of the chapel singers (Italians). He is then said to have been organist of St. Stephen's, Vienna (?), but he died at Munich, March, 1684. Of his organ works only the following have

been preserved: "Modulatio organica super Magnificat octo tonis" (preludes, interludes, postludes, 1686), besides claviers suites and toccatas; also a trio for violins and bass viol in manuscript. His vocal works, which have been preserved, are more numerous: "Sacrae Cantiones" (à 4 with organ bass, 1669); two books of masses (1669, à 2-5, and 1669, à 4-6, among which is a Requiem for the Emperor Leopold I.); also in manuscript, several masses and portions of masses, among which a "Missa Nigra" only in black notes (small note values from the Semiminima and Hemiolia), with which he took his revenge on the chapel singers in Munich, for they could not sing it. Finally, there exists at the Munich Library a Requiem à 5 composed in 1669, and written out by copyists in the same year; but it is not printed.

Kes, Willem, b. Feb. 16, 1856, Dordrecht, studied there under Nothdurft, Tyssens, and Ferd. Böhm, went, 1871, to David at the Leipzig Conservatorium, and, with a stipend from the King of Holland, to Wieniawski at the Brussels Conservatorium, finally to Joachim at Berlin. He is a gifted violinist and composer, became leader of the "Park" Orchestra in 1876, and of the "Felix meritis" Society at Amsterdam. He was, for some years, conductor of the "Gesellschaftskonzerte" at Dordrecht, in 1883 became conductor of the "Parkschouwburg" concerts, Amsterdam; after then he lived at Dordrecht, and is now conductor of the "Concertgebouw" concerts at Amsterdam.

Kesselpauke (Ger.), a kettle-drum.

Kessler, (1) Ferdinand, b. Jan., 1793, Frankfurt, d. there Oct. 28, 1856. He was an able violinist and teacher of music, studied with his father, who was a double-bass player, and learnt theory from Vollweiler. He was an excellent teacher of theory (Fr. Wüllner was his pupil), and published pf. sonatas, rondos, etc.; some works, on a large scale, remained in manuscript.

(2) Friedrich, in 1819 appointed pastor at Werdohle (Sauerland), published, jointly with Natorp, Rinck's "Choralbuch" in figure notation (1829, 1836); he wrote, besides, "Der musikalische Gottesdienst" (1832); "Kurze und fassliche Andeutungen einiger Mängel des Kirchengesangs" (1832), and "Das Gesangbuch von seiner musikalischen Seite aus betrachtet" (1838).

(3) Joseph Christoph (really Kötzler), b. Aug. 26, 1800, Augsburg, d. Jan. 14, 1872, Vienna. He lived at Prague (1803-7), Feldsberg (up to 1811), Nikolsburg (up to 1816), and Vienna (up to 1820). Only from his seventh to his tenth year did he receive regular instruction in pianoforte-playing (from the organist Bilek at Feldsberg); for the rest, he was self-taught, and became an excellent pianist and teacher of that instrument. He taught, from 1820-26, in

the house of Count Potocki at Lemberg and Landshut, lived after that at Vienna until 1829, then until 1830, at Warsaw, 1830-35 Breslau, 1835-55 (a part from a temporary residence at Castle Graz and a journey to Carlsruhe) again at Lemberg, and, finally, from 1855, at Vienna. K.'s *Études* (Op. 20 [1825], 51, 100) are of lasting value, and have, in part, been incorporated in the *Methods* of Kalkbrenner, Moscheles, etc. As material for study they represent a somewhat high standard of technical development (more difficult than Czerny's "School of Virtuosity," and, musically, occupying a place between Hummel and Chopin). The nocturnes, variations, preludes, bagatelles, etc., were merely fugitive pieces; yet among them there are some which do not deserve to be consigned to oblivion (Op. 29, 30, 38, also Op. 104 ["Blüthen und Knospen"]). (Cf. Fr. Pyllemann's personal reminiscences of K. in the *Allg. M.-Zig.*, 1872.)

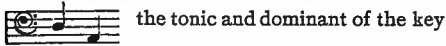
Ketten, Henri, well-known pianist and drawing-room composer, b. March 25, 1828, Baja (Hungary), d. April 1, 1883, Paris.

Kettenus, Aloys, b. Feb. 22, 1823, Verviers, pupil of the Conservatorium at Liège, in 1845 leader at Mannheim, has lived since 1855 in England. K. composed an opera (*Stella*), pieces for violin, etc.

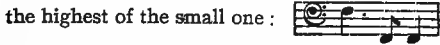
Ketterer, Eugen, pianist and favourite drawing-room composer, b. 1831, Rouen, d. Dec. 17, 1870, Paris.

Kettle-drum (Ital. *Timpani*; Ger. *Pauken*; Fr. *Timbales*), musically considered, the most valuable of instruments of percussion. It consists of a hemispherical kettle with stretched polished skins, which, by means of screws at the edge, can be tightened or loosened, so that the pitch of the sound of the membrane can be exactly regulated. The name of "machine-drum" is given to a K. in which the moving of the separate screws, a process which takes up a certain time, is replaced by a so-called machine which acts equally over the whole periphery. There is a small hole (sound-hole) underneath the kettle, from which extends a wide bell in the direction of the membrane; it is about six inches high, and from eight to ten inches wide at the mouth. In the modern K. the sound-hole and the bell are frequently omitted. As a K. without fresh tuning can only produce one sound, at least two drums, standing near to each other, are always used, so as, on the one hand, to avoid frequent retunings, and, on the other hand, not to limit the composer too much in his use of the K. Within recent times the number of K.s in the orchestra has been increased to three (Berlioz, Liszt, Wagner, etc.)—a great advantage, of course, both to the composer and to the drummer. It were greatly to be desired that there should be really three K.s in all orchestras of any importance. K. are constructed in two sizes: the so-called large

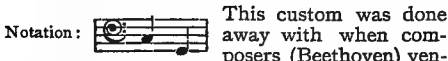
drum has a compass from *F*—*c*, and the small one from *B*♭—*f*. Originally they were tuned in



of the trumpets before the time of Bach and Handel. For the principal theme of the scherzo of his Ninth Symphony, Beethoven made use of the lowest note of the large drum, and of



Formerly, when very scanty use was made of the *K*, and when it was regularly tuned in tonic-dominant, it was treated in notation as a transposing instrument, *i.e.* the key was indicated at the beginning of the piece: Timpani in *E*♭, *B*♭, or in *D* *A*, *B*♭ *F*, etc., but the notation was always *C* *G*, or rather, *c* *G* :—



This custom was done away with when composers (Beethoven) ventured to use other degrees than those of tonic and dominant; the actual notes are now written. The kettle-drum-sticks have either heads of wood, leather, or sponge; the first produce a hard, the other two an extremely soft sound. For special effects it is advisable to prescribe which kind of stick should be employed.

Keurvels, Edward H. J., b. 1853, Antwerp, studied under Benoit, was, at first, for some years, chorus-master at the Royal Theatre, Antwerp, and, since 1882, has been conductor at the "National Vlaamschen Schouwburg" (the Flemish national theatre), into which, in 1890, he introduced lyric drama (opera with dialogue: Benoit's *Pacificatie van Gent* and *Charlotte Corday*, Waelput's *Stella*, Beethoven's *Fidelio*, etc.). He himself wrote much for the stage (operas, *Parisina*, *Rolla*, *Hamlet*; several small operettas); also cantatas, a mass with organ, ballads, songs, etc.

Kewitzsch, Theodor, b. Feb. 3, 1834, Posilge (West Prussia), was musician in the band of the 21st Regiment, then teacher and organist at Wabcz, Schwetz, and Graudenz; in 1866 teacher at the Berent seminary for music-teachers, in 1873 upper-teacher, from 1884-85 "Direktoriatsverwalter." In 1887 he was pensioned, and since then has lived at Berlin, where, from 1891-92, he edited the *Musikhovps*. At present he is editor of the *Hannoversche Musikzeitung*, and contributor to other musical papers. For many years *K.* was "Diöcesanpräses" (diocesan president) of the "Caecilienverein" for Kulm. He has composed sacred vocal pieces, etc.

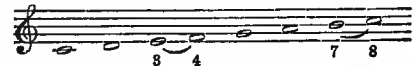
Key is a word of manifold signification; the front part of the levers by which the pianoforte, organ, etc. are played, the levers of wood wind

instruments, also the scale in which a piece of music is written. (See below.)

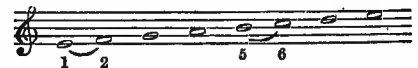
Key is the term for the mode (whether major or minor), and for the degree of the scale on which a composition is based. Instead of the two modes in use at the present day, the ancients (Greeks, Romans, Arabians, Indians, and the West during the middle ages) made use of a larger number. (Cf. GREEK MUSIC, ARABIANS, CHURCH MODES.) For the meaning of these various octave species and of scales generally, cf. SCALES. Each octave species can, at pleasure, be transposed—*i.e.* the same succession of intervals can be established starting from any note. The Greeks already had fifteen transposition scales; the Church Modes were, indeed, for a long time, only transposed in the fourth, and only at a later period in the fifth and major second below. The introduction of other transpositions in the 16th and 17th centuries was already a sign of the decay of the old system. At the present day the transpositions of the two fundamental scales (*c* major and *a* minor) may, from the following table, be easily recognised and remembered (cf. FIFTH):

Major Keys.														
Flats.						Sharps.								
2	6	5	4	3	2	1	0	1	2	3	4	5	6	7
C♭	G♭	F♭	E♭	D♭	C♭	B♭	A♭	G	F	E	D	C	B	A
7	6	5	4	3	2	1	0	1	2	3	4	5	6	7
Flats.						Sharps.								
Minor Keys.														

The various sharps and flats are needed to rectify the succession of intervals of the fundamental scale. For instance, if the succession from the note *c*



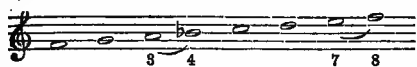
is to be imitated, it will at once be seen that the fundamental scale between *c* and *c*♯, instead of having the half-tone steps between the third and fourth and seventh and eighth degrees, has them between the first and second and fifth and sixth degrees :—



The second degree must therefore be moved further away from the first, *i.e.* raised (♯ before *f*); but by this there results a half-tone between the second and third degrees, so that the latter must be raised so as to have the half-tone in the right place. In the same manner the second half-tone must be moved from its false to its true place (5-6) by raising the sixth and seventh degrees :—



Keys with flats are formed in a similar manner by moving the half-tone steps downwards, for example, F:



And this, as an aid to memory, may be added: the keys of the (upper and under) fifth of the fundamental scale have one chromatic sign; those of the (upper and under) whole tone, two; those of the minor third, three; of the major third, four; of the minor second, five; of the tritone, six; and of the chromatic half-tone, seven.

Key Relationship. (Cf. TONE RELATIONSHIP.)

Keys, Auxiliary (Ger. *Nebentonarten*), the keys nearest related to the principal key of a piece of music, especially the parallel key, and the dominant keys.

Kiel, Friedrich, one of the most important of modern composers, b. Oct. 7, 1821, Puderbach, near Siegen, d. Sept. 14, 1885, Berlin; he was first trained by his father, the village schoolmaster. K. taught himself the pianoforte and composition, and several sets of dances and variations were written already 1832-34. Prince Karl of Wittgenstein-Berleberg perceived the boy's talent, and he himself taught him the violin (1835). Already at the end of a year K. played a concerto by Viotti, and became a member of the Prince's orchestra. His first works of importance were two sets of variations for violin with orchestra. After further training in theory, under Kaspar Kummer at Coburg (1838-39), he became, in 1840, leader of the court band and music-teacher to the ducal children. His next works (1837-42) were two overtures (b minor, c), solo pieces (variations, fantasias) for piano, violin, oboe, with orchestra; a cantata, four pianoforte sonatas, pf. pieces, songs, and part-songs. On the recommendation of the Prince, and as the result of the compositions which he exhibited, he received a stipend from Friedrich Wilhelm IV., and for two and a half years (1842-44) went through a severe course of counterpoint with S. W. Dehn. From that time K. resided in Berlin. In 1850 he published his first works: Op. 1, fifteen canons, and Op. 2, six fugues; the number of his published works barely exceeds eighty. He soon acquired fame, especially after (Feb. 8, 1862) the production of his first Requiem (Op. 20) by the Stern choral society; this work was composed 1859-60, revised and published 1878; a second Requiem (Op. 80 A) was produced a few years before his death. The Stern choral society first brought to a hearing K.'s "Missa solemnis" (March 21, 1867; composed 1865) and the oratorio *Christus* (April 4, 1874; composed 1871-72; up to 1878 performed six times at Berlin). Although these, his four chief works, are not remarkable for

thorough artistic individuality—rather, indeed, for their affinity to Bach and Beethoven, still they display such mastery, power of self-criticism, and fine esthetic instinct, that they, undoubtedly, lay claim to be ranked among the best contributions to modern musical literature. Already in 1865 K. was appointed member in ordinary of the Academy of Arts, and in the following year became teacher of composition at the Stern Conservatorium, and contributed greatly towards the reputation of that institution. After the title of professor had been bestowed on him, in 1868, he was appointed (1870) teacher of composition at the newly established "Hochschule für Musik," and elected, at the same time, member of the Senate of the Akademie. K., from the time when he had outgrown Dehn's theory, himself trained many distinguished pupils. He taught pf. playing only until his appointment at Stern's Conservatorium. To the works of K. already named may be added: The Stabat Mater (Op. 25, 1862), the 130th Psalm (Op. 29, 1863; both for female chorus, soli, and orchestra), a Te Deum (Op. 46, 1866), and two songs (Op. 83) for mixed choir with orchestra. He distinguished himself in the department of instrumental music; besides many pf. works for two hands (especially the variations Op. 17 and 62, three giges Op. 36, and the smaller pieces, Op. 55, 59, 71, 79), and some for four hands, a pianoforte concerto (Op. 30), and four marches for orchestra (Op. 61), he wrote four violin sonatas, a 'cello sonata (Op. 52), sonata for tenor (Op. 67), seven trios (Op. 3, 22, 24, 33, 34, 65, the last containing two trios), three pf. quartets (Op. 43, 44, 50), two quintets (Op. 75, 76), two stringed quartets (Op. 53), and two series of "Walzer für Streichquartett" (Op. 73 and 78). Cf. the articles on K. by Bungert (*N. Z. f. Musik*, 1875), Saran (*Allg. M. Ztg.*, 1862), and Gumprecht (*Westermann's Monatshefte*, 1886).

Kiene. (See BIGOT.)

Kienle, Ambrosius, b. May 8, 1852, Siegmaringen, entered the Benedictine monastery, Beuron (Hohenzollern), 1873. He made a deep study of Gregorian melody, and wrote, besides many valuable essays in journals, a "Choral-schule" (1890), a "Kleines kirchenmusikalisches Handbuch" (1892), and translated Potthier's "Les mélodies Grégoriennes" ("Der gregorianische Choral," 1881).

Kienzl, Wilhelm, b. Jan. 17, 1857, Waitzenkirchen, in Upper Austria. He attended the Gymnasium at Graz (pianoforte pupil of Ignaz Uhl and Mortier de Fontaine), studied composition with Dr. W. Mayer (W. A. Remy), studied 1874 at Graz, 1875 at Prague, 1876 at Leipzig, 1877 at Vienna, where he took his degree of Dr. Phil. ("Die Musikalische Deklamation," published 1880). In 1879 he went to Bayreuth to Wagner, gave lectures at Munich (1880) on music, then became capellmeister of the Opera

at Amsterdam and Crefeld, in 1886 conductor of the Styrian "Musikverein" at Graz, and in 1889 capellmeister of the theatre at Hamburg. As a writer, K. not only contributed articles to newspapers (collected as "Miscellen," 1886), but wrote miscellaneous essays and a compressed version of Brendel's History of Music. K. is also a composer of a light *genre* (chamber-music, pf. pieces, songs, opera *Urvoasi* [Dresden, 1886], *Heilmar der Navi* [Munich, 1892]; he also completed Ad. Jensen's posthumous opera *Twardot*).

Kiesewetter, Raphael Georg (Edler von Wiesenbrunn), a famous writer on music, b. Aug. 29, 1773, Holleschau (Moravia), d. Jan. 1, 1850, Baden, near Vienna. He was trained for government service; and was imperial councillor of war; in the fulfilment of his duties he frequently changed his residence, and in 1845 received his pension as Imperial Councillor. From early youth K. was a zealous friend of music, made extensive collections of old musical works, which gradually led him to historical investigations; he studied, besides, theory and counterpoint (1803) under Albrechtsberger and Hartmann, and became, finally, an authority on matters connected with the history of music. Outward recognition of his services, which, indeed, could not be denied, was not lacking; he became successively member, likewise honorary member of several institutions (Berlin, Vienna) and musical societies. K. was the uncle of A. W. Ambros. His principal works are: "Die Verdienste der Niederländer um die Tonkunst" (which gained the prize offered by the Netherland Academy, 1826; Dutch, 1829); "Geschichte der europäisch-abendländischen oder unserer heutigen Musik" (1834; 2nd ed. 1846); "Ueber die Musik der neuern Griechen, nebst freien Gedanken über altägyptische und altgriechische Musik" (1838); "Guido von Arezzo, sein Leben und Wirken" (1840); "Schicksale und Beschaffenheit des weltlichen Gesangs vom frühen Mittelalter bis zur Erfindung des dramatischen Stils und den Anfängen der Oper" (1841); "Die Musik der Araber" (1842; see Riemann, "Studies on the History of Notation, pp. 77-86); "Der neuen Aristoxener zerstreute Aufsätze" (1846); "Ueber die Oktave des Pythagoras" (1848); "Galerie alter Kontrapunktisten" (1847; catalogue of his collection of old scores, which he bequeathed to the court library). He wrote, besides, a series of valuable articles for the Leipzig *Allgemeine Musikalische Zeitung*, 1826-45 (on the notation of Gregory the Great, on Franko of Cologne, on old tablatures, on Compère, Josquin, on Schmid's "Petrucci," etc. K. supervised the publishing of Kandler's "Palestrina"; several theoretical works remained in manuscript.

Kim, obsolete Chinese instrument of the zither kind, the strings of which (5-25) were made of silk threads.

Kindermann, (1) Johann Erasmus, b. March 29, 1616, Nuremberg, organist of St. Aegidien there; he published up to 1652 a large number of sacred songs. (See *Monatsh. f. Mus. Gesch.* XV., 37 and 138.)

(2) August, b. Feb. 6, 1817, Potsdam, d. March 6, 1891, Munich, an excellent stage singer (baritone); he commenced his career at the age of sixteen as chorus-singer at the Berlin Opera, and Spontini chose him to take small solo parts. He was engaged at Leipzig 1839-46, and worked himself up from second bass to principal baritone, and was afterwards one of the greatest favourites of the public at the Munich Opera.

(3) Hedwig (Reicher-) K. (See REICHER-KINDERMANN.)

King, Chinese instrument of percussion consisting of stone bars tuned to different notes.

King, (1) Robert, chamber-musician to William III. of England, Bachelor of Music (Cambridge, 1696); he published "Songs for One, Two, and Three Voices, Composed to a Thorough-bass for the Organ or Harpsichord." Some of his compositions are to be found in collections of his time ("Choice Ayres," 1684; "Comes Amoris," 1687-93; "The Banquet of Music," 1688-92; *The Gentleman's Journal*, 1692-94; "Thesaurus musicus," 1695-96).

(2) Charles, b. 1687, chorister at St. Paul's under Blow and Clark, Mus.Bac. (Oxford, 1707), d. March 17, 1748; in 1707, almoner and master of the choristers of St. Paul's, organist of St. Benet Fink (1708), finally vicar choral of St. Paul's. He composed much sacred music (services, anthems, etc.), some of which were published separately, some in Arnold's "Cathedral Music" and in Page's "Harmonica Sacra," and some remained in manuscript.

(3) Matthew Peter, b. 1773, d. Jan., 1823, London. He wrote a number of English operas for the Lyceum Theatre, published pf. sonatas, songs, a cantata, produced an oratorio (*The Intercussion*), and wrote a "General Treatise on Music" (1800; 2nd ed. 1809), and "Thorough Bass made Easy to Every Capacity" (1796).

Kinkel, Johanna, the wife of the well-known poet (*née* Mockel, divorced Matthieux), b. July 8, 1810, Bonn, d. Nov. 15, 1858, London. In 1832 she married the bookseller Matthieux, but left him after a few days. She was then trained at Berlin, and in 1843 became the wife of Gottfried K., whom she had followed, after his escape from the Spandau prison, to England. Her best-known works are the "Vogel-Kantate" and the operetta *Otto der Schütz*; she also wrote "Acht Briefe an eine Freundin über Klavierunterricht" (1852).

Kinnor, old Hebrew zither, or a stringed instrument of the harp kind.

Kipke, Karl, b. Nov. 20, 1850, Breslau, studied music at Leipzig, where, not counting his labours as conductor for a time at Pilsen,

he has always resided. He is highly esteemed as proof-reader, also as editor of the *Sängervhalle*, etc.

Kipper, Hermann, b. Aug. 27, 1826, Coblenz; pupil of Auschütz and H. Dorn. He lives as a teacher of music and musical critic at Cologne, and has made himself known by some humorous operettas: *Der Quacksalber (Doktor Sägebein und sein Famulus)*, *Inkognito (Der Fürst wider Willen)*, and *Kellner und Lord*.

Kirchenmusik (Ger.). (See CHURCH MUSIC.)

Kirchenstyl (Ger.), the ecclesiastical style, the style of church music.

Kircher, Athanasius, b. May 2, 1602, Geisa, in the former bishopric of Fulda, d. Nov. 28, 1680, Rome; a learned Jesuit, professor of physics at Würzburg University; in 1635 he fled from the terrors of the Thirty Years' War to Avignon, and settled in Rome in 1637. Of his numerous works the following treat especially upon music, also acoustics: "Musurgia universalis sive ars magna consoni et dissoni," etc. (1650, two vols. [1654? 1662? 1690]; an epitome in German by Hirsch, 1662), and "Phonurgia nova, sive conjugium mechanico-physicum artis et naturæ," etc. (1673, German from "Neue Hall- und Tonkunst," by Agathos Cario). Both works are examples of the most extraordinary mixture of scientific proofs and of credulity beyond belief; but they also contain much of the highest interest for the history of music, and also for acoustics. Some musical peculiarities are to be found in his "Ars magnetica" (1641, and frequently), and in "Cedipus Ægyptiacus" (1652-54, three vols.).

Kirchl, Adolf, composer of songs for male voices, b. June 16, 1858, Vienna, lives there as choir-master of the Schubertbund.

Kirchner, (1) Theodor, b. Dec. 10, 1823, Neukirchen, near Chemnitz, a gifted pianoforte composer, especially of miniature pieces treated in a manner quite peculiar to himself. He went to Leipzig in 1838, and, on the advice of Mendelssohn, studied with C. F. Becker (organ and theory), J. Knorr (pianoforte); and in the summer of 1842 with Joh. Schneider at Dresden (organ). In 1843 he became a pupil of the Leipzig Conservatorium (but only for six months), from 1843-62 was organist at Winterturth, and for the following ten years acted as conductor and teacher of music at Zürich. After a year's residence at Meiningen as teacher of music to the Princess Maria (1872-73), he worked as director of the royal "Musikschule," Würzburg, lived for eight years at Leipzig, went in 1883 to Dresden, where he became teacher at the royal Conservatorium, and in 1890 to Hamburg. Besides pf. pieces, some songs ("Sie sagen, es wäre die Liebe") have especially made K.'s name known in wider circles. Here is a complete list of his original compositions: Op. 1, ten songs; Op. 2,

ten pf. pieces; Op. 3, "6 Mädchenlieder;" Op. 4, four songs; Op. 5, "Gruss an meine Freunde;" Op. 6, four songs; Op. 7, "Albumblätter;" Op. 8, Scherzo; Op. 9, preludes (two books); Op. 10, "Zwei Könige" (ballad for baritone); Op. 11, "Skizzen" (three books); Op. 12, "Adagio quasi fantasia;" Op. 13, "Lieder ohne Worte;" Op. 14, "Phantasiestücke" (three books); Op. 15, "Ein Gedenkblatt" (serenade in B major for pf., violin, and 'cello); Op. 16, "Kleine Lust- und Trauerspiele;" Op. 17, "Neue Davidsbündlertänze;" Op. 18, "Legenden;" Op. 19, ten pf. pieces (transcriptions of his own songs; five books); Op. 20, strings quartet; Op. 21, "Aquarellen" (two books); Op. 22, romances (two books); Op. 23, waltzes (two books); Op. 24, "Still und bewegt" (two books); Op. 25, "Nachtbilder" (two books); Op. 26, Album; Op. 27, caprices (two books); Op. 28, nocturnes; Op. 29, "Aus meinem Skizzenbuch" (two books); Op. 30, "Studien und Stücke" (four books); Op. 31, "Im Zwielicht;" Op. 32, "Aus trüben Tagen;" Op. 33, "Ideale;" Op. 34, waltzes (two books); Op. 35, "Spielsachen;" Op. 36, "Phantasien am Klavier" (two books); Op. 37, four elegies; Op. 38, twelve études; Op. 39, "Dorfgeschichten;" Op. 40, three songs (words by F. v. Holstein); Op. 41, "Verwehte Blätter;" Op. 42, mazurkas (two books); Op. 43, four polonaises; Op. 44, "Blumen zum Strauss;" Op. 45, six pf. pieces; Op. 46, "30 Kinder- und Künstlertänze;" Op. 47, "Federzeichnungen;" Op. 48, Humoresken; Op. 49, "Neue Albumblätter" (two books); Op. 50, six songs; Op. 51, "An Stephen Heller;" Op. 52, "Ein neues Klavierbuch" (three parts); Op. 53, "Florestan und Eusebius;" Op. 54, Scherzo; Op. 55, "Neue Kinderscenen;" Op. 56, "In stillen Stunden;" Op. 57, twelve pieces for four hands; Op. 58, children's trios (for pf., violin, and 'cello); Op. 59, "Trio-Novelletten;" Op. 60, "Plaudereien am Klavier;" Op. 61, six characteristic pieces (three books); Op. 62, Miniatures; Op. 63, "Romanze und Schummerlied," for pf. and violin; Op. 64, gavottes, minuets, and lyric pieces; Op. 65, sixty preludes (Op. 66 is wanting); Op. 67, "Liebeserwachen" (song); Op. 68, "Nähe des Geliebten" (song); Op. 69, four poems by Goethe (for male chorus); Op. 70, five sonatinas; Op. 71, one hundred small studies; Op. 72, "Stille Lieder u. Tänze" (two books); Op. 73, "Romantische Geschichten" (four books); Op. 74, "Alte Erinnerungen;" Op. 75, nine pf. pieces; Op. 76, "Reflexe" (six waltzes); Op. 77, polonaises, waltzes, and Ländler; Op. 78, "Les mois de l'année" (illustrated); Op. 79, eight pieces for pf. and 'cello; Op. 80, 9 Albumblätter Op. 81, six songs; Op. 82, "Gedenkblätter" (for the inauguration of the new Leipzig Conservatorium); Op. 83, "Bunte Blätter" (twelve trios); Op. 84, pf. quartets; Op. 85, variations for two pianofortes. Without opus number have appeared a

second "Triosonate" (cf. Op. 15) in E, Polonaise for two pfs., two études in c and d minor (the latter in the Pianoforte School of Lebert-Stark); "Liebliche Jugend" (thirty small études), and "Alte Bekannte im neuen Gewande" (piano duets), and some songs. K. has lately transcribed a great number of songs by Jensen, Brahms, etc., for pf. solo. Cf. A. Niggli's "Th. K." (1880).

(2) Fritz, b. Nov. 3, 1840, Potsdam, pupil at Kullak's Akademie (Kullak, Wüerst, Seyffert), where he became teacher (1864) until the staff was disbanded (autumn, 1889). He is a diligent composer, especially of instructive pieces for pf.; also vocal pieces.

(3) Hermann, b. Jan. 23, 1861, Wölflis (Thuringia); concert-singer (tenor) and composer, lives at Berlin.

Kirkman, (1) Jacob (really Kirchmann), founder of the London pianoforte manufactory, K. and Sons; he came before 1740 to London and worked for Tabel, where also Shudi (Tschudi), founder of the Broadwood factory, was engaged. K. married Tabel's widow, and died a wealthy man in 1778. His harpsichords enjoyed a high reputation. As he had no children, he was succeeded by his nephew, Abraham K., of whom the present manager, Joseph K., is a descendant. A subtle solution of the problem how to prolong sound on the pianoforte was shown in the "Melopiano" (reiterated blows by special small hammers) which Caldera invented, and which was successfully employed by K.

(2) Johann, Dutch by birth, 1782 organist of the Lutheran Church, London; d. 1799. Trios, violin sonatas, pf. sonatas, organ pieces, etc.

Kirnberger, Johann Philipp, b. April 24, 1721, Saalfeld, Thuringia, d. July 27, 1783, Berlin, one of the most esteemed theorists of the last century. His name must be mentioned side by side with those of Rameau and Tartini, yet the services which he rendered have often been exaggerated. K. studied with Kellner (sen.) at Gräfenroda, with Gerber (sen.) at Sandershausen, and for some time with J. S. Bach at Leipzig. From 1741-50 he occupied various posts as private teacher of music and musical director in the houses of Polish noblemen, and finally at the convent, Lemberg. He returned to Germany in 1751, studied the violin at Dresden, and became a member of the royal band at Berlin, and in 1754 teacher of composition and capellmeister to Princess Amalie (q.v.), in which post he found abundant leisure for composition. The works of K. are now forgotten (lessons, pieces, suites, fugues, etc., for clavier and for organ; twelve minuets for two violins, oboes, flutes, horns, and continuo; soli for flute; trios for two violins and bass; songs, odes, motets, etc.). The best-known and most important work of K. is "Die Kunst des reinen Satzes" (1774-79, two

vols.). His first work was "Konstruktion der gleichschwebenden Temperatur" (1760, cf. TEMPERAMENT). There appeared besides, under his name (cf., however, J. A. P. Schulz), "Die wahren Grundsätze zum Gebrauch der Harmonie" (1773). Fundamental chords, according to K., are: major chord, minor chord, diminished triad, major chord with major and with minor seventh, likewise the minor chord and diminished triad with minor seventh. The assertion of K. that there are only two fundamental chords (triad, and chord of the seventh) must therefore be taken *cum grano salis*. He wrote besides: "Grundsätze des Generalbasses als erste Linien der Komposition" (1781, often republished); "Gedanken über die verschiedenen Lehrarten der Komposition als Vorbereitung zur Fugenkenntnis" (1782); "Anleitung zur Singkomposition" (1782); "Der allzeit fertige Menuetten- und Pölonaisen-Komponist" (1757), somewhat of the nature of a musical joke, a precursor of the well-known musical game of dice. K. was a contributor to Sulzer's "Theorie der schönen Künste"; he also published numerous vocal works by Hasler and Graun. (Concerning K.'s *i.*, cf. the article "i.")

Kist, Florent Corneille, b. Jan. 28, 1796, Arnheim, d. March 23, 1863, Utrecht, worthy Dutch musician; he was originally only an amateur, studied medicine and practised as doctor at the Hague until 1825; but at an early period became an excellent performer on the flute and horn, and diligently studied singing and composition. Already in 1821 he was one of the founders of the musical union "Diligentia" at the Hague, and displayed (after he had given up medicine) an extraordinary activity as organiser. He founded at Delft a choral society, and a branch of the union for the advancement of music at the Hague, the "Cäcilia" society, and presided over, besides the above-named, the "Collegium musicum" at Delft, and the "Harmonie" at the Hague. In 1841 he went to Utrecht, edited for three years the *Nederlandsch muzikaal Tijdschrift*, and afterwards founded the *Caccilia*, which, to the present day, is the most important musical paper of Holland. For several years he was also member of the Utrecht concert society ("Collegium musicum Ultra-jectinum"), and founded amateur concerts ("Symphonie") as well as a choral society ("Duce Apolline"). Besides many articles in both his above-named musical papers, as well as in the German *Signale*, *Teutonia*, and Gassner's *Zeitschrift für Dilettanten*, he wrote "De toestand van het protestantsche kerk gezang in Nederland" (1840); "Levensgeschiedenis van Orlando de Lassus" (1841); and also translated into Dutch Brendel's "Grundzüge der Geschichte der Musik" (1851). His printed compositions are vocal pieces for one and several voices, and a volume of variations for flute; important cantatas, etc., remained in manuscript.

Kistler, Cyrill, b. March 12, 1848, Gross-Aitingen, near Augsburg, was from 1867-76 school-teacher, and then received his musical training from Rheinberger at Munich. He became, in 1873, teacher at the Conservatorium at Sondershausen, and lives, since 1885, as teacher of music at Kissingen. His romantic opera (*Kunihild*) was given at Sondershausen in 1884, and at Würzburg in 1892; two others have not been performed. He is the author of "Harmonielehre" and a "Musikalische Elementarlehre," and publishes the *Musikalische Tagesfragen* (critical notices, personal news, etc.).

Kistner, Friedrich, b. March 3, 1797, Leipzig, d. there Dec. 21, 1844; he undertook in 1831 the Probst musical business, and from 1836 traded under his own name. The publishing-house of K. developed into one of the most important in Leipzig under him and his son Julius (d. May 13, 1868), but especially under K. F. L. Gurckhaus (b. April 17, 1821, d. May 22, 1884, Leipzig), who in 1866 became the proprietor.

Kit is the name for the old pocket violin. (Cf. POCHETTE.)

Kitchener, William, rich London physician and famous gourmand, also a trained amateur, d. Feb. 26, 1827 (fifty years old). He wrote "Observations on Vocal Music" (1821), and edited the collections "The Loyal and National Songs of England" (1823), "The Sea Songs of England" (1823), and "A Collection of the Vocal Music in Shakespeare's Plays." He also wrote an operetta, *Love among the Roses*; or, *The Master Key*.

Kittel, Johann Christian, b. Feb. 18, 1732, Erfurt, d. there May 9, 1809, the last pupil of J. S. Bach; he was, at first, organist at Langensalza, from 1756 up till his death at the "Predigerkirche," Erfurt, with a very small salary (but he was protected from want by means of a small pension from Prince Primas of Dalberg, also by the proceeds of some concert tours), and went finally in 1800 to Hamburg and Altona, where he remained a year. K. enjoyed a distinguished name as organist, composer, theorist, and teacher. K. H. Rinck was his most celebrated pupil. Only a few of his works appeared in print, and of these the following deserve special mention: "Der angehende practische Organist oder Anweisung zum zweckmässigen Gebrauch der Orgel beim Gottesdienst" (1801-8, three parts; new edition 1831); "Neues Choralbuch" (for Schleswig-Holstein, 1803); "Grosse Präludien," for organ; two chorales with variations, for organ; six pf. sonatas (Op. 1); twenty-four chorales (with eight figured basses for each); "Hymne an das Jahrhundert," à 4 (1801), and a book of pf. variations.

Kittl, Johann Friedrich, b. May 8, 1809, Castle Worlik (Bohemia), d. July 20, 1868, Polnisch-Lissa, son of an officer of justice; he studied jurisprudence, but, with special prefer-

ence, music (principally under Tomaschek at Prague); from 1840 he devoted himself entirely to music, and, after the death of Dionys Weber, was elected director of the Prague Conservatorium. After more than twenty years' active and salutary service, he withdrew in 1865 to Polnisch-Lissa. K. wrote several operas—*Daphnis' Grab*, *Die Franzosen vor Nizza* (= *Bianca und Giuseppe*, libretto by Richard Wagner!), *Waldblume*, *Die Bilderstürmer*—which gained for him high repute. He also wrote a trio (Op. 28), septet (pf., wind instruments, and double-bass), songs, and several symphonies, etc.

Kitzler, Otto, b. March 16, 1834, Dresden, pupil of J. Otto, Joh. Schneider, and F. A. Kummer (cello); and after a short engagement as musical director at Eutin he studied with Servais at the Brussels Conservatoire; he was also cellist in the opera orchestra at Strassburg and Lyons, then opera capellmeister at Troyes, Linz, Königsberg, Temeswar, Hermannstadt, and Brünn; from 1868 director of the Brünn Musical Society and of the music school connected with it, likewise conductor of the male choral society. K. published works for pianoforte and for orchestra, also songs, which show him to be a well-schooled musician.

Kjerulf, Halfdan, Norwegian composer, b. 1818, d. Aug. 11, 1868, Christiania, where a monument was erected to him. By his songs and part-songs he became extremely popular in his native country; but he also wrote excellent pianoforte works (published by Heinrich Hofmann and Arno Kieffel), which made his name known in Germany.

Klafsky, Katharina, dramatic stage-singer (dramatic soprano), b. Sept. 19, 1855, St. Johann, in Hungary (county Wieselburg). She was the daughter of a shoemaker, who, like her mother, was musical, and sang in church choirs. Her mother died when she was young, and, as her father married again, she left home, and went first to Odenburg, and, later on, to Vienna. There her voice attracted notice, and Hellmesberger persuaded Mme. Marchesi to give the young lady lessons gratis. In 1875 she appeared on the stage at Salzburg in small parts; but in 1876 she married a merchant, retired from public life, and went to Leipzig. Unfortunate circumstances compelled her to return to the stage (Leipzig), and, with ever-increasing success, she soon became an artist of the first rank, and succeeded Hedwig Reicher-Kindermann in Angelo Neumann's travelling Wagner company. Neumann first took her to Bremen, but since 1885 she belongs to the Hamburg stage. In the rôle of Fidelio, Frau K. has, at the present time, few rivals.

Klangboden (Ger.), sound-board.

Klangesgeschlecht (Ger.), genus of sounds; the diatonic, the chromatic, and the enharmonic genus.

Klangschlüssel ("Clang Key") is the term applied by the compiler of this Dictionary to the new method of designating chords which he has developed and exclusively employed in his theoretical works, and which he would use in place of general-bass figuring, since the latter does not indicate in a satisfactory manner the clang meaning of chords. (Cf. GENERAL-BASS.) In K., as in general-bass, the figures 1-10 are employed, but the intervals are determined not from the bass note, but from the principal note of the clang in the sense of which the chord must be conceived. The usual (Arabian) figures are used for major, the Roman, for minor chords; the former indicate the intervals from the principal tone upwards, the latter, downwards. The figures have the following meaning: 1 (I), principal tone; 2 (II), major second; 3 (III), major third; 4 (IV), perfect fourth; 5 (V) perfect fifth; 6 (VI) major sixth; 7 (VII) minor seventh; 8 (VIII) octave (used exceptionally, for instance, after 9 (IX), in place of 1 [I]); 9 (IX), major ninth; 10 (X), major tenth (in exceptional cases for the third). All the figures, with exception of 1, 3, 5 (8, 10); likewise I, III, V (VIII, X), indicate dissonant tones; for only principal tone, third-tone, and fifth-tone are constituent parts of the (major or minor) clang. (See CLANG.) When the seven or ten fundamental intervals mentioned above undergo change, < indicates raising by a semitone, and > lowering by a semitone; *tones doubly raised or doubly lowered are inconceivable from a musical point of view.* The abbreviated sign + stands for the major chord (upper clang) in

place of $\frac{5}{3}$, and the sign ° for the minor chord (under-clang) in place of III. The sign + is,

however, only used in opposition to, or alternately with, °; the absence of any sign indicates the major clang of the given tone. K. differs from general-bass figuring in that it is not confined to a bass part, but can be employed at pleasure for any part. A pupil under the old method had no opportunity of learning good progressions for a bass part, but in K. such opportunity is granted to him in fullest measure. Instead of indicating clangs concretely according to their principal tone (c⁺, e, etc.), the compiler of this dictionary has recently used the more general letters which, at the same time, indicate the *tonal function*:—T (tonic), D (dominant), and S (subdominant), with + and ° for major and minor. The harmonic meaning is rendered quite independent of pitch, and thus important means is offered for training scholars to think harmonically. See Riemann's "Vereinfachte Harmonielehre" (London, 1893). (Cf. TONAL FUNCTIONS OF HARMONY.)

Klangvertretung (Substitution of Clangs), a conception of modern harmony theory, relating to the special meaning which a note or interval

obtains according as it is conceived in the sense of this or that clang. For example, c has quite a different meaning in the logic of composition, if it is thought of as the third of the chord of A flat, from that which it has as third of the chord of A minor (°e, cf. KLANGSCHLÜSSEL); in the former case it is closely related to D flat, and to the D flat chord; in the latter, to B and to E major and the E minor chord. Each note can form an essential part of six various clangs (cf. CLANG); for instance, the note c can be the major principal note of the c upper-clang, the major (upper) fifth of the F upper-clang, the major (upper) third of the A flat upper-clang, the minor principal note of the c under-clang (F minor chord), the minor (under) fifth of the G under-clang (c minor chord), and, finally, the minor (under) third of the E under-clang (A minor chord):—



If the note c appears as dissonant note to any other clang, or in the place of one of its chord notes as suspension, or as altered note (see DISSONANCE), its meaning must always be determined in the sense of one of these six clangs, and, indeed, of the nearest related.

Klappe (Ger.), a key of wind-instruments like the flute, clarinet, bassoon, Kent bugle, etc.

Klauser, (1) Karl, b. Aug. 24, 1823, Petersburg, went in 1850 to New York, and lived, from 1855, as a highly esteemed teacher of music at Farmington (United States). K. has made a name by his numerous pf. arrangements of classical and romantic orchestral works, also by editing celebrated pianoforte works for the firm of Schuberth & Co. His son and pupil

(2) Julius, b. July 5, 1854, New York, from 1871-74 at the Leipzig Conservatorium (Wenzel), lives, an esteemed teacher of music, at Milwaukee. He has published: "The Septonate and the Centralisation of the Tonal System" (1890), a harmony book of modern tendency.

Klauwell, (1) Adolf, b. Dec. 31, 1818, Langensalza (Thuringia), for many years teacher of the third, afterwards of the fourth, "Bürgerschule" in Leipzig, where he d. Nov. 21, 1879. He was a well-known teacher, and published elementary school-books and instructive pianoforte pieces, of which "Goldnes Melodien-Album" is specially popular. His daughter Marie (Lang-K.), b. Jan. 27, 1853, is a much-admired concert-singer (soprano).

(2) Otto, composer and writer on music, b. April 7, 1851, Langensalza, nephew of the former, was trained at the Schulpforta Gymnasium; from 1870-71 he took part in the war against France, and afterwards studied mathematics at the Leipzig University, but then followed his own wishes, and, in 1872, turned

entirely to music, studying under Reinecke and Richter (theory and composition) at the Leipzig Conservatorium, and in 1874 took his degree of Doctor of Philosophy at the Leipzig University. In 1875 he became teacher of the pianoforte, theory, and history at the Cologne Conservatorium, and in 1884 undertook the direction of the pianoforte training-classes established by Fr. Wüllner. K. is a talented composer; he has written overtures, chamber-music, pf. pieces, also an opera (*Das Mädchen vom See*), and songs, most of which were published. The following of his pamphlets also deserve mention: "Die historische Entwicklung des musikalischen Kanons" (1874, dissertation), an interesting collection of aphorisms; "Musikalische Gesichtspunkte" (1881); also "Der Vortrag in der Musik" (1883); and "Der Fingersatz des Klavierspiels" (1885).

Klee, Ludwig, b. April 13, 1846, Schwerin, pupil (1864-68), and afterwards (up to 1875) teacher, at Kullak's Academy, Berlin, and since then president of a school of music of his own. He published a number of educational works, of which the "Die Ornamentik der Klassischen Klaviermusik" especially deserves mention.

Kleeberg, Clotilde, b. June 27, 1866, Paris, pupil of the Conservatoire (Mme. Retz and Mme. Massart). She made her first public appearance at the Pasdeloup concerts in 1878, when she performed Beethoven's c minor concerto; since then, as a refined pianist, she has acquired European fame.

Kleeman, Karl, b. Sept. 9, 1842, Rudolstadt (Thuringia), was intended for the book trade, but, under the court capellmeister Müller at Rudolstadt, studied music and began his practical career as a conductor of a vocal society in Westphalia. In 1878 he went for several years to Italy, devoting himself diligently to composition, and on his return was appointed second opera conductor and ducal musical director at Dessau. Of his compositions the following have appeared: music to Grillparzer's *Der Traum ein Leben*, symphonic fantasia, *Des Meeres und der Liebe Wellen*, two symphonies, songs, choral works, and pf. pieces, etc.

Kleffel, Arno, b. Sept. 4, 1840, Pössneck (Thuringia), attended the Leipzig Conservatorium for a short time, but was chiefly a private pupil of Moritz Hauptmann's. From 1863-67 he was conductor of the musical society at Riga, then theatre capellmeister successively at Cologne, Amsterdam, Görlitz, Breslau, Stettin, etc.; from 1873-80 at the Friedrich Wilhelmstadt Theatre, Berlin, at Augsburg and Magdeburg; 1886-92 Cologne, now teacher of theory at Stern's Conservatorium, Berlin. K. has composed an opera (*Des Meermanns Harfe*), which was produced at Riga in 1865, music to the Christmas legend "Die Wichtelmännchen," besides music to Goethe's *Faust*, overtures,

choral works, songs, pf. pieces, part-songs, a stringed quartet, etc.

Klein, (1) Johann Joseph, b. Aug. 24, 1740, Arnstadt, d. June 25, 1823, Kahla, near Jena, lawyer at Eisenberg (Altenburg). He wrote: "Lehrbuch der praktischen Musik" (1783); "Lehrbuch der theoretischen Musik" (1801); "Neues vollständiges Choralbuch" (1785, with an introduction on chorale music); also various articles for the *Allgemeine Musikalische Zeitung* (1799 to 1800).

(2) Bernhard, b. March 6, 1793, Cologne; d. Sept. 9, 1832, Berlin, an excellent composer of sacred works, received his early musical training at Cologne, where his father was double-bass player. He went to Paris in 1812, where he worked for some time under Cherubini, and studied diligently at the library of the Conservatoire. On his return he was appointed musical director at Cologne Cathedral. In 1818 he went as government inspector to the musical schools at Berlin, but settled there, where, in 1820 he was appointed teacher of composition at the newly established Royal Institution for Church Music, and, simultaneously, musical director and teacher of singing at the University. K.'s chief works are his oratorios *Jephtha*, *David*, and *Job*, a mass, a Paternoster à 8, a Magnificat à 6 (with triple fugue), responses à 6, besides eight books of psalms, hymns and motets for male voices (well known and held in high esteem), pf. sonatas, variations, etc., songs and ballads ("Erlkönig"), cantata, *Worte des Glaubens* (Schiller), two operas, *Dido* (1823), and *Ariadne* (Jan. 22, 1825), two acts of a third (*Irene*), music to Raupach's *Erdennacht*, etc.

(3) Joseph, younger brother of the former, b. 1802, Cologne, d. there 1862, likewise composer; he lived at Berlin and Cologne.

(4) Bruno, Oskar, b. June 6, 1856, Osna-brück, pupil of his father, of the musical director Karl K., and of the Royal School of Music at Munich. K. was appointed organist of St. Francis Xavier, New York, in 1879. He has made himself known as a composer by orchestral pieces, a violin sonata, a suite for pf. and violin, etc.

Kleinmichel, Richard, composer and pianist, b. Dec. 31, 1846, Posen, received his first instruction from his father, who was bandmaster there, and afterwards at Potsdam, and finally went to Hamburg, where he enjoyed further, and sound training. From 1863-66 he was a pupil of the Leipzig Conservatorium, then lived as teacher of music at Hamburg, and in 1876 settled in Leipzig, where in 1882 he became musical director of the "Stadttheater." His wife is the singer Clara Monhaupt. He has appeared frequently as a pianist, and with success, but of late is mentioned mostly as a composer. He has published, up to now, various pf. works (excellent études), songs,

chamber-music, two symphonies and two operas (*Manon*—*Schloss de Lorme* [Hamburg, 1883], and *Der Pfeifer von Dusenbach* [Hamburg, 1891]).

Klengel, (1) August Alexander, b. Jan. 27, 1783, Dresden, d. there Nov. 22, 1852, son of the landscape-painter K., pupil of Milchmayer, and of Clementi (1803), with whom he went to Petersburg, where he remained up to 1811. After a residence of two years in Paris, he returned to Dresden in 1814, which he only left for a passing visit to London in the following year. In 1816 he was appointed court organist at Dresden. K. is known under the name "Kanon K." on account of his complete mastery of this severest of imitative art-forms. He himself, towards the close of his life, published twenty-four canons under the title, "Les avant-coureurs;" his chief work ("Kanons und Fugen," 1854; an attempt to outdo the "Well-tempered Clavier," but unsuccessful, in that it is pedantic and lacking in imagination), to which the above-named forms the introductory steps, was published by Moritz Hauptmann after K.'s death. In his early years he wrote: two pf. concertos, one concert polonaise for pf., flute, clarinet, viola, 'cello, and bass; one trio, one pf. fantasia for four hands, several pf. sonatas, and many pieces; a concerto and a quintet remain in manuscript. Younger relatives of K., though not by direct descent, are:

(2) Paul K., b. May 13, 1854, Leipzig, able violinist and pianist, composer of pleasing songs; Dr. Phil., with dissertation "Zur Aesthetik der Tonkunst" (Leipzig); from 1881-86 conductor of the "Euterpe" concerts at Leipzig, then, for some years, second Hofkapellmeister at Stuttgart, and 1893 conductor of the academical choral society "Arion" at Leipzig. His brother

(3) Julius, b. Sept. 24, 1859, Leipzig, a 'cellist of the very first rank, principal 'cello in the Gewandhaus orchestra, and teacher at the Leipzig Conservatorium ('cello concerto, Op. 10, concertino, Op. 7, stringed quartet in G, suite for two violoncelli, and other compositions for violoncello).

Kliebert, Karl, b. Dec. 13, 1849, Prague, studied jurisprudence at Vienna, took his degree of Dr. Jur. at Prague, but then devoted himself entirely to music, and was trained by Rheinberger and Wüllner at Munich. After acting for some time as theatre capellmeister at Augsburg, he was called to Würzburg (1875) to reorganise the Royal School of Music, and in 1876 succeeded Kirchner as director of this institution, which, under his guidance, has greatly prospered.

Blindworth, Karl, b. Sept. 25, 1830, Hanover, distinguished pianist; pupil of Liszt's at Weimar, lived from 1854-68 in London, highly esteemed both as teacher and player. From 1861-62 he established orchestral and chamber-music concerts, which, however, owing to the

heavy expenses, he was obliged to give up. From 1868-84 he was professor of the pianoforte at the Moscow Conservatoire, then settled in Berlin in order to conduct the Philharmonic Concerts jointly with Joachim and Wüllner, and established in Berlin a "Klavierschule" which, with the co-operation of Bülow (one month per year), was successfully inaugurated (1893, incorporated with the Scharwenka Conservatorium). As a composer, K. is only known by a few interesting pianoforte pieces, but his remarkable editorial work is of very great importance, especially his pf. scores of Wagner's complete "Nibelungen-Triologie," an edition of Chopin's works, new edition of Beethoven's sonatas, etc.

Kling, Henri, b. Feb. 17, 1842, Paris, teacher of music at the schools at Geneva, and bandmaster. He has written several operas, as well as instrumental and vocal music, all of little intrinsic value; he is also the author of a Method and studies for horn, a Method for drum, a treatise on instrumentation (German), frequently republished.

Klingenberg, Friedrich Wilhelm, b. June 6, 1809, Sulau (Silesia); he studied theology at Breslau, but gave it up and turned to music, undertook the direction of the Breslau "Akademischer Musikverein," afterwards of the "Künstlerverein." In 1840 he was called to Görlitz as cantor of the Peterskirche, and in 1844 was named "Königlicher Musikdirector." In 1885, owing to a severe injury to one of his feet, he was compelled to resign his appointments. As conductor of the church choir, as well as of a large vocal society of his own (the "Görlitzer Musikverein"), he did much for musical life at Görlitz. As composer, he became known by a number of sacred and secular vocal works.

Klitzsch, Karl Emanuel, b. Oct. 30, 1812, Schönhaide (Saxon Erzgebirge), studied philology at Leipzig, took his degree, and was appointed teacher at Zwickau College (pensioned in 1886). He studied music at the same time, and, although for the most part self-taught, he undertook later on the direction of the concerts of the musical society and of the a-cappella "Musikverein," and was also musical director of the two principal churches at Zwickau. For many years K. was a zealous contributor to the *Neue Zeitschrift für Musik*. He published songs, the ninety-sixth psalm, etc., under the name "Emanuel Kronach."

Klosé, Hyacinthe Eléonore, famous clarinet-player, b. Oct. 11, 1808, on the island of Corfu, d. Aug. 29, 1880, Paris. When young he went to France; was, at first, bandmaster, and in 1839 succeeded his teacher, Berr, as professor of the clarinet at the Paris Conservatoire, and received his pension in 1868. He applied the Boehm system of ring keys to the clarinet (1843); he also published solo, and instructive

works for clarinet (soli, duets, fantasias, studies, a "Grande méthode pour la clarinette à anneaux mobiles"), also marches, parade pieces for military band, and three Methods for the various kinds of saxophones.

Klotz (Clotz), the name of an old family of violin-makers at Mittenwald (Bavarian Alps); Aegidius K. is named as the oldest representative, and his son Matthias, about 1660-96, established the reputation of the family. Sons of the latter are Sebastian and Joseph; later descendants (in the 18th century) Georg, Karl, Michael, and Aegidius K. A great many of the violins made by K. pass for those of Steiner.

Klughardt, August Friedrich Martin, b. Nov. 30, 1847, Cöthen. After attending the Dessau Gymnasium, he became a pupil of Blassmann and A. Reichel at Dresden, and commenced his public career, at the age of twenty, as theatre capellmeister at Posen, Lübeck (each a season), and Weimar (four years), where he was appointed musical director to the Grand Duke. In 1873 he became court capellmeister at Neustrelitz, and now occupies a similar post at Dessau. His stay at Weimar, especially the intercourse with Liszt, had a beneficial effect on K.'s talent for composition: he was drawn in the direction of the new German school, proof of which, among other things, is given by his "Leonore" symphony. Besides this, the following works were published, likewise produced: the overtures "Im Frühling," "Sophonisbe," and "Siegesouvertüre;" the symphonies, "Im Walde," and Op. 37 in D; festival overture; orchestral suite, Op. 40, A minor (in six movements); pf. quintet, Op. 43; trio, Op. 47; sextet and quartet (Op. 42) for strings; operas: *Mirjam* (Weimar, 1871), *Iwein* and *Gudrun* (Neustrelitz, 1879 and 1882); *Die Hochzeit des Mönchs* (Dessau, 1886; as *Astorre*, at Prague, in 1888); "Schilffieder" ("Phantasiestücke," after Lenau, for pf., oboe, and viola), and eight books of songs.

Knecht, Justin Heinrich, b. Sept. 30, 1752, Biberach (Württemberg), d. there Dec. 1, 1817. In 1792 he became organist and concert director in his native town, in 1807 court capellmeister at Stuttgart, but, owing to intrigues, the post became distasteful to him, and, already in 1809, he returned to Biberach. As organist K. enjoyed extraordinary fame, and only Vogler was considered his superior. His compositions have ceased to live; the following may be mentioned: a symphony ("A. Tone-picture of Nature," having a programme identical with that of Beethoven's Pastoral Symphony; he treated the same subject in an organ sonata, "Die unterbrochene Hirtenwonne"); concert duet, "Mirjam und Deborah" (from Klopstock's *Messias*); psalms, a Te Deum for double choir, masses, several operas and vaudevilles, melodrama, *Das Lied von der Glocke*

(Schiller); organ pieces, pf. variations, sonatas, flute duets, arias, hymns, two chorale books (for Württemberg and Protestant Bavaria), etc. As a theorist K. represents the extreme school of third-building up to the chords of the eleventh, on all degrees of the scale (!). He wrote "Erklärung einiger . . . nicht verstandener Grundsätze aus der Voglerschen Theorie" (1785); "Gemeinnützlichliches Elementarwerk der Harmonie und das Generalbasses" (1792-98; four parts); "Kleines alphabetisches Wörterbuch der vornehmsten und interessantesten Artikel aus der musikalischen Theorie" (1795); "Vollständige Orgelschule für Anfänger und Geübtere" (1795-98, three parts; a French plagiarised version of it was published by J. P. E. Martini at Paris); "Theoretisch-praktische Generalbassschule" (without year of publication); "Kleine Klavierschule für die ersten Anfänger" (1800 and 1802; two parts; 2nd ed. as "Bewährtes Methodenbuch," etc.); "Allgemeiner musikalischer Katechismus" (1803, several times republished); "Luther's Verdienst um Musik und Posie" (1817). Many theoretical articles by K. are to be found in the first year of the Leipzig *Allg. Musikh. Zeitung*, some also in Speier's *Musikalische Realzeitung*.

Kniegeige (Ger.), a Viola da Gamba, or Violoncello.

Kniese, Julius, b. Dec. 21, 1848, Roda (Altenburg), received his school training in Altenburg, where W. Stade was his music-teacher; and he received further musical training (1868-70) from Brendel and Riedel in Leipzig. After he had become known as an able pianist and organist, he undertook (1871-76) the direction of the "Singakademie" at Glogau, became in 1876 conductor of the Rühl Choral Society and of the "Wagner-Verein" at Frankfurt, and in 1884 succeeded Breunung as musical director at Aix. Since 1889 K. lives at Baireuth, where he has been, since 1882, chorus-master at the festival plays. Four of his books of songs have been printed, and a symphonic poem, "Frithjof," and the prelude of an opera, *König Wittichis*, both in manuscript, have been produced at the "Tonkünstlerversammlung," Wiesbaden (1879).

Knight, Joseph Philip, b. July 26, 1812, Bradford-on-Avon, d. June 1, 1887, Great Yarmouth, studied under Corfe at Bristol. He was a popular English song composer, lived 1839-41 in the United States, was afterwards ordained to the charge of St. Agnes in the Scilly Isles, where he resided for two years. He published over two hundred songs, duets, terzets, etc., which enjoy great popularity (among which "She wore a wreath of roses"). He also wrote an oratorio, *Jephtha's Daughter*.

Knorr, (1) Julius, distinguished pianoforte teacher, b. Sept. 22, 1807, Leipzig, d. there June 17, 1861. He at first studied philology at Leipzig, but soon turned entirely to music, and

made a successful appearance as pianist at a Gewandhaus concert in 1831. He lived as teacher of the pianoforte at Leipzig, was on intimate terms with Schumann, and for the first year editor of the *Neue Zeitschrift für Musik*. The educational works of K. are: "Neue Pianoforteschule in 184 Uebungen" (1835; 2nd ed. as "Die Pianoforteschule der neuesten Zeit; ein Supplement zu den Werken von Cramer, Czerny, Herz, Hummel, Hünten, Kalkbrenner, Moscheles," etc., 1841); "Das Klavierspiel in 280 Uebungen" ("Materialien zur Entwicklung der Fingertechnik"); further, "Materialien für das mechanische Klavierspiel" (1844); "Methodischer Leitfaden für Klavierlehrer" (1849, frequently republished); "Wegweiser für den Klavierspieler im ersten Stadium (elementary; c. 1853); "Ausführliche Klaviermethode" (first part "Methode," 1859; second part "Schule der Mechanik," 1860, Leipzig, Kahnt); "Führer auf dem Felde der Klavierunterrichts Litteratur" (without date); "Erklärendes Verzeichnis der hauptsächlichsten Musikausdrücke" (1854). He also revised an edition of the Pianoforte Method of J. G. Werner (1830) and A. C. Müller (1848). K. was the first who established "technical preparatory exercises" as an essential element of study (since his time, the tripartite division: technique, studies, pieces).

(2) Iwan, b. 1853, Mewe (West Prussia), pupil of the Leipzig Conservatorium (Reinecke, Richter), in 1874 became teacher of music at an institution at Charkow (South Russia), and from 1878 director of theoretical instruction at the "Kaiserl. Musikgesellschaft" section there. At the reorganisation of Dr. Hoch's Conservatorium in Frankfurt, he was appointed, on the recommendation of Brahms and Willner (1883), teacher of theory and composition. As a composer K. was active in the departments of orchestral and chamber-music (also "Ukrainische Liebeslieder," for mixed chorus and pf.).

Knyvett, Charles, d. 1822 as organist of the Chapel Royal, London. He was in his younger years (from 1780-90) a distinguished concert singer (tenor), and established, jointly with S. Harrison, the Vocal Concerts (1791-94). His elder son, Charles (b. 1773; d. Nov. 2, 1852, London), pupil of Webbe, re-established them, jointly with Greatorex, Bartleman, and his brother William (1801). He has also become known by publishing a Selection of Psalm Tunes (1823); he was for a long time organist of St. George's, Hanover Square, and was a gifted teacher of the pianoforte and of theory. More important is his brother William (b. April 21, 1779, d. Nov. 17, 1856, London); was already appointed from 1797 gentleman (paid) singer of the Chapel Royal, where he succeeded Arnold as composer. For a long time he was the best London concert singer (tenor), conducted from 1832-40 the Concerts of Ancient Music, from 1834-43 the Birmingham Festivals, also the York Festival of 1835. As a composer he only wrote

some glees and anthems for the coronation of George IV. and of Queen Victoria.

Kobelius, Johann Augustin, b. Feb. 21, 1674, Währlitz, near Halle, d. Aug. 17, 1731, Weissenfels, studied under Schiefferdecker and J. Phil. Krieger; "Kammermusikus" at Weissenfels, organist and capellmeister at Sangerhausen and Querfurt, finally capellmeister to the Duke of Weissenfels. Between 1716-29 he wrote for the court there twenty operas, for the most part on ancient and mythological subjects.

Kobsa, primitive instrument of the lute kind used in Russia Minor to accompany the Dumka.

Koch, (1) Heinrich Christoph, b. Oct. 10, 1749, Rudolstadt, where his father was member of the Prince's band, d. there March 12, 1816; under the patronage of this prince K. received musical training, first at Rudolstadt, and then from Göpferdt at Weimar. In 1768 he became violinist in the band at Rudolstadt, and rose to be "Kammermusiker" (1777). K. was not a composer of importance (cantatas for court festivals, a "Choralbuch" for wind-band, etc.), but rendered valuable service as theorist. He published a "Musikalisches Lexikon" (1802, in two parts, a meritorious work. An epitome appeared in 1807 under the title "Kurzgefasstes Handwörterbuch der Musik," another one, anonymously, in 1828, and an excellent new revised version by Arrey v. Dommer in 1865); also "Versuch einer Anleitung zur Komposition" (1782-93; in three parts, likewise a work of high excellence, which, in its day, appears to have been entirely overlooked); "Handbuch bei dem Studium der Harmonie" (1811); "Versuch aus der harten und weichen Tonart jeder Stufe der diatonisch-chromatischen Leiter vermittelst des enharmonischen Tonwechsels in die Dur und Molltonart der übrigen auszuweichen" (1812). In 1795 he attempted the publication of a *Journal der Tonkunst*, but soon had to give it up. Theoretical articles and reviews of his are to be found in Speier's *Musikalische Realzeitung* (1788-91), in the Leipzig *Allg. Mus. Zeitung*, and in the *Jenaer Litteraturzeitung*.

(2) Eduard Emil, hymnologist, b. Jan. 20, 1809, at Castle Solitude, near Stuttgart, d. April 27, 1871, Stuttgart, 1837 pastor at Gross-Aspach, in 1847 at Heilbronn, in 1853 superintendent, which post he resigned in 1864 in order to devote himself entirely to historical studies. The work of his life is "Geschichte des Kirchenliedes und Kirchengesanges, insbesondere der deutschen evangelischen Kirche" (1847, third edition [eight volumes] 1866-76; the eighth volume edited by R. Lauxmann).

Köchel, Ludwig (afterwards Ritter von), b. Jan. 14, 1800, Stein-a.-d.-Donau (Lower Austria), d. June 3, 1877, Vienna; he studied law, was from 1827-42 teacher to the royal princes, was named imperial councillor in 1832, raised to the rank of a nobleman in 1842, was

member of the Board of Public Instruction from 1850-52 at Salzburg, and lived from that time up to his death at Vienna. K. was an enthusiastic botanist and mineralogist, but had a solid musical training, and enriched musical literature with some valuable works: "Ueber den Umfang der musikalischen Produktion W. A. Mozarts" (1862), a forerunner of his famous catalogue, "Chronologisch-systematisches Verzeichnis sämtlicher Tonwerke W. A. Mozarts" (1862; supplements by K. himself in *Allg. M.-Ztg.*, 1864); also "Die Kaiserliche Hofmusik-kapelle zu Wien von 1543-1867" (1868), and "Johann Joseph Fux" (1872).

Kocher, Konrad, b. Dec. 16, 1786, Ditzingen, near Stuttgart, d. there March 12, 1872, studied the pianoforte at Petersburg under Klengel and Berger, and composition under J. H. Müller. In 1819 he travelled to Italy for the purpose of studying *a-cappella* music, and, on his return, founded a church choral society at Stuttgart; became, in 1827, musical director of the "Stiftskirche" there, and, in 1852, *Dv. Phil. hon. c.* of Tübingen University. K. wrote: "Die Tonkunst in der Kirche" (1823), published "Zionsharfe" (treasury of chorales of all centuries), and also composed two operas, an oratorio, etc.

Kogel, Gustav Friedrich, b. Jan. 16, 1849, Leipzig, where his father was trombone player in the Gewandhaus orchestra. He studied at the Leipzig Conservatorium (1863-67), lived for some years in Alsace as teacher of music until driven home by the war. He then began to work for the Peters house, and from 1874 led a busy life as theatre capellmeister at Nuremberg, Dortmund, Ghent, Aix-la-Chapelle, Cologne, Leipzig (1883-86), became in 1887 conductor of the Philharmonic orchestra at Berlin, and in 1891 conductor of the "Museum" concerts at Frankfort. As composer K. is only known by a few pianoforte pieces for two and four hands. On the other hand, he has been an industrious editor of pianoforte and full scores of operas (among which, for the first time, Spohr's *Fessonda*, Nicolai's *Merry Wives of Windsor*, and Marschner's *Hans Heiling*).

Köhler, (1) Ernst, b. May 28, 1799, Langenbielau (Silesia), d. May 26, 1847, Breslau, where from 1827 he was principal organist of the "Elisabethkirche." K. was an important organ and pianoforte player; his published organ and pf. works are not so well known as they deserve to be. He also wrote twelve church cantatas, twelve important vocal works with orchestra, nine overtures, two symphonies, etc.

(2) Chr. Louis Heinrich, b. Sept. 5, 1820, Brunswick, d. Feb. 16, 1886, Königsberg-i.-Pr., was first a pupil of A. Sonnemann (pianoforte), Chr. Zinkeisen, sen., J. A. Leibrock (theory), and Chr. Zinkeisen, jun. (violin), at Brunswick; then from 1839-43, at Vienna, he

received further training from Simon Sechter, J. von Seyfried (theory, composition), and also, in pianoforte-playing, from K. M. v. Bocklet, on the advice of Czerny. After being theatre capellmeister for a brief period at Marienburg, Elbing, and Königsberg, K. settled in Königsberg in 1847 as teacher, conductor of the vocal society, critic, and director of a school for pianoforte-playing and theory. In 1880 he was named professor. K. was noteworthy as a composer (music to *Helena* of Euripides, three operas, *Prinz und Maler*, *Maria Dolores* [Brunswick, 1844], and *Gil Blas*; a ballet, *Der Zauberkomponist* [Brunswick, 1846]; Paternoster for four female and four male voices [Op. 100] and was esteemed as a teacher. K. was, without doubt, one of the most zealous pianoforte teachers of our time, the heir of Czerny; his "Systematische Lehrmethode für Klavierspiel und Musik" (1st part; "Die Mechanik als Grundlage der Technik," 1856; 2nd ed. 1872; 3rd ed. 1888 [revised by Riemann]); pt. 2, "Tonschriftwesen, Harmonik, Metrik," 1858) enjoys a very wide circulation; also his numerous études, of which a number exist for each stage of musical training; but their extreme dryness prevents most teachers from using them. His "Führer durch den Klavierunterricht" (6th ed. 1879) is a valuable handbook, though at times the author is somewhat too much in the foreground. The following writings of K. have still to be mentioned: "Der Klavierfingersatz" (1862), "Der Klavierunterricht, Studien, Erfahrungen und Ratschläge" (4th ed. 1877); "Die neue Richtung in der Musik" (1864); "Leichtfassliche Harmonie- und Generalbasslehre" (3rd ed. 1880); "Brahms und seine Stellung in der neuern Klavierliteratur" (1880); "Der Klavierpedalzug" (1882); "Allgemeine Musiklehre" (1883). K. was also a zealous contributor to various musical papers (of his articles, likewise the History of Pianoforte Music in the *N. Z. f. Musik*, 1867-69, 1872, 1875, 1878; and in the *N. Berliner M. Ztg.*, 1871, 1875, and 1876).

Kohnt, Adolf, b. Nov. 10, 1847, Mindszent (Hungary), writer on music, lives at Berlin ("Weber-Gedenkbuch," "Fr. Wieck," "Leuchtende Fackeln," etc.).

Kolbe, Oskar, b. Aug. 10, 1836, Berlin, d. there Jan. 2, 1878; pupil of the Royal Institute for Church Music and of the school for composition of the "Akademie." From 1859-75 he was teacher of theory at the Stern Conservatorium, and was appointed royal "Musikdirektor" in 1872. He published several books of songs, and in 1872 produced an oratorio, *Johannes der Täufer*. He also wrote a "Kurzgefasstes Handbuch der Generalbasslehre" (1862; 2nd ed. 1872), and a "Handbuch der Harmonielehre" (1873).

Kollektivzug (Ger.), composition pedal. (See PEDALS, COMPOSITION.)

Kollmann, August Friedrich Karl, b. 1756, Engelbostel (Hanover), d. Easter Sunday, 1824, London: he studied music at Hanover, and in 1778 was private tutor to a Hanoverian family in London, where he became choir-master at the German Chapel, St. James's, also organist of the small organ presented to the chapel by George III. K. was by nature disposed to theory, as can be seen from the greater number of his compositions (programme symphony, "The Shipwreck": twelve analysed fugues; rondo on the motive of the diminished seventh; and a hundred psalms harmonised in a hundred ways, pf. concertos, etc.). His didactic works are: "First Beginning on the Pianoforte" (1796); "Introduction to Modulation"; "Essay on Practical Harmony" (1796); "Essay on Practical Musical Composition" (1799); "Practical Guide to Thorough-Bass" (1801); vindication of a part of the latter (1802); "New Theory of Musical Harmony" (1806); "A Second Practical Guide to Thorough-Bass" (1807); Remarks on Logier in the *Quarterly Musical Magazine and Review* (1818); a German epitome in the *Allg. Mus. Zeitung* (1822); a paper of his own, the *Quarterly Musical Register* (1812), of which, however, only two numbers appeared, but it contained several valuable articles.

Kömpel, August, excellent violinist, b. Aug. 15, 1831, Brückenau, d. 1891, pupil of the School of Music at Würzburg, afterwards of Spohr, David, and Joachim. In 1844 he was member of the court band at Cassel, from 1852-61 of the court band at Hanover, and, after long concert tours, leader from 1863 at Weimar. He received a pension in 1884.

Königsłow, (1) Joh. Wilh. Cornelius von, b. March 16, 1745, Hamburg, d. May 14, 1833, Lübeck, where, from 1773, he was organist of the "Marienkirche." He was a diligent composer of "Abendmüsiken." (Vide BUXTEHUDE.)

(2) Otto Friedrich von, b. Nov. 13, 1824, Hamburg, an excellent performer on the violin, received his first musical training from his father (who, however, was not a musician by profession), also for a brief period from Fr. Pacius and Karl Hafner. From 1844-46 he attended the Leipzig Conservatorium as a pupil of David (violin) and of Hauptmann (theory). From 1846 to 1858 he made artistic tours, and from 1858 to 1881 was leader of the orchestra at the Gürzenich concerts, teacher of the violin and vice-director of the Cologne Conservatorium, and received the title of "Königlicher Professor." He now lives in retirement near Bonn.

Koning, David, b. March 19, 1820, Rotterdam, d. Nov. 6, 1876, Amsterdam. A composer and pianist of note, who studied under Aloys Schmitt in Frankfort (1834-38), and received a prize from the Netherland Musical Society in 1839 for an overture (Op. 7). In 1840 he settled in Amsterdam, and undertook the direction of

the choral society "Musæ." He also visited London, Paris, and Vienna, but always returned to Amsterdam, where, for the space of ten years, he was secretary, and afterwards president, of the Cecilia Society, and was highly esteemed as a teacher of music. Of his compositions the following deserve mention: "Domine, salvum fac regem," with orchestra (Op. 1), several stringed quartets and pf. sonatas, études, songs, ("Zuleika"), part-songs for male voices, female voices, and for mixed chorus, concert scenas, a comic opera, *Das Fischermädchen* (which gained a prize); the "Elegie auf den Tod eines Künstlers" (Op. 22), chorales, (à 4), etc. He also translated a theoretical work, "Beknopte handleiling tot de kennis van de leerstellingen der toonkunst," from the English of C. C. Spandler.

Konradin, Karl Ferdinand, b. Sept. 1, 1833, St. Helenenthal, near Baden (Lower Austria), d. Aug. 31, 1884, Vienna; a favourite operetta composer (1860-67; eleven operettas for Vienna).

Kontski, (1) Antoine de, b. Oct. 27, 1817, Cracow, distinguished pianist, who, in numerous concert tours, won applause by the smoothness and delicacy of his playing. He lived for some years in Paris, then in Berlin, where he was appointed court pianist, and from 1854-67 in Petersburg. After that he settled in London. Of his numerous *salon* compositions, "Le reveil du lion" is universally known. His opera, *Les deux distraits*, was given in London in 1872.

(2) Apollinaire de, brother of the former, b. Oct. 23, 1825, Warsaw, d. there, June 29, 1879. In his day he was a very famous violin virtuoso, studied with his eldest brother, Charles de K., and became a player at an astonishingly early age; later on he enjoyed instruction from Paganini at Paris. From 1853-61 he was imperial chamber virtuoso at Petersburg, and then founded the Conservatorium at Warsaw, of which he was director up to his death. His violin compositions are of no importance. Also

(3) Charles de K., b. Sept. 6, 1815, Cracow, afterwards pianoforte teacher in Paris, d. Aug. 27, 1867, and

(4) Stanislaus de K., b. Oct. 8, 1820, Cracow, violin teacher in Paris; these were both brothers of the above-named, and published pieces of a light *genre* for pianoforte and violin.

Kopecký, Ottokar, able violinist, b. April 29, 1850, Chotěboř, Bohemia, attended the Gymnasium at Pilsen, from 1864-70 the Prague Conservatorium, and then played in orchestras at Brünn, Vienna, Sondershausen, etc. At present he is leader of the Philharmonic society at Hamburg, also teacher at the Conservatorium and conductor of the "Schäffer" orchestral society.

Kopfstimme (Ger.), head-voice, *falsetto*.

Koppel (Ger.), a coupler.

Korgánoff, Jennadi Osipowitsch, b. April 30, 1858, Kaschetin (Caucasus), d. Feb. 23, 1890, Rostroff on the Don (in a railway carriage), pianist and composer (fantasia "Bajati" on Caucasian themes). He studied under Reinecke at Leipzig, and under L. Brassin at Petersburg.

Körner, (1) Christian Gottfried, b. July 2, 1756, Leipzig, d. May 13, 1831, Berlin, chief privy councillor (father of the poet Theodor K.). Meetings of a choral society were held in his house at Dresden, in which city, for many years, he held office. He composed music and wrote, among other things, for the "Horen" of 1775, "Ueber den Charakter der Töne oder über Charakterdarstellung in der Musik."

(2) Gotthilf Wilhelm, b. June 3, 1809, Teicha, near Halle-a.-S., d. Jan. 13, 1865, Erfurt. He attended the Training School in the latter town, laboured for several years as school teacher, and in 1838 founded there the music publishing-house which still bears his name, and which is especially rich in works for the organ (1886 incorporated with C. F. Peters). In 1844 he founded the still existing musical paper *Urania* (for lovers of the organ; editor Gottschalig).

Kornmtiller, Utto, "novice-master," prior, and regens chori of the Benedictine monastery, Metten, b. Jan. 5, 1824, Straubing, ordained priest July 16, 1847, declared his vows Nov. 30, 1858. K. wrote various masses, motets, several pamphlets on questions of liturgy and theory of music, also many articles for the "Kirchen-musikalische Jahrbücher" and the *Monatshefte für Musikgeschichte*. He is, at present, diocesan president of the Cecilia Society of the diocese of Ratisbon.

Koschat, Thomas, composer, b. Aug. 8, 1845, Viktring, near Klagenfurt. He attended the national Gymnasium at Klagenfurt, and commenced the study of physics at Vienna, but then joined the chorus of the court opera, and devoted himself entirely to music. In 1874 he became a member of the cathedral choir, and in 1878 of the Hofcapelle. In 1871 appeared his first Carinthian quartets for male voices. They made a furor, and there were many imitations of them. K. was both poet (in the Carinthian dialect) and composer of these songs, which gave a typical picture of the intellectual life and the character of the Carinthian people, but they are altogether of simple structure. He also published two small volumes of similar poems without music ("Hadrich" and "Dorfbilder aus Kärnten"), also a vaudeville (*Am Wörther See*), which was repeatedly performed at Vienna and elsewhere.

Köselitz, Heinrich, b. 1854, Annaberg (Saxony), pupil of the Leipzig Conservatorium (Richter), in 1875 under Nietzsche at Basle. Since then he has lived for the most part in Italy. He is a gifted composer of operas (up

to now has only been produced—"Die heimliche Ehe, Danzig, 1891, under pseudonym Peter Gast. Cf. Dr. Karl Fuchs, "Thematikon" of this opera.)

Kosleck, Julius, b. Dec. 3, 1835, Neugrad Pomerania, performer on the trumpet and the *cornet-à-pistons*; in 1852 he joined the band of the 2nd regiment of the Guards in Berlin, and, after some years, was appointed member of the royal band, and, in 1873, teacher of the trumpet and trombone at the royal "Hochschule." K. is known as the founder and head of the famous "Kaiser-Kornett-quartett." Besides numerous arrangements for this quartet society, K. published a Method for trumpet and *cornet-à-pistons*.

Kossak, Ernst, b. Aug. 4, 1814, Marienwerder, d. Jan. 3, 1880, Berlin; he studied philology at Königsberg and Berlin, and took his degree of Dr. Phil., but devoted himself entirely to the career of a journalist, and excelled especially as a writer of musical *feuilletons*. He was also a frequent contributor to the *Neue Berliner Musik Zeitung*, to the musical paper *Echo* (which he founded, and of which he was for a long time editor), and to the *Zeitungshalle* (afterwards called *Berliner Feuerspritze*, *Berliner Montagspost*), which was also started by him.

Kossmaly, Karl, b. July 27, 1812, Breslau, d. Nov. 1893, Stettin, pupil of L. Berger, Zelter, and Klein at Berlin (1828-30), then opera capellmeister at Wiesbaden, Mayence, Amsterdam (1838), Bremen (1841), Detmold and Stettin (1846-49), where he became teacher of music and concert-conductor. He has made a name as composer of songs and some instrumental works. As a writer he was of still greater importance: "Schlesisches Tonkünstlerlexikon" (in parts, 1846-47); "Mozarts Opern" (1848, after Ullibischew); "Ueber die Anwendung des Programms zur Erklärung musikalischer Kompositionen" (1858); "Ueber Richard Wagner" (1874, anti-Wagnerian). He contributed much also to the *Neue Zeitschrift für Musik*, *Neue Berliner Musik Zeitung*, and the *Stettiner Zeitung*.

Köstlin, (1) Karl Reinhold, professor of esthetics and history of art at Tübingen, b. Sept. 28, 1819, Urach (Württemberg), d. April 12, 1894, Tübingen, a man of high musical culture, of which his "Aesthetik" (1863-69, two vols.), also the "Aesthetik" treating specially of music, written by him for the third volume of F. Th. Vischer's comprehensive "Aesthetik," and his pamphlet on R. Wagner, give signal proof.

(2) Heinrich Adolf, writer on music, b. Oct. 4, 1846, son of the celebrated Tübingen professor Christian Reinhold K., a lawyer versed in criminal law, and also a poet, and of Josephine Lang-K. (q.v.), the excellent song-composer. He received from a tender age a sound musical education, but, after his father's premature death (1856), studied theology at

Tübingen, went in 1869 as private tutor to the Würtemberg ambassador at Paris, was chaplain in the army during the war of 1870, was tutor at the theological training-school at Tübingen (where he gave lectures on the history of music), from 1873-75 deacon at Sulz.-a.-N., organised in 1875 the union of the choirs (the three towns Sulz, Kalw, Nagold) for the practice of church music, which in 1877 was extended into the "Evangelischer Kirchengesangverein" for Würtemberg, the festival performances of which he conducted for many years. He was called to Maulbronn in 1875, and to Friedrichshafen in 1878, where he became preacher, and likewise conductor of the Oratorio Society. In 1881 he went to Stuttgart, and in 1883 was appointed professor at the Friedberg. (Hesse) training-school, but in 1891 was removed to Darmstadt as member of the supreme consistorial court, and superintendent. His critical notices of musical books (in *Deutsches Litteraturblatt* and the Augsburg *Allgemeine Zeitung*) are worthy of mention; also his "Geschichte der Musik im Umriss" (1875; third, and considerably enlarged edition, 1883), and "Die Tonkunst. Einführung in der Aesthetik der Musik" (1878); and "Josephine Lang-K." (biography of his mother).

Kotek, Joseph, b. Oct. 25, 1855, Kamenez-Podolsk (Government Moscow), d. Jan. 4, 1885, Davos, pupil of the Moscow Conservatoire. After further study under Joachim, he became, in 1882, teacher of the violin at the Royal High School of Music, Berlin. He composed studies, solo pieces, and duets for violin.

Kothe, (1) Bernhard, b. May 12, 1821, Gröb-nig (Silesia); he attended the Royal Institution for Church Music, Berlin, enjoyed also, for a time, instruction from A. B. Marx, and in 1851 was appointed church musical director and teacher of singing at the school at Oppeln, from which town in 1869 he went to Breslau as teacher of music at the seminary. K. founded there the Cecilia Society for Catholic sacred music; he published collections of sacred songs for male chorus ("Musica sacra"), besides organ pieces, a "Praeludienbuch" for organ, motets, a Method of singing ("Sing-tafeln," for training in schools), also the pamphlets "Die Musik in der katholischen Kirche" (1862) and "Abriss der Musikgeschichte für Lehrerseminare und Dilettanten" (1874), revised the 3rd edition of Seidel's "Die Orgel und ihr Bau" (1887), and collaborated with Forschhammer in a "Führer durch die Orgellitteratur" (1890).—His two brothers—(2) Aloys (b. Oct. 3, 1828, d. 1868 as teacher of music at the seminary, Breslau); and (3) Wilhelm (b. Jan. 8, 1831, teacher of music at Habelschwerdt seminary)—made a name by their sacred compositions and vocal works for school use.

Köttlitz, Adolf, b. Sept. 27, 1820, Trèves, an

excellent violinist; he lived for several years in Cologne, and, under Liszt's patronage, for three years in Paris. From 1848-56 he was leader at Königsberg, and, while on a concert tour through Siberia, settled at Uralsk as musical director, where an accident in the hunting-field put an end to his life on Oct. 26, 1860. Of his compositions, two quartets for strings deserve mention.—His wife (Klotilde, *née* Ellendt, d. 1867) lived at Königsberg esteemed as a teacher of singing.

Kotzeluch (Koželuch), (1) Johann Anton, b. Dec. 13, 1738, Wellwarn (Bohemia), d. Feb. 3, 1814, as capellmeister of St. Veit's Church, Prague. He was trained at the Jesuits' College at Brzeznitz, afterwards at Prague (pupil of Seegert and chorister of St. Veit's) and Vienna (pupil of Gluck and Gassmann). He was musical director of a church at Vienna, then at Prague at the Kreuzherrenkirche; finally, capellmeister of the Metropolitankirche. He wrote several operas, oratorios, masses, etc., which, during his lifetime, were held in high esteem, but were not published.

(2) Leopold Anton, cousin of the former, prolific composer, b. Dec. 9, 1752, Wellwarn, d. May 7, 1818, Vienna; he went through his school and university studies at Prague, but, after a successful production of a ballet of his at the Prague National theatre (1771), devoted himself entirely to composition, and wrote, during the following six years, twenty-four more ballets, three pantomimes, and other incidental music for the theatre. He went in 1778 to Vienna, and was soon appointed teacher of music to the Archduchess Elizabeth. The post of leader, as Mozart's successor, of the band belonging to the Archbishop of Salzburg was offered to him (1781), but this he refused; on the other hand, after Mozart's death, he replaced him as imperial court composer (1792). K. wrote with extraordinary ease, but without much self-criticism. His works, especially those for pianoforte, were very popular in Germany, and most of them were published by a brother of his at Vienna. Besides the ballets already mentioned, he wrote several operas (*Didone abbandonata*, *Fuäth*, *Deborah und Siseva*), an oratorio (*Moses in Aegypten*), numerous arias, cantatas, choruses, etc., about thirty symphonies (only a few of which were published), thirteen pianoforte concertos (all of them published; one for four hands and one for two pianofortes), fifty-seven pf. trios, three *Symphonies concertantes* for strings, many pf. sonatas (for two and four hands), pf. pieces, six cello concertos (two published), two clarinet concertos, two concertos for basset-horn, etc.

Kotzolt, Heinrich, the founder (1849), and, up to his death, conductor, of the Kotzolt *capPELLA* vocal society at Berlin, b. Aug. 26, 1814, Schnellwalde, near Neustadt (Upper Silesia), d. July 3, 1881, Berlin. From 1834-36 he

studied philology at Breslau, but then turned to music, and, from 1836-38, worked at theory in Berlin under Dehn and Rungenhagen. In the latter year he became principal bass at the Danzig opera, settled in that city (1839-42) as teacher of singing, and, after some long concert tours, became principal solo bass of the cathedral choir, Berlin, and in 1862 sub-conductor of the same. From 1865 he was also teacher of singing at the Königstadt high school, and from 1872 at the Joachimsthal Gymnasium; he was appointed royal musical director in 1866, and named professor in 1876. K. was an excellent teacher of singing and conductor; he published an *a cappella* method.

Kraft, (1) Anton, b. Dec. 30, 1752, Rokitzan, Bohemia, d. Aug. 28, 1820, Vienna. He was a distinguished 'cellist, and was a member of the bands of the Princes Esterhazy (1778-90), Grassalkowitsch (up to 1795), and Lobkowitz (up to 1820) at Vienna. He studied composition for a time with Haydn. K. wrote a 'cello concerto, six 'cello sonatas, three *duos concertants* for 'cello and violin, two *duos* for two 'celli, a *divertissement* for 'cello and bass, and several trios for two barytons (the favourite instrument of Prince Esterhazy, on which K. also was a performer) and 'cello.

(2) Nikolaus, son and pupil of the above, was also a distinguished performer on the 'cello, b. Dec. 14, 1778, Esterházy, d. May 18, 1853, Stuttgart. He was a member of the celebrated Schuppanzigh Quartet. When young he travelled with his father, in 1796 became chamber-musician to Prince Lobkowitz, at whose expense he studied under Dupont at Berlin, joined the court opera orchestra in 1809, and went, in the same capacity, to Stuttgart in 1814. In 1834 he received a pension. He added valuable works to the literature of the 'cello, among others, five concertos, one fantasia with stringed quartet (Op. 1), three *divertissements* for two 'celli, six *duos* for 'celli, characteristic pieces, one polonaise, bolero, etc.—His son, Friedrich, b. Feb. 12, 1807, was for many years 'cellist in the court band at Stuttgart.

Krakowiak (Fr. *Cracovienne*), a Polish dance in $\frac{3}{4}$ time. Like the Mazurka and other Polish, Hungarian, and Bohemian dances, its characteristic feature consists in the frequent accentuation of unaccented beats, and in the employment of syncopation—



but it is lively and graceful rather than passionate.

Krantz, Eugen, the present director of the Dresden Royal Conservatorium, b. Sept. 13, 1844, Dresden. He was the son of a painter, studied the pianoforte, first under G. Funke and R. Reichardt, received further training,

from 1858-65, at the Dresden Conservatorium (H. Döring, E. Leonhard, Ad. Reichel, I. Rietz, M. Fürstenau, etc.). He then became private teacher of the pianoforte and theory at Dresden, in 1869 chorus-master of the Hofoper (up to 1884), and at the same time at the Conservatorium, at first only for the pianoforte, in 1877 also for ensemble singing and operatic music, likewise, inspector of the seminary. In 1884 he undertook the highest choral class, and, in 1890, acquired the institution by purchase. At the same time K. was active as critic (1874-76 of the Dresden *Presse*, from 1886-87 of the *Dresdener Nachrichten*). K. is an able pianist, since 1862 highly esteemed as accompanist at concerts, also a good Bach player (at the "Tonkünstlerverein"). As a composer he has produced only a few songs, but has many works of large compass in manuscript. His "*Lehrgang im Klavierunterricht*" (1882) is a work of merit. In 1882 he received the title of "Kgl. Sächs. Professor."

Krause, (1) Christian Gottfried, b., according to Ledebur, 1719, Winzig, where his father was "Stadtmusicus," attended the University at Frankfurt, went in 1747 to Berlin, where, in 1753, he became a lawyer, and died July 21, 1770. He was composer, writer, editor, and collector of the "*Lieder der Deutschen*," likewise contributor to the *Allgem. deutschen Bibliothek*. He wrote: "*Von der musikalischen Poesie*" (1753, 484 octavo pages, a sharp-sighted, worthy work, which compares well with similar works in the older literature); "*Vermischte Gedanken über Musik*" (in Marburg's "*Kritische Beiträge*, vols. 2 and 3, 523 pages).

(2) Karl Christian Friedrich, philosopher, b. May 6, 1781, Eisenberg (Altenburg), d. Sept. 27, 1832, Munich, whither he had just come (for the purpose of qualifying himself as private lecturer at the University) from Göttingen, where he had long waited in vain for a professorship. He published philosophical works of the highest interest ("*Urbild der Menschheit*," "*Logik als philosophische Wissenschaft*," "*Philosophie des Rechts*," etc.), and historical works on freemasonry, "*Darstellungen aus der Geschichte der Musik*" (1827), "*Anfangsgründe der allgemeinen Theorie der Musik*" (1838, posthumous), and a technical educational work for the pianoforte ("*Vollständige Anweisung*," etc., 1808).

(3) Theodor, b. May 1, 1833, Halle, pupil of Fr. Naue, E. Hentschel, M. Hauptmann, and E. Grell (theory), and Eduard Mantius and Martin Blummer (singing). He was founder of the church choir of St. Nikolai and of St. Marien at Berlin, conductor of the Seiffert vocal society (*a cappella*), musical critic of the *Deutsche Rundschau*, of the *Reichsboten*, and of the *Berliner Zeitung*, etc.; he lives at Berlin as rector. K. attempted to simplify the teaching of singing in schools by means of the so-called "Wander-

note." As a composer he has produced songs, part-songs, also sacred works. In 1887 the title of "Königl. Musikdirektor" was bestowed on him.

(4) Anton, a highly esteemed teacher of the pianoforte, conductor and composer, b. Nov. 9, 1834, Geithain (Saxony), pupil of Fr. Wieck, Spindler, and Reissiger, and, from 1850-53, at the Leipzig Conservatorium. Since 1859 he has been conductor of the "Konkordienkonzerte," of the town vocal society, and of the Liedertafel at Barmen, where he also established regular performances of chamber-music. K.'s compositions are principally confined to instructive pieces for the pianoforte (sonatinas and sonatas for two and four hands, also some for two pianofortes, études, etc.), which, owing to their simple structure, are held in high esteem. K. has also published expressive songs, a Kyrie, Sanctus, and Benedictus, for soli, chorus, and orchestra, likewise two operas.

(5) Emil, also an esteemed teacher of the pianoforte, b. 1840, Hamburg, pupil of the Leipzig Conservatorium under Hauptmann, Rietz, Moscheles, Plaiddy, and Richter; he has been living as teacher of the pianoforte and theory at Hamburg since 1860, has been active as a musical critic since 1864, and, since 1885, as teacher at the Conservatorium. Of his publications, the "Beiträge zur Technik des Klavierspiels" (Op. 38 and 57, the latter as foundation to the higher development of pianoforte-playing), and his "Aufgabenbuch für die Harmonielehre," deserve special mention. He also wrote chamber-music, three cantatas, Ave Maria à 6, double chorus for female voices, songs, etc.

(6) Prof. Dr. Eduard, b. March 15, 1837, Swinemünde, d. March 28, 1892, Berlin, studied science, but at the same time pianoforte and theory under Kroll and Hauptmann at Leipzig. In 1862 he settled at Stettin, where, as pianist, composer, and teacher of music, he worked most successfully. He has become favourably known as the author of several philosophico-musical treatises.

(7) Martin, b. June 17, 1853, Lobstädt-i.-S. After attending the teachers' seminary, he joined the Leipzig Conservatorium (1874-76), was then active in Switzerland and at Bremen as pianist and teacher of his instrument. In 1882 he settled permanently at Leipzig, founded in 1885, jointly with Friedheim, Siloti, Nikisch, Dayas, F. Stade, Fritsch, etc., the "Liszt-Verein," a society which, under his energetic presidentship, has become an essential element of Leipzig musical life. As a pianist (of Liszt tendency; for by many years intercourse he had become imbued with the master's principles), and as a critic of advanced views, he has won for himself a distinguished position. The Duke of Anhalt, in recognition of his merits in connection with music, and especially the cause of Liszt, bestowed on him the title of

professor, and the Knight's Cross, first class, of the "Albrecht" order.

Kraushaar, Otto, b. May 31, 1812, Cassel, d. there Nov. 23, 1866. He studied with Moritz Hauptmann, whose idea with regard to the oppositeness of the major and the minor consonance he adopted; and, before the appearance of Hauptmann's "Natur der Harmonik und der Metrik," he developed the same in a small pamphlet ("Der akkordliche Gegensatz und die Begründung der Skala" 1852), and in a more logical manner even than Hauptmann; for in contradistinction to the major scale he placed the minor scale as its opposite. The charge of plagiarism brought against him by Hauptmann in the preface to the above-named work is therefore altogether unjustifiable. Besides numerous articles in musical papers, K. wrote "Die Konstruktion der gleichschwebenden Temperatur ohne Scheiblersche Stimmgabeln" (1838). He also published several books of songs and "Lieder ohne Worte."

Krauss, Gabriele, opera-singer (soprano), b. March 24, 1842, Vienna, pupil of the Conservatorium there. She was engaged at the Vienna court opera from 1860-68, and since then has been one of the chief attractions of the Paris Grand Opéra. Among other distinctions, she was made honorary member of the society of the concerts of the Conservatoire, and in 1880 officer of the Académie. She plays great dramatic rôles, such as Aida, Norma, etc.

Krebs, (1) Johann Ludwig, b. Oct. 10, 1713, Buttelstätt, near Weimar, where his father, Joh. Tobias Krebs (b. 1690, pupil of Bach's at Weimar), was cantor and organist, d. beginning of January, 1780, Altenburg. He attended the Thomasschule at Leipzig (1726-35), became a private pupil of Bach's, and occupied various posts as organist at Zwickau, Zeitz, and Altenburg. Bach considered him his best pupil for the organ. His published compositions are: "Klavierübungen" (1743-49), sonatas for clavier and flute, flute trios, a clavier concerto and preludes for clavier. A complete edition of his compositions, remarkable for the purity of their style, was issued by Heinrichshofen at Magdeburg.

(2) Karl August, b. Jan. 16, 1804, Nuremberg, d. May 16, 1880, Dresden; an excellent conductor, composer, and pianist. His real name was Miedcke, but he afterwards took the name of his adoptive father (the opera-singer J. B. Krebs), to whom he was indebted for a good part of his artistic training. After one year of further study under Seyfried at Vienna, he commenced his career as conductor in 1826 as third capellmeister at the Vienna court opera, but went, already in 1827, as capellmeister to Hamburg, and became an important factor in the musical life of that city. He was called to Dresden in 1850 as court capellmeister, and for many years displayed great and beneficial

activity, until he retired in 1872. For a time his compositions, especially songs, were known and admired far and wide; several operas (*Silva*, 1830; *Agnes Bernauer*, 1835, revised 1858) were produced; and he also wrote a *Te Deum*, masses, pf. pieces, etc.

His wife (3) Aloysia K. Michalesi, b. Aug. 29, 1820, Prague, married 1850, was a famous opera-singer (Hamburg, Dresden).

Of two daughters, (4) Mary (married Brenning), b. Dec. 5, 1851, Dresden, distinguished pianist (pupil of her father's), appeared already in 1865 at a Gewandhaus concert at Leipzig, and, after long journeys, settled in Dresden.

(5) Karl, writer on music, b. Feb. 5, 1857, Hanseberg, near Königsberg-i.-W., attended the Gymnasium in the latter city. He first studied natural philosophy, then music at the Royal High School of Music, Berlin; he attended lectures on the theory and philosophy of music at the University (Spitta), and for his treatise "Girolamo Dirutas Transilvano" was created Dr.Phil. by the University of Rostock. K. gradually undertook the musical notices for the *Vossische Zeitung*, the *Moderne Kunst* and the *Deutsche Rundschau* (Rodenberg). Up to the present he has contributed a number of treatises of the highest value on the history of music to the *Vierteljahrsschrift für Musikwissenschaft*, the *Preussische Jahrbücher*, and to the science supplements of the *Vossische Zeitung*, etc.

Krebstgänglich (Ger.), retrograde, backward, in reference to motion.

Krehl, Stephan, b. July 5, 1864, Leipzig, studied at the Leipzig Conservatorium, and also at Dresden; since 1889 he has been teacher of the pianoforte and theory at the Carlsruhe Conservatorium. He is a highly talented composer (pf. pieces, songs, etc.).

Kreipl, Joseph, composer of "Mailüfterl" (words by Kleesheim), which has become a Volkslied, etc.; he was b. 1805, and d. May, 1866, Vienna.

Kreischend (Ger.), shrieking, screeching.

Kreisler, Johannes. (See HOFFMANN [2].)

Kreisle von Hellborn, Heinrich, the worthy biographer of Schubert, b. 1812, Vienna, d. there, as Imperial Finance Secretary, April 6, 1869. He was member of the board of directors of the Gesellschaft der Musikfreunde. His two works are: "F. Schubert, eine biographische Skizze" (1861), and some years later, an exhaustive biography—"Franz Schubert" (1865; English by Arthur Duke Coleridge, 1869; an epitome by Wilberforce, 1866).

Krejčí, Joseph, b. Feb. 6, 1822, Milostin (Bohemia), d. Oct. 19, 1881, Prague, a distinguished organist, pupil of Witassek and Proksch at Prague; in 1844 organist of the "Kreuzherrenkirche" of that city, in 1848 chorus director of the "Minoritenkirche;" in 1853 he occupied a similar post at the "Kreuzherrenkirche," in

1858 became director of the organ school, and in 1865 director of the Conservatorium. K. composed organ pieces, masses, and other instrumental and vocal works.

Krempelsetzer, Georg, b. April 20, 1827, Vilsbiburg (Lower Bavaria), d. there June 9, 1871; he was for many years a cloth-weaver, but resolved to devote himself entirely to music, for which he showed disposition and talent. F. Lachner, of Munich, became his teacher. He soon successfully produced some operettas (*Der Onkel aus der Lombardei*; *Der Vetter auf Besuch*; *Die Kreuzfahrer*; *Das Orakel in Delphi*; *Die Geister des Weins*; *Der Rotmantel*). For a time he occupied the post of capellmeister at the "Aktientheater," Munich (1865), and was afterwards similarly engaged at Görlitz (1868) and Königsberg (1870).

Kremser, Eduard, b. April 10, 1838, Vienna, from 1869 choir-master of the Vienna Male Choral Society. He has composed pf. pieces, songs, part-songs, and operettas: *Eine Operette* (1874), *Der Botschafter*, *Der Schlosserhäufig*, *Der hrvatische Tag* (1891; all at Vienna).

Krenn, Franz, b. Feb. 26, 1816, Dross (Lower Austria), organist and composer, pupil of Seyfried, occupied several posts as organist at Vienna, and became in 1862 capellmeister of the "Michaels (Hof-) Kirche," and in 1869 professor of harmony at the Conservatorium of the "Gesellschaft der Musikfreunde." His compositions consist for the most part of sacred and secular vocal works: fifteen masses, *Te Deum*, *Salve regina*, several requiems, cantata, oratorios (*Bonifacius*; *Die vier letzten Dinge*), part-songs; yet he also wrote pieces for the organ and pianoforte, quartets, a symphony, an organ Method, and one of singing, etc.

Kretschmann (Krečman), Theobald, b. 1850, Vinos, near Prague, solo violoncellist at the Vienna court opera, and conductor of the chamber concerts.

Kretschmer, Edmund, b. Aug. 31, 1830, Ostritz (Saxon Oberlausitz), where his father was director of the Realschule, pupil of Jul. Otto and Joh. Schneider at Dresden, where he continued to study zealously by himself, became organist in 1854 of the Catholic "Hofkirche," Dresden, court organist in 1863, conductor, from 1850-70, of various societies there, and founded a Cecilia Society, since dissolved, of which he was conductor. K. is of importance as a composer, and his merit fully recognised. In 1865 Rietz, Abt, and J. Otto awarded him a prize for his "Geisterschlacht," and in 1868 he gained the prize at the national competition at Brussels with a Mass. He wrote, besides, three other masses, also "Pilgerfahrt" for chorus, soli, and orchestra; "Festgesang," for chorus and orchestra; "Musikalische Dorfgeschichten," for orchestra; but, above all, the grand operas *Die Folknunger* (Dresden, 1874), *Heinrich der Löwe* (Leipzig, 1877; of which he also wrote the

libretto), and the operetta *Der Flüchtling* (Ulm, 1881), the first two of which were successfully produced at the most important theatres. His most recent works are: *Schön Rohtraut* (romantic opera, Dresden, 1891) and "Sieg im Gesang" (for soli, chorus, and orchestra). K. was specially stimulated and assisted by J. Rietz, who at once rightly estimated the value of *Die Folkunger*, and by Franz Lachner, with whom he opened up correspondence; the latter happened to be one of the judges, together with Fétis, at the Brussels competition.

Kretschmar, Aug. Ferd. Hermann, b. Jan. 19, 1848, Olbernhau (in the Saxon Erzgebirge), received his first musical instruction from his father, who was cantor and organist. He attended the Kreuzschule at Dresden (received instruction in music from J. Otto), studied philology at Leipzig, obtained his degree of Dr. Phil. in 1871 with a dissertation on the notation signs anterior to Guido d'Arezzo, and became teacher in the same year at the Leipzig Conservatorium, where he had formerly been pupil (under Paul, Richter, Papperitz, and Reinecke). As at the same time he displayed great activity as a conductor (Ossian, Singakademie, Bach-Verein, Euterpe), his strength gave way, and, in 1876, he was compelled to resign all his Leipzig appointments. After resting for a short time, he undertook, still in the same year, the post of theatre capellmeister at Metz, and, in 1877, became musical director of the Rostock University, and in 1880, town musical director, and soon caused musical matters at Rostock to stand in high repute. In 1887 he succeeded Hermann Langers as musical director of the Leipzig University, and became conductor of the "Paulus." Also as member of the commission to examine students in theology, of the municipal professional Verein, and of the directorate of the Bachgesellschaft, also as conductor of the "Riedel" Society, he received in 1890 the title of Professor. In the same year he started the "Akademische Orchesterkonzerte" (with historical programmes). The few compositions for the organ which he has published, and some secular and sacred choruses, show him to be a sound musician. In addition, K. is an excellent performer on the organ, and has acquired fame as a musical critic (*Musikalisches Wochenblatt*, *Grenzboten*, etc.). His great literary works are reports on "Chorgesang, Sängerkhöre," etc., on "Peter Cornelius" (1880, in: Waldersee's Collection), the "Führer durch den Konzertsaal," which soon became popular (three vols., 1887 [2nd edition, 1890], 1888, 1890), and valuable articles in the *Grenzboten* ("Das deutsche Lied seit Schumann," 1881; "Die deutsche Klaviermusik seit Schumann," 1882; "Brahms," 1884). At present K. is at work on a vast monograph of the Opera, which was preceded in 1892 by an article in the *Vierteljahrsschrift für Musik-Wissenschaft* on "Venetian Opera," especially on Cavalli and Cesti.

Kreubé, Charles Frédéric, b. Nov. 5, 1777, Lunéville, d. 1846, at his villa, near St. Denis. He studied under Rod. Kreutzer, and was principal conductor at the Opéra Comique from 1816-28. Between the years 1813-28 he wrote sixteen comic operas for Paris.

Kreutzer, (1) Rodolphe, b. Nov. 16, 1766, Versailles, d. Jan. 6, 1831, Geneva, son of a violinist of the Chapelle du Roi. Under the guidance of his father and of Anton Stamitz, he became an excellent violinist at an early age, and, already at thirteen, wrote his first violin concerto, before he had received any instruction in theory. His father died when he was sixteen years old, and he then took his place in the court band, and in 1790 was appointed solo violinist at the Théâtre Italien, and, holding this post, was able to bring out an opera. His *Jeanne d'Arc à Orleans*, produced in 1790, opened the goodly series of nearly forty operas, which, up to 1823, he wrote, partly for the Grand Opéra, partly for the Opéra Comique; most of them were favourably received, but all have fallen into oblivion. On the other hand, his fame as a virtuoso and teacher of the violin still lives. In 1795 he was appointed professor of the violin at the newly established Conservatoire, and in 1796 his reputation was established abroad by a grand concert tour through Italy, Germany, and Holland. When Rode went to Russia in 1801, K. took his place as solo violinist at the Grand Opéra, became second conductor there in 1816, and principal one in 1817; at the same time, from 1802, he became chamber-musician to Napoleon, and, from 1815, to Louis XVIII. He retired from public life in 1826. The last years of his life were embittered by the disdainful refusal to produce his last opera, *Mathilde*, on the part of the directors of the Grand Opéra. The work which will secure the most lasting fame to K. as composer is his "40 Études ou Caprices," for violin alone. He wrote, besides, for his instrument:—nineteen concertos, two double concertos, a similar one for violin and cello, fifteen stringed quartets, fifteen stringed trios, several violin sonatas with bass, violin duets, variations for solo violin with orchestra, also for two, three, and four violins. K. published, jointly with Rode and Baillot, the great Violin Method of the Paris Conservatoire. Beethoven dedicated his violin sonata (Op. 47, K.-Sonata) to Rodolphe K.

(2) Auguste, b. 1781, d. Aug. 31, 1832, brother of the former, and his pupil at the Conservatoire; he was also a distinguished performer on and teacher of the violin. From 1798 he was a member of the orchestra of the Opéra Comique, and belonged to the Grand Opéra from 1802-23, also to the court band of Napoleon, Louis XVIII., and Charles X. up to 1830; he succeeded his brother as professor of the violin at the Conservatoire in 1826. He

published for the violin: two concertos, two duets, three sonatas with bass, also some solo pieces and variations.

(3) Charles Léon François, son of the latter, b. Sept. 23, 1817, Paris, d. Oct. 6, 1868, Vichy; he was an intelligent, but severe, musical critic, and wrote especially for the papers *La Quotidienne*, *L'Union*, *Revue et Gazette Musicale* (1841, a series of valuable articles, "L'Opéra en Europe"), and *Revue Contemporaine* (Studies on Meyerbeer). An edition of the article which he wrote, jointly with Fournier, for the "Encyclopédie du XIX. siècle" appeared separately in 1845 under the title "Essai sur l'art lyrique au théâtre" (up to Meyerbeer). K. was also highly gifted as a composer, and published pf. sonatas, stringed quartets, a trio, songs, a prelude to Shakespeare's *Tempest*, etc.; also a treatise on modulation. Two symphonies, two operas, etc., remained in manuscript. A. Pougoin wrote a biographical notice of him (1868).

(4) Konradin (Kreuzer, according to certificate of baptism), b. Nov. 22, 1780, Mösskirch (Baden), d. Dec. 14, 1849, Riga, was the son of a miller, but, already from an early age, received regular instruction in music. After the death of his father (1800) he devoted himself entirely to music (already in 1800 his first Vaudeville, *Die lächerliche Werbung*, was produced at Freiburg-i.-Br.). He started for Vienna, but remained for some years in Constance; only in 1804 did he arrive in Vienna, where he became the pupil of Albrechtsberger. His talent for composition soon showed buds of promise, and by a performance of a piano concerto of his own K. soon became favourably known. The production of his grand operas *Konradin von Schwaben* and *Der Taucher* was prevented, but he had a pleasing success with his *Æsop in Phrygien* (1808) and *Fery und Bätely* (1810). A performance of the opera *Konradin* at Stuttgart (1812) procured for him the post of capellmeister at the Würtemberg court. He now wrote several new operas for Stuttgart, but went in 1817 to Donaueschingen as capellmeister to Prince von Fürstenberg. In 1822 he returned to Vienna, produced there his *Libussa*, and was for many years (1825, 1829-32, and 1837-40) capellmeister at the "Karntnerthor" Theatre, and from 1833-37 at the Josephstadt Theatre. From 1840-46 he was capellmeister at Cologne, from 1846-49, again at Vienna, in place of O. Nicolai. For the sake of his daughter Cecilia, whom he trained as an opera-singer, he went to Riga, where she was engaged, and he died there. In all K. wrote thirty operas, some incidental music, and an oratorio, *Die Sendung Moses*, but only *Nachtlager von Granada* (Vienna, 1834) and *Der Verschwander* are still played. His instrumental compositions (septets, quintets, pf. quartets, three pf. concertos, trios for pf., flute and cello, one for pf., clarinet and bassoon, fantasias, variations, etc.), and his songs are

forgotten. Only some male quartets are popular in the best sense of the word ("Der Tag des Herrn," "Die Kapelle," etc.). (Cf. Riehl, "Mus. Charakterköpfe.")

Kreuzer. (See KREUTZER, [4].)

Krieger, (1) Adam, b. Jan. 7, 1634, Driesen (Neumark), pupil of S. Scheidt at Halle, d. June 30, 1666, as court organist at Dresden. He wrote arias à 1-5, with instrumental *ritornelli*, of which he published one in 1656; sixteen others appeared after his death in 1667.

(2) Johann Philipp, b. Feb. 26, 1649, Nuremberg, d. Feb. 6, 1725, Weissenfels, organist at Copenhagen, then, from 1672, for some years chamber composer and capellmeister at Baireuth; but, owing to the French war, for a long time he had no duties to perform, and received permission to travel in Italy. He held office in Cassel, Halle-a.-S., for periods of various lengths, and, from 1685, was court capellmeister at Weissenfels. The Emperor Leopold raised him to the rank of a nobleman on the occasion of a court concert at Vienna. K. wrote several operas for Dresden, Brunswick, and Hamburg. Of his works are preserved: twenty-four sonatas for two violins with bass (Op. 1, 1687; Op. 2, 1693); "Lustige Feldmusik" (pieces for four wind instruments); and "Musikalischer Seelenfriede" (twenty sacred arias with violin and bass, 1697; 2nd ed. 1717).

(3) Johann, b. Jan. 1, 1652, Nuremberg, d. July 18, 1736, Zittau, pupil and brother of the former, and his successor at Baireuth; in 1678 court capellmeister at Greiz, also for a time at Eisenberg; and in 1681, musical director and organist at Zittau. His works are: "Musikalische Ergötzlichkeit" (1684, arias à 5-9); "Musikalische Partien" (1697, dance pieces for clavier); and "Anmutige Klavierübungen" (1699, preludes, fugues, ricercari, etc.). Motets and portions of masses of his are preserved in manuscript in the Berlin library. K. had the reputation of being one of the most celebrated contrapuntists of his day.

(4) Ferdinand, b. Jan. 8, 1843, Waldershof (Upper Franconia), pupil of the teachers' seminary at Eichstätt and of the Munich Conservatorium; from 1867 music-teacher at the teachers' preparatory institution at Ratisbon. He published: "Die Elemente des Musikunterrichts" (1869); "Die Lehre der Harmonie nach einer bewährten praktischen Methode" (1870); "Studien für das Violinspiel." "Technische Studien im Umfang einer Quinte für das Pianofortespiel;" "Der rationelle Musikunterricht, Versuch einer musikalischen Pädagogik und Methodik" (1870).

Kriesstein, Melchior, music-printer at Augsburg in the 16th century; he published two collections of Siegmund Salbinger's—"Selectissimæ nec non familiarissimæ cantiones ultra centum" (1540), and "Cantiones 7, 6 et 5 vocum" (1545).

Krigar, Julius Hermann, b. April 3, 1819, Berlin, where he d. Sept. 5, 1880. He first studied for the career of a painter, but turned entirely to music in 1843, attended the Leipzig Conservatorium, and lived as a teacher of music in Berlin, where he established a vocal society. For some years he conducted the "Neue Berliner Liedertafel," and in 1857 was named royal musical director, and in 1874, professor. He only produced a few small pieces. From 1873-74 K. published a "Musikerkalender."

Krisper, Anton, Dr. Phil. at Graz. He wrote "Die Kunstmusik in ihrem Prinzipie, ihrer Entwicklung und ihrer Konsequenz" (1882), a highly interesting historico-theoretical study on a harmonic-dualistic basis.

Krzkowsky, Paul, famous Czeckish national and church composer, b. Jan. 9, 1820, d. May 8, 1885, Brünn; he was an Augustine monk, and cancellor of the archbishop's consistory.

Kroll, Franz, b. June 22, 1820, Bromberg, d. May 28, 1877, Berlin, pupil of Liszt at Weimar and Paris, lived from 1849 in Berlin, where he also appeared with success as a pianist. From 1863-64 he taught at the Stern Conservatorium. A disorder of the nerves prevented him from work of any kind during the last years of his life. His name stands high through his excellent critical edition of Bach's "Well-tempered Clavier" (published by Peters, and in the fourteenth year of the Bach Society edition), the "Bibliothek älterer u. neuerer Klaviermusik" (Dresden, Fürstner, c. 1891), and, also, some pianoforte compositions of his own.

Krolop, Franz, excellent stage-singer (bass), b. Sept. 1839, Troja (Bohemia). He studied law at Prague, commenced his career as army auditor, but gave this up in 1861, and studied for the stage under Richard Levy at Vienna. In 1863 he made his *début* at Troppau in the *rôle* of Ernani, and from that time rose to a position of high eminence. He was engaged at Troppau, Linz, Bremen, Leipzig, and since 1872 has been one of the attractions of the Berlin court opera. He has an extensive *répertoire*; he sings, for instance, the Commandant and Leporello, and also Masetto, in *Don Juan*. In 1868 K. married the singer Vilma v. Voggenhuber (q.v.).

Krommer, Franz, b. May 17, 1760, Kamenitz (Moravia), d. Jan. 8, 1831, Vienna, an excellent violinist and composer; he was trained in organ-playing by an uncle who was *Regens chori* at Turin. After occupying a post as organist for some time, he entered the private band of Count Styrum at Simonthurm (Hungary) as violinist, became *Regens chori* at Fünfkirchen, then bandmaster of the Karoly regiment, went as capellmeister to Prince Grassekowsky at Vienna, and, after the death of the latter, gave lessons and composed until he

received the post of Imperial "Kammerthürhüter," from which, after the death of Kotzeluch (1814), he was advanced to that of court capellmeister. His chamber compositions, especially the sixty-nine stringed quartets, are flowing and pleasing, and to some extent original; but, at a time when Haydn, Mozart, and Beethoven were writing, their merits were not fully recognised. He wrote besides: eighteen string quintets, one stringed trio, violin duets, five violin concertos, five symphonies, music for wind band, marches, etc., flute and clarinet concertos, quartets and quintets for wind instruments, and concertante pieces of various kinds. (Cf. Riehl's "Mus. Charakterköpfe," I.)

Kronach, Emanuel. (See KLITZCH.)

Krotalon, a species of clapper, used by the ancient Greeks to mark the time in dancing.

Krückl, Franz (Krükl), Dr. Jur., an excellent stage-singer (baritone), b. Nov. 10, 1841, Edlspitz (Moravia); he was already officially employed by the government as a jurist when he resolved to study for the stage under Dessoff. He made his *début* in 1868 at Brünn, and after that appeared at Cassel, Augsburg (1871), Hamburg (1874), Cologne (1875), from 1876 to 1885 again at Hamburg, and then became teacher at Dr. Hoch's Conservatorium, Frankfurt. Since 1892 he has been director of the Stadttheater, Strassburg. K. has written:—"Der Vertrag zwischen Direktor und Mitglied der deutschen Bühne" (1889).

Krug, (1) Friedrich, b. July 5, 1812, Cassel, d. Nov. 3, 1892, Carlsruhe, was opera-singer (baritone), afterwards court musical director at Carlsruhe (operas: *Die Marquise*, Cassel, 1843; *Meister Martin der Küfer und seine Gesellen*, Carlsruhe, 1845; also *Der Nachtwächter*, in 1846).

(2) **Dietrich**, b. May 25, 1821, Hamburg, teacher of music there, d. April 7, 1880. He wrote a number of easy, melodious pianoforte works, also studies and a Pianoforte Method.

(3) **Arnold**, son and pupil of the former, b. Oct. 16, 1849, Hamburg, received further training afterwards from Gurliitt. In 1868 he became pupil of the Leipzig Conservatorium, and in 1869 obtained the Mozart foundation scholarship, and thus became the pupil of Reinecke and Kiel (1871), and for pianoforte-playing, of E. Frank. From 1872-77 he was teacher of the pianoforte at the Stern Conservatorium, Berlin, and went (from 1877-78, as holder of the Meyerbeer scholarship) to Italy and France. Since then he has been living at Hamburg as conductor of his own Gesangverein, and, from 1885, as teacher at the Conservatorium and conductor of the Altona "Singakademie." K. possesses a sound talent for composition, and in his music there is no straining after effect. Among his published compositions are a symphony, the symphonic prologue to *Othello*, a suite, Romanesque dances for orchestra, "Liebesnovelle" and "Italien-

ische Reiseskizzen" for orchestra of strings, a violin concerto, a choral work ("Sigurd") for chorus, with soli and orchestra, "An die Hoffnung" for mixed choir and orchestra, "Italienisches Liederspiel," a pf. quartet, trio, waltzes for four hands, pf. pieces, songs, part-songs, a psalm, etc.

(4) Wenzel Josef (Krug-Waldsee), b. Nov. 8, 1858, Waldsee (Upper Suabia), pupil of the Stuttgart Conservatorium, from 1882-89 conductor of the Stuttgart "Neuer Singverein," from 1889-92 chorus director at the Hamburg Stadttheater; at present he is capellmeister at the Brunn Stadttheater. Besides solo and part-songs, his choral works, "Harald," "Geiger zu Gmünd," and especially "König Rother," have been repeatedly performed. A one-act comic opera, *Der Prokurator von San Juan*, still awaits production.

Krüger, (1) Eduard, musical theorist, b. Dec. 9, 1807, Lüneburg, d. Nov. 9, 1885, Göttingen. He attended the Gymnasia at Lüneburg, Hamburg, and Gotha, studied philology at Berlin and Göttingen, but at the same time made a thorough study of music. He was, for a long time, teacher at the Gymnasium, and, after that, director of the seminaries at Emden and Aurich. For some time he was editor of the *Neue Hannoversche Zeitung*, and in 1861 was appointed professor of music at the University of Göttingen. K. was one of our most learned and thoughtful musicians; his critical articles in the *Göttinger Gelehrten Anzeiger* are dignified, and show great knowledge of his subject; and the same can be said of his notices of novelties in the *Neue Berliner Musikzeitung* and the *Allgemeine Musikalische Zeitung*. His works—"Grundriss der Metrik" (1838), *Beiträge für Leben und Wissenschaft der Tonkunst* (1847), and especially the "System der Tonkunst" (1866)—are a rich treasure-house of thoughtful investigation. He also wrote numerous pamphlets, among which his dissertation for the degree of doctor, "De musicis Græcorum organis circa Pindari tempora" (1830). Of his compositions only a few small pieces have been printed.

(2) Wilhelm, b. 1820, Stuttgart, d. there June 17, 1883, son of the former flute virtuoso, royal Württemberg chamber-musician, Gottlieb, b. 1790, Berlin. He was an excellent pianist and composer of elegant (sometimes bordering on the "Charakterstück") drawing-room music. He lived (from 1845-70) in Paris, after that again in Stuttgart as royal court pianist and teacher at the Conservatorium.

His brother, (3) Gottlieb, b. 1824, is a distinguished performer on the harp, and member of the court band at Stuttgart.

Kruis, M. H. van, b. March 8, 1861, Oude-water, received his first musical training from his father, became, in 1877, a pupil of Nikolai's at the Hague, and, in 1881, organist and musical director at Winterswyk. In 1884 he went to

Rotterdam as organist and teacher at the School of Music, and, in 1866, established the monthly paper, *Het Orgel*. K. has composed pieces for pianoforte and organ, choruses, eight overtures and three symphonies for orchestra, and the Dutch opera, *De bloem van Island*. He has also made himself known as a writer:—"Beknopt Overzicht der Muziekgeschiedenis" (1892).

Krummbogen (Ger.), a crook for changing the key (pitch) of a horn or trumpet.

Krummhorn (Kromphorn, Krumhorn, from which the French *Cromorne* and Ital. *Cormone*; Ital. also *Cornamuto*, or, briefly, *Storto*)—(1) an obsolete wood-wind instrument allied to the Bomhart, which was blown by means of a double reed fixed in a kettle-shaped mouth-piece; it differs from the Bomhart through the semicircular bend of the lower portion of the sounding tube, and through the marked narrower compass (a ninth). In the 16th century the K. was constructed in from three to four different sizes (as discant-, alto- [tenor], and bass instrument), and in the straight portion of the tube it had six key-holes. The tone of the instrument was melancholy; an imitation of its clang colour is given by the (2) K. (Cormorne, Cremona, also Photinx), an organ stop frequently to be found in former days in small organs, and in the echo-work of larger ones (8 ft., 4 ft.; in the pedals also as 16 ft. as *Krummhornbass*), a half-covered reed stop, of conical shape below, and of cylindrical above.

Krumpholtz, (1) Johann Baptist, famous performer on the harp, b. about 1745, Zlonitz, near Prague, d. Feb. 19, 1790, Paris; he was brought up in Paris, where his father was bandmaster of a French regiment. In 1772 he gave concerts in Vienna, and settled there as teacher; was, from 1773-76, member of the band of Prince Esterhazy, and enjoyed instruction in composition from Haydn. Meanwhile his reputation had spread, and he undertook a great concert tour through Germany, and then went to France. In Metz he trained Fräulein Meyer, who became an accomplished performer on the harp. He married her and went to Paris, where he celebrated great triumphs, especially after that Nadermann, according to his suggestion, constructed harps with a loud and soft pedal. K. also suggested the idea of double-pedal harps to Erard. From sorrow caused by the unfaithfulness of his wife, who ran away with a young man, he drowned himself in the Seine. His compositions for the harp (six concertos, fifty-two sonatas, variations, quartets with violin, viola, and cello, harp duets, symphony for harp, two violins, flutes, two horns and cello, etc.) are still of value.

(2) Wenzel, b. about 1750, brother of the former, was in 1796 member of the opera orchestra in Vienna; he was on friendly terms with Beethoven, and died May 2, 1817. Beethoven

dedicated to his memory the "Gesang der Mönche." K. published "Abendunterhaltung" for violin solo, and "Eine Viertelstunde für eine Violine."

Kruse, Johann S., excellent violinist, b. March 23, 1859, Melbourne, Australia (his father had migrated from Hanover); in 1876 he studied under Joachim at Berlin, became leader of the Philharmonic orchestra, and went, in 1892, as leader, to Bremen.

Krustische instrumente (Ger.; from Gk. *κροβέειν*, to "strike"), instruments of percussion.

Kucharz, Joh. Baptist, b. March 5, 1751, Chotecz, Bohemia, d. after 1815, distinguished organist, studied under Seegert at Prague, became organist of the Heinrichskirche in that city, in 1790 at the Strahower Stiftskirche, in 1791 capellmeister of the Italian Opera. He was also an esteemed composer of organ concertos, operas, ballets, etc., arranger of the first piano-forte scores of Mozart's operas, and wrote recitatives to the *Magic Flute*.

Kücken, Friedrich Wilhelm, b. Nov. 1810, Bleckede, near Hanover, d. April 3, 1882, Schwerin, son of a peasant, received his first musical training from his father's brother-in-law, the court organist Lürss at Schwerin. K. played various instruments in the court orchestra at Schwerin, but even at that time attracted notice by his simple songs, which quickly became popular (the Thuringian Volkslied "Ach wie war's möglich dann"), and he was appointed teacher of music to the princes. In 1832 he went for further study to Birnbach at Berlin, and obtained a lasting success there with an opera (*Die Flucht nach der Schweiz*). He still studied afterwards with Sechter at Vienna (1841), and with Halévy at Paris (1843); but, in spite of all this zeal for knowledge, K. never got beyond the standpoint which suits the general public. In 1851 he was called as court capellmeister to Stuttgart, at first jointly with Lindpainter, after whose death he became sole conductor; but he resigned in 1861 and retired to Schwerin. The number of K.'s compositions, especially of songs and duets, is exceedingly large (among them are "Gretelein," "Ach wenn du wäirst mein eigen," "Du schönes blitzendes Sternlein," etc.); in addition may be mentioned "Der Prätendent" (Stuttgart, 1847), violin sonatas, 'cello sonatas, quartets for male chorus, etc.

Kudelski, Karl Matthias, b. Nov. 17, 1805, Berlin, d. Oct. 3, 1877, Baden-Baden; 1830 at Dorpat as quartet-player, in 1839 there as capellmeister to a Russian prince, from 1841-51 conductor at the Imperial Theatre, Petersburg; and then lived for a long time at Baden-Baden. He wrote a Method of composition, a 'cello sonata, violin concerto, trios, and string quartets.

Kufferath, (1) **Johann Hermann**, b. May 12, 1797, Mülheim-a.-d.-Ruhr, d. July 28, 1864,

Wiesbaden; an excellent violinist, pupil of Spohr and Hauptmann at Cassel, in 1823 musical director at Bielefeld, in 1830 town musical director at Utrecht, teacher of singing at the School of Music, and conductor of several musical societies; and he was held in high consideration for the musical services which he rendered to that city. In 1862 he withdrew to Wiesbaden. K. composed several festival cantatas, overtures, motets, etc., and published in 1836 a Vocal Method for schools (which gained the prize at the Netherland Musical Society).

(2) **Louis**, b. Nov. 10, 1811, Mülheim, d. March 2, 1882, near Brussels, brother of the former, pianist, pupil of Fr. Schneider at Dessau; from 1836-50 director of the school of music at Leeuwarden, also conductor of the societies "Euphonia-Crescendo" and "Tot nut van t'algemeen," and founder of the "Groot Zang Vereeniging." After 1850 he settled in Ghent, devoting himself entirely to composition and private lessons. He published a mass à 4, with organ and orchestra, 250 canons, one cantata (*Arteveldde*), many pf. compositions, songs, part-songs, etc.

(3) **Hubert Ferdinand**, b. June 11, 1818, Mülheim, brother and pupil of the two former; he studied from 1833-36 under Fr. Schneider at Dessau, and under Mendelssohn and David at Leipzig; from 1841-44 he was conductor of the male choral society at Cologne, settled in 1844 at Brussels, and in 1871 became professor of composition at the Conservatorium. He published a symphony, several pf. concertos, songs, etc.

(4) **Maurice**, son and pupil of the former, b. Jan. 8, 1852, Brussels; he studied also the 'cello under the two Servais, then attended the University and studied jurisprudence and philology. In 1873 he was named editor of the *Indépendance Belge* (for foreign politics), and, likewise, editor, later on, proprietor, of the *Guide Musical*. K. is zealously in favour of musical progress, and has published a great number of works of small compass: "R. Wagner und die 9. Symphonie," "Berlioz u. Schumann," "Le théâtre de Wagner de Tannhäuser à Parsifal," "L'art de diriger l'orchestre" (2nd edition), a biography of H. Viextemps, a report on the musical instruments at the Brussels Exhibition of 1880. He has also translated the texts of works by Wagner, Brahms, and other composers (pseudonym: Maurice Reymont). His younger sister, Antonia, pupil of Stockhausen, is favourably known for her rendering of Lieder by Brahms; she married the well-known song composer Ed. Speyer at Frankfurt.

(5) **Friedrich Wilhelm**, pianist, composer, and esteemed teacher, died April, 1885, Cologne, **Küffner, Joseph**, b. March 31, 1776, Würzburg, d. there Sept. 9, 1856; he composed seven symphonies, ten overtures, many works for wind- and military-band, stringed quartets, a viola concerto, quintet for flute and stringed

quartet, duets and trios for flutes, duets for clarinets, etc. His works for military band met with special favour.

Kugelmann, Hans, principal trumpeter to Duke Albrecht of Prussia, published a book of sacred songs à 3 for church use in Prussia; to this work was added, by way of supplement, a series of art-songs à 2-3. K. died at Königsberg, 1542. (Concerning his importance in connection with sacred song, see Winterfeld, "Evang. Kirchenges." I., 265; cf. *Monatsh. f. Mus.-Gesch.*, VIII., 65 f.)

Kuhe, Wilhelm, b. Dec. 10, 1823, Prague, pupil of Tomaczek there, pianist and composer of pleasing pianoforte pieces; he has lived for a long time as a teacher of music in London, and since 1886 has been professor at the Royal Academy.

Kuhhorn (Ger.), a cow-horn; Alpine horn.

Kuhlau, Friedrich, b. Sept. 11, 1786, Uelzen (Hanover), d. March 18, 1832, Copenhagen; he sang for alms in the streets at Brunswick, and studied harmony there under Schwencke. He fled to Copenhagen in 1810 to escape the French conscription, and there, at the commencement of 1813, became (without salary) royal chamber-musician. He gave instruction in pianoforte-playing and theory, received, in 1818, a salary and the title of court composer, and in 1828 was named Professor. K. wrote for Copenhagen the operas *Die Ränberburg* (1814), *Eliisa*, *Lulu*, *Die Zaubervorhölle*, *Hugo und Adelheid*, dramatic scena *Euclidice*, and music to Heiberg's *Erlenhügel* (1828); all of these were favourably received, but are now forgotten. His instrumental compositions (three quartets for flute, *trios concertantis*, duets, soli, etc., for flute, two piano concertos, eight violin sonatas, pf. sonatas and sonatinas for two and four hands—the last still popular and of great educational value for beginners [Op. 55, 20, 59], rondos, variations, divertissements, dances, etc.) have been in part preserved; but of his once popular songs and quartets for male voices nothing more is heard. (Cf. K. Thrane's "Fr. Kuhlau," on the occasion of the hundredth anniversary of his birthday, 1886.) A relative of K.'s, Friedrich K., an esteemed cellist, d. Aug., 1878, at Copenhagen.

Kühmstedt, Friedrich, b. Dec. 20, 1809, Oldisleben (Thuringia), d. Jan. 10, 1858, Eisenach. It was intended to train him for the church, but at the age of nineteen he ran away from the Gymnasium at Weimar, and studied composition for three years under K. H. Rinck at Darmstadt. His desire was to become a pianoforte virtuoso, but paralysis in the left hand frustrated this plan. After living for some time at Weimar as teacher of music, he was appointed in 1836 teacher at the Eisenach College, was then named musical director, and, finally, professor. K. composed several oratorios (*Auferstehung*, *Triumph des Göttlichen*),

a mass à 4 with orchestra, motets, and also secular choral pieces, songs, piano concertos, rondos, etc., which are all forgotten. On the other hand, the following are held in esteem: "Gradus ad Parnassum" (preludes and fugues as preparatory training for Bach's organ and clavier works), also his numerous organ works (preludes, postludes, fugues, concert double-fugue, "Fantasia eroica," etc.), his "Kunst des Vorspiels für Orgel" (Op. 6), and his "Theoretisch praktische Harmonie u. Ausweichungslehre" (1838, for self-instruction).

Kuhnau, Johann, b. April, 1660, Neugeising (Saxony), d. June 5, 1722, Leipzig; he was a pupil at the "Kreuzschule" and chorister ("Ratsdiskantist") at Dresden, but fled from the plague in 1680, and returned to his home. He was, for some time, cantor at Zittau, in 1684 successor of Kühnel as organist of St. Thomas's Church, Leipzig, and in 1700 musical director of the University and cantor of St. Thomas's. J. S. Bach was his successor. K. was not only an excellent musician, but had also studied languages and jurisprudence, and made translations from Greek and Hebrew, etc. His compositions which have been preserved are: "Neue Klavierübung" (1689 and 1695, two parts); "Frische Klavierfrüchte oder sieben Sonaten von guter Invention," etc. (1699), and "Musikalische Vorstellungen einiger biblischen Historien in sechs Sonaten auf dem Klavier zu spielen" (1700). In pianoforte literature K. occupies an important place as the first who transferred the form of the chamber sonata in various movements to the clavier; K., however, does not write in the "galant" style of Ph. E. Bach. The works of K. on music are: "Jura circa musicos ecclesiasticos" (1688); "Der musikalische Quacksalber" (1700, a satire on Italian music). His "Tractatus de tetrachordo" and "Introductio ad compositionem musicalem" remained in manuscript.

Kühner, Konrad, b. March 2, 1851, Marktstreuendorf, Meiningen, pupil of the Stuttgart Conservatorium, lives at Brunswick as teacher of the pianoforte. He has written a "Technik des Klavierspiels," romances, nocturnes, and a symphonic poem, "Maria Stuart."

Kuhreihen, or **Kuhreigen** (Ger.), the name of the simple melodies sung, or played on the horn, by the Swiss herdsmen when driving the cattle out or homeward.

Kujawiak, Polish dance of Kujawien similar to the Mazurka.

Kullak, (1) Theodor, b. Sept. 12, 1818, Krotoschin (Posen), where his father was "Landsgerichtssekretär," d. March 1, 1882, Berlin; at an early age he showed talent for music, and attracted the attention of Prince A. Radziwill (q.v.), who superintended his training under Agthe at Posen, so that at the age of eleven K. made his *début* at a court concert at Berlin. The death of the Prince disturbed

the musical plans made for the future. K. attended the Gymnasium at Züllichau, and went in 1837 to Berlin in order to study medicine. Here he found his old teacher Agthe proprietor of a music institution, and he was soon once more on a musical path, gave pianoforte lessons and studied harmony under Dehn. In 1842 he continued his studies under Czerny, Sechter, and Nicolai at Vienna, and in 1843, after a successful concert tour through Austria, was appointed music-teacher to Princess Anna, daughter of Prince Friedrich Karl, and was afterwards teacher to all the princes and princesses of the royal house. In 1846 he was appointed court pianist. In 1850, jointly with J. Stern and A. B. Marx, he founded the Berlin (Stern) Conservatorium, but withdrew from the direction in 1855, and founded the "Neue Akademie der Tonkunst," which celebrated the twenty-fifth anniversary of its foundation with a hundred teachers and over a thousand pupils. Theodor K. was not only an excellent pianist, but also a teacher of the first rank (pupils: Hans Bischoff, M. Moszkowski, X. and Ph. Scharwenka, and many others); his "School of Octave-playing" (Op. 48) is a work which every pianist ought to possess. Also his "Materialien für den Elementarunterricht" (three books), and the practical part to the Method of pianoforte-playing of Moscheles and Fétis (two books) are excellent educational works. His compositions amount altogether to about 130, consisting mostly of *salon* music and brilliant paraphrases, fantasias for pianoforte. But he also wrote a pianoforte sonata (Op. 7), a "Symphonie de piano" (Op. 27), pf. concerto (Op. 55), three duos with violin (Op. 57, jointly with R. Wüerst), one Andante with violin or clarinet (Op. 70), one trio (Op. 77), and some songs (Op. 1 to 10), and the universal favourite, "Kinderleben" (two parts, Op. 62 and Op. 81).

(2) Adolf, b. Feb. 23, 1823, Meseritz, d. Dec. 25, 1862, Berlin; brother of the former, attended the Gymnasium of the Graues Kloster, Berlin, studied philosophy there, and took his degree of Dr.Phil., but then devoted himself entirely to music (Agthe and Marx were his teachers), was contributor to the *Berliner Musikzeitung*, and gave lessons at his brother's Akademie. Besides various pf. pieces and songs, he wrote: "Das Musikalisch-Schöne" (1858), and "Aesthetik des Klavierspiels" (1861; 2nd ed., by H. Bischoff, 1876; an excellent book).

(3) Franz, Dr. Phil., son of Theodor K., b. April 12, 1844, trained at his father's Akademie, after whose death he became director; the institution was, however, suddenly dissolved in 1890. He has published careful editions of classical pianoforte concertos, and by an opera, *Ines de Castro* (Berlin, 1877), has proved himself a worthy heir of his father.

Kummer, (1) Kaspar, b. Dec. 10, 1795, Erlau, near Schleusingen, performer on the

flute, was appointed member of the court band (Coburg) in 1813, d. May 21, 1870; he published numerous works for the flute (concertos, quartets, and quintets with stringed instruments, duos, fantasias, variations, etc., and a Method for flute).

(2) Friedrich August, b. Aug. 5, 1797, Meiningen, d. May 22, 1879, Dresden, son of an oboe-player in the Meiningen court band, and soon called in a similar capacity to Dresden. Young K. studied the 'cello under Dotzauer, but, as there was no post vacant for that instrument, he was first appointed oboist in 1814, and 'cellist, only in 1817. K. soon became known as one of the best performers on his instrument, whether as solo, quartet, or orchestral player; he was an especially good teacher (Cossmann, J. Goltermann, and others were his pupils). In 1864 he celebrated his fiftieth anniversary as member of the Dresden band, and retired therefrom, but still remained teacher at the Conservatorium. His published compositions are: concertos, variations, divertissements, and other pieces for 'cello, a Method for that instrument, and much incidental music to plays. Like his father and his brother, his sons and grandsons were also able musicians. His grandson,

(3) Alexander K., is especially worthy of mention. He was b. July 10, 1850, and is an excellent violinist, pupil of the Leipzig Conservatorium; he lives in England.

Kummerle, Salomon, b. Feb. 8, 1838, Malmshelm, near Stuttgart; from 1853 he was trained as teacher at the Tempelhof Seminary; from 1860-66 tutor at Nice, and, at the same time, organist of the German church there; from 1867-68 teacher of music at the seminary for female teachers at Ludwigsberg, Württemberg; from 1869-74 teacher at the High School for girls at Schorndorf, Württemberg; from 1875-90 teacher (Professor) at the lower school at Samaden, Switzerland. Up to the present the following works of his have appeared: "Musica sacra," master-works of old, especially old-Italian, church composers (for male chorus, two parts, 1869-70); "Grabgesänge," for male voices (1869); "Zionsharfe," a collection of sacred songs, motets, etc., for mixed voices (two parts, 1870-71); "Choralbuch für evangelischen Kirchenchöre" (three hundred compositions à 4 and 5 for mixed choir, by the masters of the 16th and 17th centuries, and by modern composers—first part, 1887; second part, 1889); "Encyklopädie der evangelischen Kirchenmusik" (first vol., 1888; second vol., 1890; third vol., in the press).

Kündinger, (1) Georg Wilhelm, b. Nov. 28, 1800, Königshofen (Bavaria), was "Stadtkantor" and musical director at Nördlingen in 1831, occupied similar posts at Nuremberg in 1838; but in consequence of bodily infirmities he withdrew from all his public appointments,

and lived at Fürth. K. wrote many sacred pieces. His sons are:—

(2) August, b. Feb. 13, 1827, Kitzingen, violinist and composer for that instrument, member of the Imperial court orchestra at Petersburg.

(3) Kanut, b. Nov. 11, 1830, 'cellist, since 1849 member of the Munich court orchestra.

(4) Rudolf, distinguished pianist and teacher, b. May 2, 1832, Nördlingen, pupil of his father (*see above*, 1) and of Blumröder for theory, went in 1850 to Petersburg as private music tutor to Baron Bietinghoff, made yearly appearances at the concerts of the Imperial Musical Society, and in 1860 became teacher of music to the children of the Grand Duke Constantin Nikolajewitsch. Since that time K. has confined himself to teaching at the Imperial court and to giving lessons to the present Empress, and he has received high honours. A professorship of the pianoforte at the Conservatoire was offered to him in 1879, but he resigned after the expiration of a year. Of his compositions only a trio and some piano pieces have been published.

Kunkel, Franz Joseph, b. Aug. 10, 1808, Dieburg (Hesse), d. Dec. 31, 1880, Frankfurt, rector of the town-school and teacher of music at the Bensheim College for teachers; he was pensioned in 1854. He composed sacred vocal works, organ pieces, a "Choralbuch," and wrote "Kleine Musiklehre;" "Die Verurteilung der Conservatorien zu Pflanzschulen des musikalischen Proletariats" (1855); "Kritische Beleuchtung des K. F. Weitzmannschen Harmonie Systems," and the pamphlet "Die neue Harmonielehre im Streit mit der alten" (1863).

Kunstfuge (Ger.), a fugue in which the composer introduces all imaginable scholastic contrivances. *Meisterfuge* and *Ricercata* are synonymous expressions.

Kuntze, Karl, b. March 17, 1817, Trèves, d. Sept. 7, 1883, Delitzsch, pupil of the Royal Institution for Church Music at Berlin (A. W. Bach, Marx, Rungenhagen), organist at Pritzwalk, was appointed royal musical director in 1852, in 1858 organist at Aschersleben, in 1873 teacher of music at the Delitzsch College for teachers. He is well known as the composer of humorous and comic quartets for men's voices, songs, duets, tertets, etc. He also supervised the third edition of J. J. Seidel's "Die Orgel und ihr Bau" (1875).

Kunz, Konrad Max, b. Dec. 30, 1812, Schwandorf (Bavarian Upper Palatinate), d. Aug. 3, 1875, Munich; he began the study of medicine in the latter city, but maintained himself by giving music lessons, and finally devoted himself entirely to music. He was conductor of the Munich Liedertafel, and in 1845 chorus-master of the court opera at Munich. K. wrote a very large number of quartets for male voices, which gained extraordinary popularity

("Elstein," "Odin, der Schlachtengott," etc.). He also wrote the satirical pamphlet, "Die Gründung der Moosgau-Brüderschaft Moosgrillia."

Kunzen, (1) Johann Paul, b. Aug. 30, 1696, Leisnig (Saxony), d. 1770 as organist at Lübeck. In 1718 he was capellmeister at Zerbst, in 1719 concert director at Wittenberg, and lived later on in Hamburg. K. is praised by Mattheson as one of the best composers of his time (several operas for Hamburg, a Passion, cantatas, overtures, oratorio *Belsazar*, etc.).

(2) Karl Adolf, son of the former, b. Sept. 22, 1720, Wittenberg, d. July, 1781, Lübeck; he was a youthful musical prodigy, who, at the age of eight, attracted notice in Holland and England as a pianist. In 1750 he was capellmeister at Schwerin, and in 1757 succeeded his father at Lübeck. K. published twelve pf. sonatas; his other numerous works remained in manuscript (symphonies, concertos for violin, flute, oboe; oratorios, cantatas, etc.).

(3) Friedrich Ludwig Aemilius, son of Karl Adolf K., b. Sept. 24, 1761, Lübeck, d. Jan. 28, 1817, Copenhagen; he attended the school at Hamburg and the University at Kiel; went in 1787 to Copenhagen, where he made a success with his maiden opera *Holger Danske* (*Oberon*); and from there to Berlin, where, jointly with Reichardt, he published the *Musikalisches Wochenblatt* (1791), and the *Musikalische Monatschrift* (1792). For a brief period he was theatre capellmeister at Frankfurt and Prague, until at last he was called as court capellmeister to Copenhagen. K. wrote, in addition to *Holger Danske*, twelve other Danish and German operas (*Holger Danske* and *Das Winternest* appeared in pf. score), further, several oratorios, cantatas, overtures, sonatas, etc.

Kupfer-Berger, Ludmilla, opera-singer (soprano), b. 1850, Vienna, daughter of a manufacturer named Berger, pupil of the Vienna Conservatorium. She made her *début* in 1868 at Linz as Marguerite in Gounod's *Faust*, and in the same year took the place, at Berlin, of Harriers-Wippen, who was retiring. At Berlin she married a rich merchant (Kupfer by name), and soon exchanged the Berlin court opera for the one at Vienna, where she shares with Frau Materna the great dramatic soprano rôles.

Kurpinski, Karl Kasimir, Polish composer of operas, b. March 5, 1785, Luschwitz, near Fraustadt (Posen), d. Sept. 18, 1857, Warsaw, son of an organist. He was, first of all, second, and, from 1825-41, first, capellmeister, as successor to Elnser at the National Theatre, Warsaw; finally, from 1819, imperial Russian court conductor. Between 1811-26 he wrote not less than twenty-six Polish operas for Warsaw.

Kurrende (Ger.; from Lat. *currere*, "to run"). This was the name given to the needy pupils belonging to the lower-class municipal schools, who, under the direction of one of the older

pupils (the "Präfekt") sang sacred songs for scanty alms in the streets, at funerals, etc. This custom was kept up, especially in Thuringia and Saxony, until the present century, and in Hamburg even beyond the year 1860. The boys wore small black round capes and flat cylinder hats. Cf. Schaarschmidt's "Geschichte der K." (1807).

Kurschmann, v. CURSCHMANN.

Kusser (Cousser), Johann Siegmund, b. about 1657, Pressburg, d. 1727, Dublin, an extraordinarily gifted conductor and esteemed opera composer, to whom the Hamburg opera is really indebted for its fame. According to the testimony of Walthers (in his "Musikalisches Lexicon"), he was a restless spirit who never could remain anywhere long, so that "probably a place could not easily be found where he was not known." K. lived for six years in Paris in intimate friendship with Lully. In 1693 he took a lease of the Hamburg opera-house, together with Jakob Kremberg von Schott, and so distinguished himself as director up to 1695, and as wielder of the *bâton*, that Matthesen (in his "Vollkommener Kapellmeister") named him as a model to conductors. After being capellmeister of the Stuttgart opera from 1698 to 1704, he went to England and became conductor of the band belonging to the Viceroy of Ireland. The works of K. that have been preserved are his operas: *Erindo* (1693); *Porus* (1694); *Pyramus und Thisbe* (not produced); *Scipio Africanus* (1694); and *Fason*. He published: "Apollon enjoué" (1700, six overtures and some arias); "Helikonische Musenlust" (1700, pieces from the opera *Arinade*); a birthday serenade for King George I. (1724); a funeral ode for Miss Arabella Hunt; a "Serenata teatrale" in honour of Queen Anne is mentioned by Chrysander (*Allgemeine Musikalische Zeitung*, 1879, 26) as a recently discovered manuscript.

Küster, Hermann, b. July 14, 1817, Tempelin (Uckermark), d. March 17, 1878, Herford (Westphalia); he studied under A. W. Bach, L. Berger, Rungenhagen, and Marx, at the

Royal Institute for Church Music and the School for Composition of the Berlin "Akademie;" from 1845-52 he was musical director at Saarbrücken, lived afterwards in Berlin as teacher of music, where he founded the "Berliner Tonkünstlerverein," became musical director and court and cathedral organist in 1857, and Professor in 1874. K. composed several oratorios, and other vocal and instrumental works, but his writings are of higher importance: "Populäre Vorträge über Bildung und Begründung eines musikalischen Urteils" (1870-77, four books); "Ueber Händels *Israel in Aegypten*" (1854); and many detached articles in Berlin musical papers. In 1872 he published a "Methode für den Unterricht im Gesang auf höhern Schulanstalten."

Kwast, James, distinguished pianist, b. Nov. 23, 1852, Nijkerk (Holland), pupil of his father and of Ferd. Böhme (a pupil of M. Hauptmann). He held the scholarship of the "Maatschappij tot Bevordering van Toonkunst" from 1869-74, and afterwards benefited by a royal stipend and studied under Reinecke and Richter at the Leipzig Conservatorium, under Th. Kullak and Wüerst at Berlin, and under L. Brassin and Gevaert at Brussels. In 1874 he succeeded Gernsheim as teacher at the Cologne Conservatorium, and, since Oct., 1883, he has been professor of the pianoforte at the Frankfort Conservatorium. In 1877 K. married the daughter of Ferd. Hiller. As a composer, K. has successfully produced a trio (a work belonging to his Leipzig student-days), an overture (which gained a prize at the competition instituted by the King of Holland), a pf. concerto in F (which he has repeatedly played with approval at concerts), and some other pianoforte works.

Kyrie is the name given to the first portion of the Mass (q.v.) which immediately follows the Introit. The words consist of a three-fold appeal for mercy—"K. eleison! Christe eleison! K. eleison!" One speaks, therefore, of a first and a second K.; the first precedes, the second follows the "Christe eleison."

L.

L', the Italian article (in place of *lo, la*) before vowels.

La, (l) in Italy, France, Belgium, Spain, etc., the name which the Germans, Dutch, and English give to the note called A (q.v.). (Concerning *la, mi, re, la, fa*, etc., cf. SOLMISATION, also MUTATION.)—(2) In Italian the feminine article (the), before vowels, *l'*.

Labarre, Théodore, famous harp-player, b. March 5, 1805, Paris, d. March 9, 1870, pupil of Bochsá and Nadermann, also at the Con-

servatoire under Dourlen, Fétis, and Boieldieu, became well known by concert tours; he lived alternately in Paris and London. He produced several operas at Paris, was, from 1847-49, *chef d'orchestre* of the Opéra-Comique, then went again to London, but in 1851 returned to Paris as *chef* of the private band of Napoleon III., and in 1867 succeeded Prumier as professor of the harp at the Conservatoire. With the exception of four operas and five ballets, L. wrote chiefly for the harp (*solí*, fantasias, nocturnes; duets with piano, violin, horn, oboe; trios with

horn and bassoon, etc.), a "Méthode complète pour la harpe," and a number of romances which became popular.

Labatt, Leonard, celebrated stage-singer (dramatic tenor), b. 1838, Stockholm, pupil of the Academy of Music there, and of Masset at Paris. He made his *début* at Stockholm in 1866 in the rôle of Tamino, and from 1868 to 1882 was one of the most esteemed members of the Court Opera, Vienna.

' **Labialpfeife** (Ger.), a flue-pipe in the organ.

Labialstimme (Ger.), a flue-stop in the organ.

Labisation, a somewhat rare term for Hitzler's *Bebisation*. (See *BOBISATION*.)

Labitzky, Joseph, b. July 4, 1802, Schönefeld (near Eger), d. Aug. 19, 1881, Carlsbad; a favourite dance composer of the Strauss and Lanner *genre*. He was at first member (violinist) of the "Kurorchester" at Marienbad, and afterwards at Carlsbad, where in 1834 he founded an orchestra of his own, with which he made successful concert tours as far as Petersburg and London, by which his waltzes, quadrilles, etc., became widely known. His son, August, b. Oct. 22, 1832, Petschau, pupil of the Prague Conservatorium, and of David and Hauptmann at Leipzig, undertook the direction of the orchestra in 1853.

Labium (Lat.), the lip of an organ-pipe.

Lablache, Luigi, b. Dec. 4, 1794, Naples, d. Jan. 23, 1858, was, on his father's side, of French descent; a celebrated singer (bass), pupil of the Conservatorio della Pietà, he first became basso-buffo at the theatre San Carlino at Naples and at Messina, but afterwards took serious parts, was engaged, with ever-increasing reputation, at Palermo, Milan, Venice, Vienna, and reached the zenith of his fame when he went to Paris in 1830. He sang up to 1852 in Paris, London, and Petersburg, then retired to his country-house, Maisons-Lafitte, and died at his villa near Naples, whither he had betaken himself on account of the mild climate. In his "Méthode de chant" L. wrote down his experiences as a vocalist.

Labor, Josef, b. June 29, 1842, Horowitz (Bohemia), became blind at an early age, and, as he showed musical gifts, was trained at the Vienna Conservatorium (Sechter, Pirkhert) at a heavy sacrifice on the part of his young widowed mother. In 1863 he appeared in Vienna as pianist, and his expressive playing met with such favourable recognition that he ventured to make a great concert tour through Germany. King Georg kept him for almost two years in Hanover as chamber pianist and teacher to the Princess. L. appeared at Brussels and London in 1865, at Leipzig 1866, then also at Paris, Petersburg, Moscow. Since then he has been living in Vienna. After 1870 he also studied the organ, and has also enjoyed great fame as a performer on

that instrument. He has published a pf. quintet, pf. quartet, pf. pieces and songs; a Paternoster for chorus and orchestra, and an Ave Maria in canonic form for female voices (à 2), were sung in the court chapel.

Laborde, Jean Benjamin, b. Sept. 5, 1734, pupil of Dauvergne and Rameau, chamberlain to Louis XV., afterwards farmer-general, guillotined at Paris July 22, 1794. He wrote several comic operas, also chansons; "Essai sur la musique ancienne et moderne" (1780, four vols.); "Mémoire sur les proportions musicales," etc. (1781, supplement to the former); and "Mémoires historiques sur Raoul de Coucy" (1781).

Lachner, (1) Franz, b. April 2, 1803, Rain (Upper Bavaria), d. Jan. 20, 1890, Munich, one of the most important of modern composers, and, especially, a distinguished master of counterpoint. He first studied with his father (1810-15), who was organist, and then, until 1819, at the Gymnasium, Neuburg-on-the-Danube, of which Eisenhofer was rector. The original plan of pursuing scientific studies was abandoned by L., who meanwhile had made various attempts as composer, and who played the pianoforte, organ, and cello. He lived at Munich from 1820-21, giving instruction in music, and still studying on his own account under capellmeister K. Ett. In 1822 he hastened to Vienna, which had long been the goal of his desires, and obtained a post as organist at the Protestant Church. He was an intimate friend of Franz Schubert, profited by instructive intercourse with S. Sechter and the Abbé Stadler, and was acknowledged even by Beethoven. In 1826 he became vice-capellmeister, and in 1828 principal capellmeister of the Kärntnerthor Theater, and remained in that post until, in 1834, a similar one was offered to him at Mannheim. On the way thither he produced at Munich his D-minor symphony; the result was an engagement as court-capellmeister, but he could not act as such until 1836, when his engagement at Mannheim expired. From that time he displayed wonderful and profitable activity as conductor of the Court Opera, of the sacred performances of the Court Band, and of the concerts of the Musical Academy at Munich; but he also found time to enrich musical literature every year with new and excellent works. He also conducted the Musical Festivals at Munich (1854 and 1863), at Aix-la-Chapelle (1861 and 1870), etc. Already in 1852 he was named general musical director, so as to connect him with Munich by lasting ties. The Wagner-worship gradually springing up in Munich, towards which L. was by no means sympathetic, caused his post to be an unpleasant one, so that in 1865 he proffered a request for his pension, which at first was given to him in the form of leave of absence, but in 1868 made absolute. In 1872 the University of Munich bestowed on

him the degree of *Dr. Phil. honoris causâ*. Of the works published by L., and amounting to about 190, the principal are: his suites for full orchestra, Op. 113, 115, 122, 129, 135, 150, and 170 ("Ballsuite"), real show-pieces of contrapuntal art, and an eighth, completed in 1881; further, his eight symphonies (*Symphonia appassionata*, Op. 52, gained a prize from the "Gesellschaft der Musikfreunde" at Vienna in 1835); the operas: *Die Bürgschaft* (Pesth, 1828); *Alidia* (Munich, 1839); *Catharina Cornaro* (ditto, 1841); and *Benvenuto Cellini* (ditto, 1849); the oratorios: *Moses* and *Die vier Menschenalter*; the Requiem, Op. 146; the solemn mass, Op. 52; two *Stabat Maters*, Op. 154 and 168; a series of other masses, psalms, motets, etc.; five stringed quartets, several pf. quartets, quintets, sextets, a nonet for wind instruments, a serenade for four 'celli, elegy for five 'celli, trios, violin sonatas, and sonatas, fugues, and pieces for organ, a large number of songs (to the composition of which he was most strongly prompted by his intercourse with Schubert), part-songs, songs with orchestra, etc. L. is at his best in his orchestral suites, which, as a kind of modern continuation of Bach-Handel orchestral movements, occupy a distinctive place in musical literature. Sovereign command of contrapuntal devices combined with nobility of invention will secure for them in the future greater appreciation than is accorded to them at the present day.

(2) Ignaz, brother of the former, b. Sept. 11, 1807, Rain, attended the Gymnasium at Augsburg, was violinist in the orchestra of the Isarthor Theater at Munich, was drawn by his brother as violinist to Vienna, became, later on, conductor, and in 1825 vice-capellmeister at the Kärntnerthor Theater, and succeeded his brother as organist of the Evangelical Church, in 1831 court director at Stuttgart, in 1842 second capellmeister, under his brother, at Munich, in 1853 principal capellmeister at the Hamburg Theatre, in 1858 court capellmeister at Stockholm, and in 1861 principal capellmeister at Frankfurt; on his retirement in 1875 he lived there for a time; since then, in Hanover. Ignaz L. is an excellent musician, and has published many works of all kinds. He also wrote several operas (*Der Geisterturm*, Stuttgart, 1837; *Die Regenbrüder*, Stuttgart, 1839; *Loreley*, Munich, 1846).

(3) Vincenz, b. July 19, 1811, Rain, d. Jan. 22, 1893, Carlsruhe, the third or fourth of the brothers (the eldest, Theodor, b. 1798, d. May 22, 1877, step-brother, was organist at Munich, and, finally, conductor at the Opera). V. attended the Gymnasium at Augsburg at the same time as his brother Ignaz, was for some time tutor in a private family at Posen, went then to Vienna to his brothers, and in 1834 succeeded Ignaz as organist of the Evangelical Church, and, in 1836, Franz as court capellmeister at Mannheim, where, with the exception of two short

breaks (London, 1842, and Frankfort in 1848), he displayed wonderful and beneficial activity as conductor and teacher, until he received a pension in 1873. After that he lived at Carlsruhe, where from 1884 he taught at the Conservatorium. Various of his compositions gained prizes (overture, pf. quartet, song); his overtures to *Tuandot*, *Demetrius*, etc., were often performed at concerts, and his quartets for male voices were popular favourites. Two sisters (Thekla and Christiane) occupied for several years posts as organists—the former at Augsburg, the latter in her native place, Rain.

Lackowitz, Wilhelm, b. Jan. 13, 1837, Trebbin (near Berlin), attended the Berlin school-teachers' college, studied music with his father (Stadt-musikus), L. Erk, Th. Kullak (at his academy), and Dehn. He acted for some years as municipal teacher, but soon turned his attention to music; from 1877 he edited the *Deutsche Musikzeitung*, and published "Musikalische Skizzenblätter" (2nd ed. 1876). L. is also a botanist ("Flora Berlins," fourth ed. 1880).

Lacombe, (1) Louis Trouillon, composer, b. Nov. 26, 1818, Bourges, d. Sept. 30, 1884, St. Vaast-la-Hougue. As early as 1829 he studied the pianoforte under Zimmermann at the Paris Conservatoire, and in 1831 received the first prize for pianoforte-playing. In 1832 he left that institution, and made an artistic tour through France, Belgium, and Germany with his sister Félicie, and accompanied by his parents. They went, finally, to Vienna, where he stayed for eight months (1834), when he studied the higher development of pianoforte-playing under Czerny, and theory with Sechter and Seyfried. In 1839, on his return to Paris, L. devoted himself more and more to composition. He published a pianoforte quintet (Op. 26, with violin, oboe, cello, and bassoon), a trio (D minor), and pf. pieces; then followed the dramatic symphonies (with soli and chorus), "Manfred" (1847), and "Arva, oder die Ungarn" (1850), a second trio (A minor), a grand and widely-known octave étude for pianoforte, pf. pieces, many songs, choruses *a cappella* and with organ (*Agnes* and *Kyrie* for three equal voices), a "Lyrisches Epos" of gigantic proportions, a one-act comic opera, *La Madone* (Théâtre Lyrique, 1860), a grand four-act opera, *Winhelvied* (Geneva, 1892), a two-act comic opera, *Le Tonnelier* (*Meister Martin u. seine Gesellen*, not produced), incidental music to Riboyet's *L'Amour*, etc. The best-known work of L. is *Sappho*, prize cantata at the Exhibition of 1878, which was repeatedly performed at the Châtelet and at the Conservatoire. Lyrical, graceful music was the strong point of L.'s muse; at times, as in *Winhelvied*, he rises to heroic greatness, or to boldness of characterisation and tone-painting (*Manfred*).—The second wife of L. (1869), Andréa, née Favel, is an able singer who has published a meritorious Method of singing.

(2) Paul, composer, b. July 11, 1837, Carcassonne, where he was trained by a former pupil of the Paris Conservatoire (Teyssyre), made a name specially as writer of chamber-music (two violin sonatas, one trio, pf. pieces, one symphonic overture, three symphonies (the first in B^b and the third in A each gained a prize), a divertissement for pf. and orchestra (won a prize), a serenade for orchestra, "Scène au camp," "Suite pastorale" (ditto), serenade for flute, oboe, and strings; suite for pf. and orchestra, etc.; a Mass, a Requiem, also songs (in all sixty-two published works, many in manuscript). In 1889 he received the *Prix Chavrier* (for the good services which he rendered to chamber-music).

Lacome (d'Estalens), Paul Jean Jacques, composer, b. March 4, 1838, Houga (Gers), was trained in his native town, went to Paris when an operetta of his gained a prize offered by the Bouffes-Parisiens (but which was not produced owing to a change of management); and since then he has lived there as composer and musical critic. Besides a number of operettas and farces (*Saynètes*), he has made himself known by compositions for wind instruments, a pf. trio, waltzes, etc., for piano, songs, psalms for one and several voices, with organ or pianoforte.

Lacrimosa, the initial word of the eighth strophe of the sequence of the mass for the dead (see *REQUIEM*); hence, in a Requiem on a large scale, the name of a special (and, as a rule, soft and mournful) section of the work.

Lacrimoso (Ital.), tearful, woeful.

Ladegast, Friedrich, b. Aug. 30, 1818, Hochbermsdorf (near Geringswalde), important organ-builder, was the son of a cabinet-maker; he worked under his brother Christlieb (b. Dec. 3, 1813), who had at that time an organ manufactory at Geringswalde, afterwards in several other places, and started on his own account at Weissenfels in 1846. One of his earliest and greatest works was the renovation of the grand organ of Merseburg Cathedral (1855), which soon made his name famous. He also built the organ of the "Nikolaikirche" at Leipzig (1859-62; four manuals and eighty-five stops).

Ladurner, Ignaz Anton Franz Xaver, b. Aug. 1, 1766, Aldein (Tyrol), d. March 4, 1839, Massy, son of an organist; he was brought up in a Benedictine monastery, and occupied the post of organist for some time after his father's death until a younger brother took his place. He then went for further training to Munich, and made the acquaintance of a Countess Hainhausen, whom he accompanied to her estate at Bar-le-Duc. In 1788 he went to Paris, where he was highly esteemed as pianist and teacher (Auber was his pupil). In 1836 he retired to a villa near Massy. L. pub-

lished: twelve pf. sonatas, one sonata for four hands, nine violin sonatas, divertissements, variations, etc.; he also produced two operas at the Opéra Comique.

Lafage, Juste Adrien Lenoir de, eminent writer on music, b. March 28, 1801, Paris, d. March 8, 1862, at Charenton Lunatic Asylum, near Paris. He studied under Perne and Choron, was at first teacher of singing, then, with the help of a government stipend, went to Italy (1828-29), studied under Baini's direction the fugal style of the old masters, and on his return was appointed maître de chapelle of the church St. Étienne du Mont at Paris. He went again in 1833 to Italy, and commenced as a writer on music by completing the "Manuel complet de musique vocale et instrumentale," sketched by his old teacher Choron, who died in 1834 (1836 to 1838; six vols., in three parts). For the purpose of further investigation, L. made journeys to Italy, Germany, Spain, and England, and so overworked himself that his intellect became disordered. His principal works, in addition to the "Manuel," are "Séméiologie musicale" (1837, an elementary treatise based on the principles of Choron: in the edition of 1837 it bears the title "Principes élémentaires de musique"); "De la chanson considérée sous le rapport musical" (1840); "Histoire générale de la musique et de la danse (1844, two vols.); "Miscellanées musicales" (1844; biographical notices of Haydn, Tritto, Bellini, etc.); biographical notices of Stanislas Mattei (1839), Zingarelli (without year), Choron (1844), Bocquillon-Wilhem (1844), Baini (1844), Donizetti, etc.; reports of the organs built by Cavallé-Coll for St. Denis (1845) and St. Eustache (1845); "Quinze visites musicales à l'exposition universelle de 1855;" "Extraits du catalogue critique et raisonné d'une petite bibliothèque musicale;" "Essais de diptérogaphie musicale;" "De l'unité tonique et de la fixation d'un diapason universel (1859); "Nicolaï Capuani presbyteri compendium musicale." In his later years he busied himself, from inclination, with the reform of Gregorian singing: "De la réproduction des livres de plain-chant romain" (1853); "Lettre écrite à l'occasion d'un mémoire pour servir à la restauration du chant romain en France par l'abbé Céleste Alix" (1853); "Cours complet de plain chant" (1855-56, two vols.); "Nouveau traité de plain chant" (1859); "Prise à partie de M. l'abbé Tesson dans la question des nouveaux livres de plain-chant romain;" "Routine pour accompagner le plain-chant." In 1859 L. founded a newspaper, *Le Plain-Chant*. The compositions of L., in addition to some sets of variations, fantasias, duets for flute, and some songs, consist of sacred works bearing, for the most part, Latin titles, after the manner of the 16th century: "Adriani de L. motetorum liber I." (1832-35; second book, 1837); "Psalmi vespertini quaternis

vocibus cum organo" (1837), etc.; also an "Ordninaire de l'office divin arrangé en harmonie sur le plain-chant" (1832-35).

Laffert, Oskar, b. Jan. 25, 1850, Breslau, d. May 17, 1889, Dresden. He was a pianoforte-maker and music-seller at Carlsruhe, and from 1884 director of the "Apollo" pianoforte manufactory at Dresden. L. was also active as a writer on music.

Lafont, Charles Philippe, celebrated violinist, b. Dec. 1, 1781, Paris, d. Aug. 14, 1839, nephew and pupil of Berthoume, studied afterwards under Kreutzer, Rode, and Berton (harmony); already as a child he made concert tours, and continued the restless life of a wandering virtuoso until he was called to Petersburg as chamber virtuoso in place of Rode, who was returning to France. In 1815 Louis XVIII. offered him a similar position, and thus attracted him to Paris. L. nevertheless undertook many concert tours, and finally met with his death by the upsetting of the diligence between Bagnères-de-Bigorre and Tarbes. L.'s compositions are: seven violin concertos, many fantasias, rondos, variations, etc. (partly for orchestra, partly for stringed quartet, pianoforte, harp, etc.), also about two hundred songs (romances). L. produced two small operas at Petersburg and Paris.

Lagrimoso (Ital.), tearful, mournful.

La Harpe, Jean François de, b. Nov. 20, 1739, Paris, d. there Feb. 11, 1803, poet and critic; he was one of the antagonists of Gluck, and repeatedly attacked his music in the *Journal de politique et de littérature* (1777).

Lahoe, Henry, b. April, 1826, Chelsea, from 1847-74 organist at Brompton, esteemed English composer of vocal music (glees, madrigals, cantatas [*The Sleeping Beauty*]).

Lahire, Philippe de, professor of mathematics at the Paris University, b. 1640, Paris, d. there April 21, 1719. He wrote, among other things, "Explication des différences de sons de la corde tendue sur la trompette marine," and "Expériences sur le son" (in the report of the Paris Académie).

Lais (Fr.; English "Lays"), popular songs of the Middle Ages, after the manner of sequences. (Cf. Ferd. Wolff, "Ueber die L. Sequenzen u. Leiche" [Heidelberg, 1841].)

Lajarte, Théodore Édouard Dufaure de, b. July 10, 1826, Bordeaux, d. June 20, 1890, Paris, pupil of Leborne at the Paris Conservatoire; he produced several small operas and operettas at the Théâtre Lyrique and elsewhere. He composed marches and dances for military band, also some choruses with military music, but made his mark specially as a writer on music. Apart from his contributions to various musical papers, and his musical feuilletons and criticisms in political journals, L. wrote "Bibliothèque musicale du théâtre de l'Opéra" (1876, etc., two vols.), a work of high

importance (enumeration of all pieces produced at the Paris Opéra, together with special notices of all kinds based on the archives of the Opéra, of which L. was librarian from 1873); further, "Instruments Sax et fanfares civiles" (1867); and "Traité de composition musicale" (jointly with Bisson, 1880). He also published a collection, "Airs à danser de Lulli à Méhul," and, lastly, undertook the publication of vocal scores of old French operas, "Chefs d'œuvre classiques de l'opéra français" (Lully's *Thésée*, *Psyché*, and *Armide*; also works by Rameau, Campra, Piccini, etc.).

Lajeunesse, Emma. (See ALBANI.)

Lalande, (1) Michel Richard (de), b. Dec. 15, 1657, Paris, son of a tailor, d. June 18, 1726, as *intendant de la musique de cour* to Louis XV. He composed sixty motets, with chorus and orchestra, which appeared at the cost of the king in a magnificent edition in twenty parts, and which gained for him great reputation in his own country. He also wrote music to Molière's *Mélicerte*, and several ballets (*Les éléments*, jointly with Destouches).

(2) Henriette Clémentine Méric-L., b. 1798, Dunkirk, d. Sept. 7, 1867, Paris, a celebrated vocalist, made her *début* at Nantes in 1814, and at Paris in 1822. After that she still studied under Garcia, and in Milan under Bonsichi and Banderali; she married the horn virtuoso Méric, and shone especially in Italy, Vienna, and Paris, but did not achieve success in London. She brought her dramatic career to a close in Spain in the thirties.

Lalo, Édouard, b. Jan. 27, 1823, Lille, d. April 22, 1892, Paris; he was a pupil of the branch of the Paris Conservatoire at Lille, an excellent violinist and composer of note. He first became known in Paris as viola-player in the Armingaud and Jacquard chamber-music *soirées*, and soon produced chamber-music works. An opera (*Fiesque*) was subject to rare ill-fortune, so that up to the present day it has not been performed, although accepted at the Opéra both at Paris and Brussels. A second opera (his best work), *Le Roi d'Ys*, the overture of which was already played in 1876, was first produced in 1888, and a third, *La Jacquerie*, remained incomplete; a ballet, *Namouna*, became popular as an orchestral suite, and a pantomimic ballet, *Névon*, was given in 1891. Of his other works the following deserve mention: two violin concertos (I., dedicated to Sarasate; II., "Symphonie espagnole"), "Rhapsodie Norvégienne" (for orchestra), a *divertissement* for orchestra, a quartet for strings, two pf. trios, a violin sonata, a Duo concertant for pf. and violin, a 'cello sonata, and various characteristic pieces for violin and pf., violin, 'cello and pf., and for 'cello and pf.; finally songs ("Mélodies vocales").

La Mara. (See LIPSUS.)

Lambert, (1) Michel, b. 1610, Vivonne (Poitou), famous teacher of singing at Paris, father-in-law of Lully; from 1650 he was chamber-music-master to Louis XIV., and d. 1696, Paris. He published a collection, "Airs et brunettes" (1666; second ed. 1689), and after his death there appeared another, "Airs et dialogues" (à 1-5, 1698). Some detached pieces of his, overlaid throughout with ornaments, are to be found in Paris collections, many also in manuscript.

(2) Johann Heinrich, b. Aug. 29, 1728, Mülhausen-i.-E., d. Sept. 25, 1777, Berlin, as "Oberbaurath" and member of the Akademie, for which he wrote several valuable works on acoustics: "Sur quelques instruments acoustiques" (1763; German by Huth, 1796); "Sur la vitesse du son" (1768); "Remarques sur le tempérament en musique" (1774; German by Marpurg in the "Historisch critische Beiträge," fifth vol.); "Observations sur les sons des flûtes" (1775), all printed in the reports of the Akademie.

Lambillotte, Louis, b. March 27, 1797, Charleroi (Hainault), d. Feb. 27, 1855, Vaugirard (near Paris), sacred composer and important writer on music. He was at first organist at Charleroi, then at Dinant, about 1822 maître de chapelle at the Jesuit Institution at St. Acheul, in 1825 joined the same order, after seriously studying the dead languages, and lived in various houses of that order, finally at Vaugirard. His compositions are: four grand masses, among which one in the fifth Church Mode (Lydian), besides motets, hymns to the Virgin Mary for great and small festivals, cantica à 2; he also published a good collection of organ pieces, fugues, etc., "Musée des organistes" (1842-44, two vols.). His writings are: "Antiphonaire de Saint Grégoire" (1851, a facsimile of the Antiphony of St. Gall in neume notation, with historico-critical treatises); "Quelques mots sur la restauration du chant liturgique" (1855, posthumous); "Esthétique, théorie, et pratique du chant grégorien restauré d'après la doctrine des anciens et les sources primitives" (1855, posthumous). Père Dufour, editor of the last two works, published also the "Graduale" and "Vesperale" according to L.'s reforms in chorale notes, and with transcription into modern notation (1856). (Cf. POTIER.)

Lamentabile, **Lamentoso** (Ital.), mournful.

Lamento (Ital.), lamentation.

Lamoureux, Charles, violinist and conductor, b. Sept. 28, 1834, Bordeaux, studied under Girard at the Paris Conservatoire, played, at first, in the orchestra of the Gymnase and of the Grand Opéra, and, after further study under Tolbecque, Leborne, and Chauvet, established a society for chamber-music (jointly with Colonne, Adam, and Rignault), founded, in 1873, a *Société de Musique sacrée* (oratorio concert), and, *per saltum*, became one of the

most esteemed conductors of Paris. In 1875 he conducted the Boieldieu Jubilee Concert at Rouen, and in 1876 was associated for a time with Deldevez, but in 1878 succeeded him as chief conductor at the Grand Opéra. From 1872-78 L. was sub-conductor of the Conservatoire concerts. In 1881 he resigned his post, and established the Nouveaux Concerts (Concerts L.), which, at the present day, rank amongst the most important concert institutions of Paris.

Lampadarius, (1) Johannes, Byzantine church composer and musical theorist of the 14th century, was chapel-singer at St. Sophia, Constantinople. His work on Grecian church music is entitled, "Τεχνολογία της μουσικης τεχνης" (at the Vienna library).

(2) Petrus, b. about 1730, Tripolitza (Morea, hence named "the Peloponnesian" to distinguish him from the former), was likewise a composer of the Greek Church. His brother, Gregorius L., together with Chrysanthos of Madytos' (q.v.), reformed the new Greek liturgical notation, and arranged at Paris an edition of "Triodia" (songs for Lent), with music by Petrus L., in the new notation (1821).

Lampadius, Wilhelm Adolf, Protestant clergyman, b. 1812, d. April 7, 1892, Leipzig, author of the well-known biography of Mendelssohn (q.v.).

Lamperen, Michel van, b. Dec. 26, 1826, Brussels, from 1859 librarian of the Brussels Conservatoire; since 1870 he has been publishing a complete catalogue of the library under his charge. He has also published a number of sacred compositions.

Lampert, Ernst, b. July 3, 1818, Gotha, d. there June 17, 1879, as court capellmeister, pupil of Hummel at Weimar, and of Spohr and Hauptmann at Cassel. He published a great number of instrumental and vocal compositions, also produced several operas at Gotha and Coburg.

Lamperti, Francesco, b. March 11, 1813, Savona, d. May 1, 1892, Como, famous teacher of singing, pupil of the Milan Conservatorio, established his reputation as director of the "Teatro filodrammatico" at Lodi (jointly with Masini). He became (1850) professor of singing of the Milan Conservatorio, and worked with great success up to 1875. After that he withdrew from that institution, and only gave private lessons. From among his famous pupils may be mentioned the two Cruvellis (mother and daughter), Artôt, La Grange, Albani. L. published at Ricordi's, Milan, a vocal Method, also several books of études, shake-studies, etc. M. G. B. L., who has likewise published instructive vocal works, must not be confused with Francesco L.

Lampons (Fr.), a kind of drinking-song.

Lampugnani, Giovanni Battista, Italian opera composer, b. 1706, Milan, d. about 1772.

He wrote for Milan, London (1744-55), etc., a large number of operas, mostly serious and in the style of Hasse, in which the recitative is treated in a highly expressive manner.

Landgraf, J. Fr. Bernhard, celebrated clarinettist, b. June 25, 1816, Dielsdorf (Weimar), d. Jan. 25, 1885, Leipzig; from 1840 principal clarinettist in the Gewandhaus orchestra.

Landi, Stefano, Papal chapel singer (evirato) about 1630, previously church capellmeister at Padua, a sound church composer. He published: madrigals à 4 (1619); madrigals à 5 (1625); "Poesie diverse in musica" (1628); "Missa in benedictione nuptiarum" (1628); eight books of arias à 1-2 (1627-39); psalms à 4 (1629); a music drama, *Sant' Alessio* (1634); one pastoral, "La morte d'Orfeo" (1639); and one book of masses (*a cappella*) à 4-5.

Landino, Francesco, known under the name of Francesco Cieco (the blind), or Francesco degli Organi, a highly famous organ-player and composer, b. about 1325, Florence, where he d. 1390. Of his compositions there have only been preserved some canzone à 2 and 3, which Fétis found in the Paris Library, and one of which he published in his *Revue musicale* (1827). For an appreciation of L. see A. G. Ritter's "Geschichte des Orgelspiels" (1884), p. 3.

Ländler (Länderer, Dreher), old term for the so-called Landel' (Austria beyond the Enns), originally a native slow waltz, danced in quiet, equal steps (3-4 time):—



The L. has now become a characteristic dance, i.e. the name of one of the many types of instrumental music (cf. the Ländler of Beethoven, Schubert, Heller, Jensen, etc.) of characteristic rhythm, melody, and tempo. The melody of the L. generally moves along in quiet quavers. (Cf. the Waltz in the *Freischütz*.) The *Tyrolienne* (q.v.) is a French imitation of the L.

Landolfi (Landolphus), Carlo Ferdinando, a renowned violin-maker at Milan, from 1750-60, whose 'celli stand even in higher repute than his violins. L. imitated Giuseppe Guarneri with great success.

Lang, (1) (L. Köstlin), Josephine, b. March 14, 1815, Munich, d. Dec. 2, 1880, Tübingen, daughter of the court musician Theobald L., and of the famous singer Regina Hitzelberger L. (for whom Peter Winter wrote the rôle of Myrrha in his *Unterbrochene Opferfest*): she was an excellent composer of songs, pupil of her mother, afterwards of Frau Berlinghof-Wagner, and, for theory, of Mendelssohn (1831), who held her in high esteem. After teaching singing and pianoforte for some time privately in Munich, she became one of the singers at

the court. She married, in 1842, the Tübingen professor of law, Chr. Reinhold Köstlin (as poet, Karl Reinhold), who died already in 1856, and then she turned again to the teaching of music. A large number of songs and pf. pieces have appeared in print; many are still in manuscript. Her son, H. A. Köstlin, wrote her life (in the *Sammlung musikalischer Vorträge*, 1881).

(2) Benjamin J., b. Dec. 28, 1839, Salem (Massachusetts, North America), excellent pianist (trained in Germany), to whom Boston is musically indebted. He has been for twenty-one years organist of the Handel and Haydn Society, also conductor of the Cecilia Society (mixed choir) and of the Apollo Club (male choir).

Langbecker, Emanuel Christian Gottlieb, b. Aug. 31, 1792, Berlin, d. there Oct. 24, 1843, as secretary to Prince Waldemar of Prussia. He made a deep study of the history of the origin of the Protestant chorale, and wrote on that subject: "Das deutsch-evangelische Kirchenlied" (1830); "Johann Crügers . . . Choral Melodien" (1835); "Gesangblätter aus dem 16. Jahrhundert (1838); "Paul Gerhards Leben und Lieder" (1841).

Langdon, Richard, d. Sept., 1803, Armagh, Mus.Bac. (Oxford, 1761), organist at Exeter, Bristol, and finally at Armagh. He published: a collection, "Divine Harmony" (1774, two vols., Psalms and Anthems), also twelve glees, two books of songs, and some songs of his own composition.

Lange, (1) Otto, b. 1815, Graudenz, d. Feb. 13, 1879; he was a school-teacher, also musical reporter to the *Vossische Zeitung*, edited (from 1846-58) the *Neue Berliner Musikzeitung*; he was also active as a teacher of school-singing in Berlin, and died as professor *em. at* Cassel. L. published several educational pamphlets, among which, "Die Musik als Unterrichtsgegenstand in Schulen" (1841).

(2) Samuel de, organist and composer, b. Feb. 22, 1840, Rotterdam, where his father, of like name, was organist of St. Laurens Church and teacher at the school of music of the Society for the Advancement of Art (b. June 9, 1811, Rotterdam, d. there May 15, 1884). L. received his first education from the latter, and was further trained by A. Winterberger (Vienna), Damcke and Mikuli (Lemberg). L. is a distinguished organist, made concert tours from 1858-59 in Galicia, then settled in Lemberg for four years, and became organist and teacher at the Rotterdam Music School (*Maatschappij tot bevordering van Toonkunst*), whence he made concert tours in Switzerland, and appeared at Leipzig, Vienna, Paris, etc. From 1874-76 he was associated with the school of music at Basle, and, after a short stay in Paris, in 1877 became teacher at the Cologne Conservatorium, where he was conductor of the male choral society, and also of the "Gürzenichchor."

In 1885 he undertook the direction of the Oratorio Society at the Hague, also of some smaller societies. Of his compositions should be mentioned especially the five organ sonatas Op. 5, 8, 14, 28, 50, besides one pf. concerto, two stringed quartets, one trio, quintet, violin sonata, part-songs for male-chorus, etc. A symphony of his was produced in 1879 at Cologne, and an oratorio, *Moses*, at the Hague in 1889. In 1893 he received a call as teacher and deputy-director at the Stuttgart Conservatorium. His brother

(3) Daniel de, b. July 11, 1841, Rotterdam, studied under Ganz and Servais ('cello), also Verhulst and Damcke (composition), from 1860-63 teacher at the Lemberg School of Music, then studied the pianoforte at Paris under Madame Dubois, working all the time by himself until he became an able organist; he was appointed organist of the evangelical community of Montrouge, and of the "Freie Gemeinde," and conductor of the German "Liedertafel." In 1870 (during the war) he went to Amsterdam as teacher at the music school (which, afterwards, was raised to the rank of Conservatoire), then became secretary of the "Maatschappij tot bevordering van Toonkunst," was for a long time Coenen's deputy as conductor of "Amstels Mannenkoor," then conductor of several vocal societies at Leyden and Amsterdam, with which he repeatedly produced old Dutch *a-cappella* music with phenomenal success (in 1888 and 1894 at London, and in 1892 in Germany). For many years L. has been musical critic of the *Nieuws van den Tag*, and has composed two symphonies (in c and d), several cantatas, an opera (*De Val van Kullenburg*), overture ("Willem van Holland"), incidental music to *Ernani*, a mass *a cappella*, a requiem, twenty-second Psalm, for soli, chorus, and pianoforte; a 'cello concerto, songs, etc. Daniel de L., next to Fuchs, is the first who ventured in orchestral-playing to make use of the principles of phrasing as established by H. Riemann (concerts at Amsterdam, 1886 and 1887).

(4) Gustav, b. Aug. 13, 1830, Berlin, composer of some popular drawing-room pieces.

Langer, (1) Hermann, b. July 6, 1819, Höckendorf (near Tharandt), d. Sept. 7, 1889, Dresden, studied philosophy and music at Leipzig, where, in 1843, he was appointed musical director of the University and organist; he was for some time conductor of the Euterpe Concerts, and conducted several vocal societies at Leipzig ("Männergesangverein," "Leipziger Gau-Sängerbund," "Zöllner-Bund"). In his official capacity at the University he conducted the "Pauliner-Gesangverein," lectured, as *Lector publicus*, on Protestant liturgy, the theory of harmony, etc., and was held in high consideration in the musical circles of Leipzig. In 1859 the University granted him the degree of

Dy. Phil. hon. causâ. In 1882, at the sixtieth jubilee of the "Pauliner-Verein," he received the title of Professor. L. published "Repertorium für den Männergesang," edited the "Musikalisches Gartenlaube," and wrote "Der erste Unterricht im Gesang" (1876-77, three courses). He was called to Dresden in 1887 as "Kgl. sächs Orgelbaurevisor."

(2) Viktor, b. Oct. 14, 1842, Pesth, pupil of R. Volkman, attended the Leipzig Conservatorium, and became very active in his native town as conductor, teacher of music, and composer (partly under the pseudonym of Aladar Tisza), also as editor of an Hungarian musical paper.

(3) Ferdinand, opera composer, b. Jan. 21, 1839, Leimen (near Heidelberg), son of a schoolmaster; without the help of any teacher of fame, he obtained the post of 'cellist in the Court Theatre at Mannheim, of which he is now second capellmeister. With his operas—*Die gefährliche Nachbarschaft* (1868), *Dornröschen* (1873), and *Aschenbrödel* (1878), *Murillo* (1887)—L. obtained pleasing, though somewhat local, success.

Langert, Joh. August Ad., b. Nov. 26, 1836, Coburg; he was active as conductor of the theatres at Coburg, Mannheim (1865), Basle (1867), Trieste (1868), and then lived in retirement at Coburg, Paris, and Berlin. In 1872 he became teacher at the Geneva Conservatoire, and then received a call in 1873, as court capellmeister, to Gotha. He wrote the operas: *Die Jungfrau von Orleans* (1861), *Des Sängers Fluch* (1863), *Die Fabier* (1866, these three for Coburg), *Dornröschen* (Leipzig, 1871), and *Jean Cavalier* (Coburg, 1880, and again as *Die Kamisarden*, 1887).

Langhans, Fr. Wilhelm, violinist and writer on music, b. Sept. 21, 1832, Hamburg, d. June 9, 1902, Berlin, where he received his school education at the Johanneum; he became a pupil of the Leipzig Conservatorium in 1849, and studied under David (violin) and Richter (composition), was also private pupil (for violin-playing) of Alard in Paris. From 1852-56 he was a member of the Gewandhaus orchestra at Leipzig, from 1857-60 leader at Düsseldorf, then teacher and concert-player at Hamburg (1860), Paris (1863), Heidelberg (1869), where he received the doctor's degree. In 1874 he became teacher of the history of music at the "Neue Akademie der Tonkunst" (Kullak), but left that institution in 1881 and joined X. Scharwenka's newly established Conservatorium. L. published a concert Allegro for violin (with orchestra), violin studies, a violin sonata, There remained in manuscript a quartet for strings (which gained a prize at Florence, 1864), a symphony, overture ("Spartacus"), songs ("Parerga"), and violin solos. L.'s activity as a writer is of greater importance: "Das musikalische Urteil" (1872; second ed. 1886), "Die königliche Hochschule

für Musik in Berlin" (1873), "Musikgeschichte in zwölf Vorträgen" (1878; Dutch by Ed. de Hartog, 1885), and a cleverly compiled continuation of Ambros' "Geschichte der Musik" under the title, "Die Geschichte der Musik des 17. 18. 19. Jahrhunderts" (1882-86, two vols.), an addition to literature for which students ought to be grateful. L. was an honorary member of the "Liceo filarmonico," Florence, 1878, and of the St. Cecilia Academy at Rome, 1887. In 1858 he married Luise Japha (q.v.). Their son Julius, b. 1862, Hamburg, has been living at Sydney since 1886, where he is highly esteemed as a teacher of music.

Langlé, Honoré François Marie, b. 1741, Monaco, d. Sept. 20, 1807, Villiers le Bel (near Paris), studied under Cafaro at the Conservatorio della Pietà at Naples. He was for some time musical director at Genoa, and went in 1768 to Paris, where the production of an important vocal work gained for him a name. In 1784 he became teacher of singing to the "École royal de chant et de déclamation" (until its suppression in 1791). When the Conservatoire was established in 1794, he was appointed librarian and professor of harmony, but when, in 1802, the teaching staff was reduced, he lost the latter appointment, but retained the former. L.'s compositions are of no importance (several operas, cantatas, etc.), but his theoretical works are of value: "Traité d'harmonie et de modulation" (1797; building up of chords by thirds); "Traité de la basse sous le chant" (1798); "Nouvelle méthode pour chiffer les accords" (1801); "Traité de la fugue" (1805).

Langsam (Ger.), slow; *langsamer*, slower.

Languendo, Languente (Ital.), in a plaintive manner.

Languette (Fr.), (1) The tongue of a harpsichord jack.—(2) The tongue of a reed-pipe in the organ.—(3) The stem of the keys of wind instruments.

Laniere, Nicholas, b. about 1590, London, d. there between 1665 and 1670. He was the son of an Italian musician who had emigrated twenty years previously. L. was a man of many talents—composer, singer, painter, engraver. To him must be ascribed the merit of having introduced the *Stilo rappresentativo* into England, of which he made use in his "Masques" (i.e. small stage pieces with allegorical action). L. became, in 1626, court musical director to King Charles I., which post he lost during the Revolution, but, after the death of Cromwell, regained it from Charles II. Of his compositions, pieces written for special occasions (funeral hymn for Charles I., new year songs, etc.) have been preserved, also some songs in the collections: "Airs and Dialogues" (1653, 1659); "The Musical Companion" (1667); "The Treasury of Music" (1669); "Choice Airs and Songs" (fourth book, 1685).

Lanner, Joseph Franz Karl, famous dance composer, b. April 12, 1801, Oberdöbling (near Vienna), d. there April 14, 1843; he learnt violin-playing and composition by himself, began his career as leading violinist in an amateur quartet party (with Joh. Strauss as violaplayer), for which he arranged operatic potpourris and composed dances; and from that simple beginning was evolved a full orchestra. The L. orchestra soon gained extraordinary popularity, and his waltzes, galops, and Ländler, etc., were played everywhere. L. created the Viennese waltz (before his time [in Beethoven, Clementi, and Schubert] the waltz was a short dance piece with a few repeats and a trio), and gave to it a broader, more melodious character. Strauss followed in his footsteps, but introduced into it piquancy and instrumental refinement—new elements which J. Strauss, jun., amalgamated in the happiest manner with the former. Besides Vienna, L. gave concerts only in the provincial towns of Austria. (Cf. H. Sachs' "J. L." [1889], also Oettinger's "Meister Strauss u. seine Zeitgenossen" [comic novel, 1862].)—His talented son, August Joseph, b. Jan. 23, 1834, soon followed him to the grave, Sept. 27, 1855.

Lans, Michael J. A., b. July 18, 1845, Harlem, Roman Catholic priest; in 1869 teacher at the priests' training college at Voorhout, near Leyden, since 1887 clergyman at Schiedam. In 1876 he founded the *Gregoriusblad* (newspaper for Catholic church music), and in 1878, the Gregorian Society. He has written a "Lehrbuch des (strengen) Kontrapunkts" (1889), and has himself composed cantatas, a mass, etc.

Lapicida, Erasmus, was a composer well known in his time (16th century), for it seems that he was often briefly named Rasmus, or merely designated by his initials, E. L. Of his life absolutely nothing is known; his name is evidently Latinised ("stone-cutter"). There are compositions of his to be found in Petrucci's "Motetti B." (1503), in his "Frottole" in Book VIII. (1507), in Book IV. of the motets à 4 (1507), and in Book II. of the Lamentations (1506), also in Petrejus' "Auszug guter alter und neuer deutscher Liedlein" (1539), in G. Rhaw's "Symphoniæ jucundæ" (1538), etc.

Laporte, Joseph, Jesuit father, afterwards Abbé, b. 1713, Béfort, d. Dec. 19, 1779, Paris. He wrote: "Anecdotes dramatiques" (1775, four vols.; an enumeration of all kinds of stage pieces); "Dictionnaire dramatique" (1776, three vols.); and "Almanach des spectacles de Paris, ou Calendrier historique de l'opéra, des comédies françaises et italiennes et des foires" (1750-94, 1799-1800, 1804, forty-eight vols.; continued by Duchesne and others).

Larga (Lat.) is a name used by writers on mensural music of the 14th and 15th centuries for a note-value which never attained to

practical importance; it was greater than that of the *Maxima*, from which it differed in sign in that several *caudæ* (strokes) were added to the bodies of the notes: =| or $\overline{\text{||||}}$, etc.

Largamente (Ital.), broadly, largely.

Largando (*slargando*, *allargando*), Ital. "broadening"; as a rule it is united with *crescendo*.

Larghetto (Ital.), somewhat broad (a diminutive of *Largo*, q.v.); a time-indication falling between *Largo* and *Andante*, somewhat the same as *Andantino*, perhaps rather slower. The term L. is frequently to be met with as the superscription of the slow movement in a symphony, sonata, etc.; in such cases the whole movement is called the L.

Largo (Ital., "broad"), an indication of the slowest movement, except perhaps *molto* L., which, after all, conveys pretty much the same meaning. Whole movements bearing the superscription L. are rare; on the other hand, the term L. is frequently applied to the introductions of symphonies. The reason for this is that excessive heaviness is the characteristic feature of the L., and this is not removed by figuration. For a whole movement it is, for the most part, too oppressive, whereas for a limited number of bars it is of excellent effect. *Poco* L. is a somewhat indefinite term; it occurs also in an *Allegro*, and indicates a moderate modification of the principal tempo.

Larigot, an obsolete French name for the quint-stop ($1\frac{1}{2}$ ft.), also called *Petit nasard*. Originally, L. was the name of an instrument of the flageolet kind (small beak-flute).

Laroche, Hermann Augustowitsch, b. 1845, Petersburg; in 1862 was pupil there at the Conservatoire, in 1866 teacher of theory and musical history at Moscow. He is esteemed as a critic (articles on Glinka), and has composed vocal and instrumental works.

La Rue, Pierre de (*Larus*, $\frac{E}{b}$ *rus* [the note $d = la$], Petrus Platenus [in Glarean], Pierchon, Pierson, Pierazzoni), one of the most distinguished Netherland contrapuntists from the 15th to the 16th century, contemporary of Josquin, and, like the latter, a pupil of Okeghem. The dates of his birth and death are unknown, but it has been shown that from 1492 to 1510 he was chapel-singer at the Court of Burgundy, and in 1501 became prebend of Courtrai. L. was *facile princeps* in the most complicated arts of imitative counterpoint, yet his works are not lacking in feeling and grandeur. The following of his printed works have been preserved: a book of masses, published by Petrucci 1513 ("Beatae Virginis," "Puer nobis est," "Sexti Toni," "Ut Fa," "L'homme armé," "Nunquam fuit poena major"); besides the mass "De Sancto Antonio" in Petrucci's "Missæ diversorum" (1508); the masses "Ave Maria" and

"O Salutaris hostia" in "Liber XV. missarum" of Antiquis (1516); "Cum jocunditate," "O Gloriosa," and "De Sancto Antonio" in the "Missæ XIII." (1539); "Tous les regrets" in "Liber XV. missarum" (1538); and a mass in the fourth Church Mode in Petrucci's "Missæ Antonii de Fevin" (1515). Among the manuscripts of La Rue stand prominently forth the magnificent seven masses in the Brussels Library, which the Regent of Burgundy, Margaret of Austria (d. 1530), ordered to be made (à 5, "De conceptione Virginis Mariæ," "Ista est speciosa," "De Doloribus," "Paschale," "De Sancta Cruce," à 6, "Ave Sanctissima Maria;" à 4, "De feria"). Another magnificent manuscript, also prepared by order of Margaret, is to be found at Mechlin (masses à 4, "Fors seulesment," "Resurrexit," "Sine nomine," "De Sancta Cruce;" and à 5, "Super Alleluja"). Finally, there is still a manuscript of two masses at Brussels, "De septem doloribus" (the mass à 5 already mentioned, and one à 4); in the archives of the Papal Chapel at Rome, besides those à 4 already named, there are "L'amour de moy," "Pour quoy non," "De Virginibus," and "O gloriosa Margarita;" and at Munich the masses à 4 "Cum jocunditate" (three copies), "Pro defunctis" (three copies), and one à 5, "Incessament." The following works of L. have also been preserved: a Credo in manuscript (Munich), a Stabat Mater à 5 on "Comme dame de réconfort" (Brussels), five "Salve regina" à 4 (Munich MSS. 34), and several chansons (Munich MSS., 1508). A "Salve regina" is printed in the fourth book of "Motetti della Corona" (Petrucci, 1505), a motet ("Lauda") in Vol. III. of the Nuremberg collection, 1564; and some chansons are to be found in Petrucci's "Odhecaton," "Motetti A" and "Motetti B" (1501-3), and G. Rhaw's "Bicinia" (1545), also some madrigals in Gardane's "Perisone" (1544).

Laruelle, Jean Louis, b. March 27, 1731, Toulouse, d. there Jan. 1792; he was one of the first French composers of vaudevilles (*La fausse aventurière*, Paris, 1756; *L'heureux déguisement*; *Le médecin de l'amour*, etc.).

Larynx. The human larynx belongs, as musical instrument, to the reed-pipe species. The vocal cords (of which there are two, as in the oboe) take the place of reeds, and lie opposite to, and slightly inclined to each other, between the two movable shield-like (thyroid) and the two ladle-like (arythenoid) cartilages forming the real L. The vocal cords, either throughout or partially, are tightly stretched or relaxed by means of numerous muscles; a condensation or, on the other hand, rarefaction of these cords is possible, especially at the edges, as the two sets of cartilages can easily move to and from each other, whereby the depth and breadth of the L. become changed.

It is not possible consciously to set in action these or those muscles, and the physiological experiments for investigating the conditions under which this or that modification of the sound of the human voice arises are therefore of no practical use in singing, and only of scientific interest. Unfortunately, even for the latter, unquestionable results cannot be recorded. (Cf. EMOUCHURE, REGISTER, etc.) To those who may desire further knowledge in this matter, Merkel's "Anthrophonik" may be recommended (1857). Necessary details will be found in that work also about the laryngoscope, etc.

La Salette, Joubert de, b. 1762, Grenoble, French officer, finally brigadier-general, d. 1832, Grenoble; he was an enthusiastic writer on the theory and history of music. His works are: "Sténographie musicale" (1805, an attempt to revive German tablature [q.v.] for France); "Considérations sur les divers systèmes de la musique ancienne et moderne" (1810); "De la notation musicale en général et en particulier de celle du système grec" (1817); "De la fixité et de l'invariabilité des sons musicaux" (1824), etc.

Lasner, Ignaz, b. Aug. 8, 1815, Drosau, Bohemia; d. Aug. 18, 1883, Vienna, studied under Goltermann at Prague, and under Merk and Servais at Vienna. He was an able performer on the cello, and played in orchestras at Vienna and Arad, and wrote valuable pieces for cello. His son and pupil, Karl, b. Sept. 11, 1865, Vienna, attended the Conservatorium of that city, and is now 'cellist in the Philharmonic orchestra at Laibach.

Lassen, Eduard, b. April 13, 1830, Copenhagen, whence his father removed two years later to Brussels. At the age of twelve L. became a pupil of the Brussels Conservatoire, received the first prize for pianoforte in 1844, and for harmony in 1847, and in 1851 the *Prix de Rome*, awarded every two years. He travelled for the purpose of study, first to Germany, staying at Cassel, Leipzig, Dresden, Berlin, and Weimar, and then to Italy, remaining a long while in Rome. His opera, *Landgräf Ludwigs Brautfahrt*, owing to Liszt's patronage, was performed at Weimar in 1857, and procured for him, in 1858, the post of court musical director to the Grand Duke. In 1861, on the retirement of Liszt, he was appointed court capellmeister, and there soon followed the operas *Frauenlob* (1860, French) and *Le captif* (Brussels, 1868). The following compositions of L. also deserve mention:—the music to Hebbel's "Nibelungen" (eleven characteristic pieces for orchestra), to Sophocles' *Œdipus Colonus*, Goethe's *Faust*, and *Pandora* (1886), and Devrient's version of Calderon's *Circe* (*Ueber allen Zaubern Liebe*), two symphonies, several overtures, cantatas (Op. 56, *Die Künstler*), Bible pictures (vocal, with orchestra), *Der Schäfer putzte sich zum Tanz*

(soprano, with orchestra), also a number of songs which have become popular. The University of Jena conferred on him the title of *Doc. h. c.*

Lasso, (1) Orlando di (Orlandus Lassus), b. 1532, Mons, d. June 14, 1594, Munich, next to Palestrina, the greatest composer of the 16th century. He was chorister in the church of St. Nicholas, and was several times carried off on account of his beautiful voice. With the consent of his parents, he was taken by Ferdinand Gonzaga, Viceroy of Sicily, to Sicily, and afterwards to Milan. When his voice broke, he went to the Marquis of Terza, and, in 1541, through the influence of the Cardinal Archbishop of Florence, he became director of the choir at the Lateran, Rome, as Rubino's successor. He held this post until 1548, when, after long journeys through France and England, he settled in Antwerp 1555, where he published Book I. of Madrigals à 4, and at the same time, at Gardano's, Venice, Book I. of Madrigals à 5. In 1557 Duke Albert V., of Bavaria, invited him to the court chapel at Munich, the direction of which L. undertook in 1562 and held the post until his death. The last years of his life, however, were spent in a pitiful state of melancholy caused by excessive mental exertion. L. was not only the most prolific composer of the 16th century, but probably of any period. The number of his works exceeds two thousand. His contemporaries placed him above all masters, and surnamed him "Prince of Music," the "Belgian Orpheus," etc. His works have defied time, and still excite astonishment at the present day. As complete a catalogue as possible has been given, by R. Eitner, of the printed works, as a supplement to the fifth and sixth yearly series of the *Monatshefte für Musikgeschichte*; the Munich Library has a large number of those still unprinted. (Cf. J. J. Maier's Catalogue, 1879.) Eitner gives the beginnings of no less than forty-six masses, and the Munich Library contains, besides, unprinted ones on "Je suis déshéritée" (à 4), "Triste départ" (à 5), "On me l'a dict" (à 4), "Jesus ist ein süsser Name" (à 6), "Domine Dominus noster" (à 6), "Si rone aenio" (à 5). From the great number of his works the following deserve special mention; the Penitential Psalms of David—a work which is as well known as Palestrina's *Impropria* ("Psalmi Davidis penitentiales," printed in 1584; in a new score edition by Dehn, 1838; in manuscript [1560–70], magnificently got up with miniatures, at Munich). The "Patrocinium musices" (1573–76, five vols., prepared at the expense of the Duke of Bavaria) is also splendidly got up; it contains:—(i.) twenty-one motets; (ii.) five Masses; (iii.) offices; (iv.) Passion, vigils, etc.; (v.) ten Magnificats. L. composed one hundred Magnificats (published and unpublished appeared together in 1619 under the title "Jubilus

Beatae Virginis"), about twelve hundred motets ("Cantiones sacræ, etc.;" the "Magnum opus musicum" of 1604 contains 516 of them), not to mention the chansons, madrigals, and German *Lieder* which appeared in Italian, German, French, and Netherland publications, likewise pirated. The style of L., as compared with that of Josquin, Obrecht, etc., is far more developed in the matter of harmonic clearness. L. was one of the morning stars of modern times, although he held fast to the imitative style of composition, and repeatedly wrote over a *Cantus firmus*. The ease with which he moved, on the one hand, within the various forms of the Mass, motet, etc., and, on the other hand, within those of the madrigal, villanella, chanson, etc., shows that he was gifted in many ways—nay, a universal genius. New score editions of L.'s works are to be found, in varying number, in the collections of Proske, Commer, Rochlitz, Dehn, and others. Biographical notices of L. have been written by Delmotte (1836; in German by Dehn, 1837), Matthieu (1838), Kist (1841), and Baumker (1878). E. van der Straeten published letters of L. in 1891. For the tercentenary (1894) of his birth, Breitkopf and Haertel announced a complete edition of L.'s works, under the editorship of Dr. Ad. Sandberger of Munich. (Cf. Sandberger, "Beiträge zur Geschichte der bair. Hofkapelle unter O. d. L."—I., 1893.)

(2) Ferdinand, eldest son of the former, d. Aug. 27, 1609, as court capellmeister at Munich. He published a volume of motets ("Cantiones sacræ suavissimæ" (1587), and edited, jointly with his brother Rudolf, the "Magnum opus musicum" of his father.

(3) Rudolf, the second son of Orlando di L., organist, teacher of singing and composition to the Munich Court Chapel (from 1587), d. 1625. He published: "Cantiones sacræ" (à 4, 1606); "Circus symphoniacus" (1609); "Moduli sacri ad sacrum convivium" (à 2-6, 1614); "Virginalia eucharistica," à 4, 1616); "Alphabetum Marianum" (fifty-seven antiphons, 1621). Three Masses and three Magnificats are to be found in manuscript in the Munich Library.

(4) Ferdinand, grandson of Orlando di L., son of Ferdinand L., was sent to Rome by the Duke of Bavaria in 1609, to complete his musical education; in 1616 he was appointed court capellmeister, but was dismissed in 1629 and entrusted with a post as administrative officer. He died in 1636. Of his compositions—written for the most part for double choir (à 8-16) in the style in vogue in Italy at the commencement of the 17th century—few have been preserved. He only published "Apparatus musicus" (motets à 8 for two choirs).

LASSU. (See CZARDAS.)

Latilla, Gaetano, b. 1713, Bari (Naples), d. about 1789, pupil of Gizzi at Naples, had success with his operas at an early age, was

appointed, already at the end of 1738, second maestro at St. Maria Maggiore, Rome, but, owing to a severe illness, was unable to attend to his duties. In 1741 he was dismissed, and lived in Naples for the sake of his health. In 1756 he was appointed teacher of choral singing at the Conservatorio della Pietà, Venice, where in 1762 he also became second maestro of St. Mark's Church. A refusal to raise his salary gave him an opportunity of returning to Naples in 1772, where, highly esteemed as a teacher, he ended his life. L. was the uncle of N. Piccini. He wrote twenty-seven operas, mostly for Naples and Venice, only known by name; *Orazio* (Rome, 1738, etc.) had the most success. L. was one of the best Neapolitan composers of opera, and also wrote some excellent sacred works and an oratorio.

Laub, Ferdinand, celebrated violinist, b. Jan. 19, 1832, Prague, d. March 17, 1875, Gries (near Bozen), pupil of Mildner at the Prague Conservatorium, succeeded Joachim as leader of the band at Weimar (1853), from 1855-57 teacher of the violin at the Stern Conservatorium, Berlin, afterwards leader of the court orchestra and "Königlicher Kammervirtuose" (until 1864). After long concert tours he was appointed professor of the violin at Moscow Conservatoire, and leader of the Russian Musical Society; he spent his last years, suffering from a painful illness, at Carlsbad (1874), and finally at Gries (near Bozen). L. only published a few solo pieces for violin.

Laudes (Lat.; Ital. *Laudi*), songs of praise (hymns, simply constructed motets).

Laureate (Lat., "crowned with laurels"), the winner of the *Grand Prix de Rome* (q.v.) at the Paris or Brussels Conservatoire.

Laurencin (d'Armond), Ferdinand Peter Graf, b. Oct. 15, 1819, Kremsier (Moravia), d. Feb. 5, 1890, Vienna, took the degree of *Dr. phil.* at Prague, studied music under Tomaschek and Pitsch, and lived as a writer on music at Vienna. He wrote the small pamphlets, paying homage to the new German tendency:—"Zur Geschichte der Kirchenmusik" (1856); "Das Paradies und die Peri von R. Schumann" (1859); "Dr. Hanslicks Lehre vom Musikalisch-Schönen" (1859); "Die Harmonie der Neuzeit" (1861; this gained a prize, but is only strong in negation); also many articles in the *N. Z. f. M.*; cf. Schuch's *Nekrolog*: in *N. Z. f. M.*, 1890.

Laurent de Rillé, François Anatole, b. 1828, Orléans, pupil of Elwart in Paris, where he was inspector of school-singing. He wrote numerous choruses for male voices (*Chœurs orphéoniques*) which were popular in France; and, since 1858, sixteen operettas, mostly of one act, for Paris and Brussels, but also a number of small Masses and other sacred pieces, songs, a Vocal Method, exercises for male chorus, and a musical novel—"Olivier l'orphéoniste."

Laurenti, (1) Bartolomeo Girolamo, b. 1644, Bologna, d. Jan. 18, 1726, as principal violinist at St. Petronio. He published: Op. 1, "Sonate per camera a violino e violoncello" (1691), and Op. 2, "Sei concerti a 3, cioè violino, violoncello ed organo" (1720).

His son (2) Girolamo Nicolo, d. Dec. 26, 1752, Bologna, likewise principal violinist at St. Petronio, studied under Torelli and Vitali, published concertos for three violins, viola, cello, and organ.

Lauska, Franz Seraphinus, excellent pianist, b. Jan. 13, 1764, Brünn, d. April 18, 1825, Berlin. He was a pupil of Albrechtsberger at Vienna, was first engaged by an Italian duke, then became chamber musician at Munich, and in 1798 settled as pianoforte-teacher in Berlin, where he was held in high consideration in private circles and at the court. His published compositions, mostly in the style of Clementi, are: sixteen pf. sonatas, one ditto for four hands, a cello sonata, rondos, variations, etc., a Pianoforte Method, some male quartets and songs.

Laute (Ger.), a lute.

Lauterbach, Johann Christoph, eminent performer on the violin, b. July 24, 1832, Kulmbach, attended the Gymnasium and the School of Music at Würzburg, continued his musical studies under De Bériot and Fétis at Brussels, and so distinguished himself that, at the end of two years, he was able to act as deputy for Léonard. He was appointed in 1853 leader, and teacher of the violin at the Conservatorium, Munich, but in 1861 accepted a call to Dresden as leader of the orchestra (he was pensioned in 1889); at the same time he was teacher of the violin at the Royal Conservatorium, but resigned in 1877. Of L.'s compositions the following may be named: Concert polonaise, Reverie, Tarantelle, and concert-pieces.

Lavigna, Vincenzo, b. 1777, Naples, pupil of the Conservatorio della Pietà, d. 1837, Milan, where he had been for a long while teacher of singing and accompanist at La Scala. His first opera—which, on the recommendation of Paisiello, he was commissioned to write for La Scala (1802)—*La muta per amore (Il medico per forza)*—proved his best work. He wrote, besides, eight other operas and two ballets.

Lavignac, Albert, professor of the Paris Conservatoire, published in 1882 "Cours complet théorique et pratique de dictée musicale," a work which was the means of musical dictation (q.v.) being introduced into all conservatoria of any note.

Lavigne, (1) Jacques Émile, famous French tenor, b. 1782, Pau, from 1809–25 was engaged at the Grand Opéra, Paris, afterwards lived in retirement at Pau, and d. in 1855. L. was second tenor (A. Nourrit was principal), but he won triumphs in all the rôles left to him

by Nourrit, and abroad in all principal rôles; and, on account of his powerful voice, he received the surname "L'Hercule du chant;" his post was embittered by intrigues.

(2) Antoine Joseph, famous oboe-player, b. March 23, 1816, Besançon, pupil of the Paris Conservatoire. He lived from 1841 in England, where he was, at first, in the orchestra of the Drury Lane Promenade Concerts, but afterwards joined Hallé's excellent orchestra at Manchester. L. partially applied the Boehm ring-key system to the oboe.

Lavoix, Henri Marie François, b. April 26, 1846, Paris, d. Oct., 1892, Paris, son of the "Conservateur" of the numismatic cabinet of the Paris National Library (from whom he is distinguished as "L. fils"). He attended the Paris University, graduated, and became pupil of Henri Cohen for harmony and counterpoint, and, from 1865, librarian at the National Library. L. has distinguished himself by clever monographs:—"Les traducteurs de Shakespeare en musique" (1869); "La musique dans la nature" (1873); "La musique dans l'imagerie du moyen-âge" (1875); "Histoire de l'instrumentation" (1878; honourably mentioned by the Académie, 1875); "Les principes et l'histoire du chant" (with Th. Lemaire); "La musique au siècle de Saint Louis." L. was also musical feuilletonist of the *Globe*, and one of the most active contributors to the *Revue et Gazette Musicale*, and other musical papers. (See LEMAIRE, 2.)

Lawes, (1) William, pupil of Coperario, chorister at Chichester Cathedral, 1603 member of the Chapel Royal, London, and afterwards chamber-musician to King Charles I. He fell in the Civil War as a soldier in the Royal army during the siege of Chester, 1645. Anthems and other sacred and secular works of his are to be found in Boyce's "Cathedral Music" and other English collections of the period ("Catch that Catch Can," 1652; "Select Musical Ayres and Dialogues," 1653, 1659; "The Treasury of Musick," 1669, etc.).

(2) Henry, brother of the former, b. end of December, 1595, d. Oct. 21, 1662, London, was likewise pupil of Coperario, entered the Chapel Royal in 1625, and also received an appointment at court. Like his brother, he was a sound Royalist. The fall of Charles I. cost him, not his life, but his post. In 1660 he was reappointed under Charles II. Henry L. was the more important of the two brothers. He wrote music for masques, and published: "A Paraphrase upon the Psalmes of David" (1637); "Choice Psalmes put into Musick for Three Voices" (1648, jointly with William L.); "Ayres and Dialogues for One, Two, and Three Voyces" (1653, 1655, and 1658; three books). Other works are to be found in the above-mentioned collections.

Lawrowskaja, Elisabeth Andrejewna,

Russian singer, b. Oct. 12, 1845, Kaschin (Government Twer), pupil of Fenzi at the "Elisabeth" Institution, afterwards at the Petersburg Conservatoire under Frau Nissen-Saloman, made her *début* in 1867 as Orpheus (Gluck), and, after continuing her studies abroad (London, Paris) at the expense of the Princess Hélène, she was engaged at the Imperial Opera-house, Petersburg. Pecuniary differences with the management led her, after four years of stage work, to travel, and she appeared at the theatres and in the concert-rooms of the most important cities of Europe. She only returned to the stage in 1878, and is one of the chief ornaments of the Petersburg Opera (as Vania in Glinka's *Life for the Czar*, as Rátmir in the same composer's *Ruslan und Ludmilla*, as Princess in Dargomizsky's *Rusalka*, as Grania in Serow's *Wrazylia Sila*, etc.). L. married Prince Zeretelew.

Layolle (Layole, dell' Aiolla, Ajolla), François, composer of the 16th century at Florence, probably French by birth; he composed motets, madrigals, masses, psalms, etc., which are scattered in the collections of Jacobus Modernus (1532 up to 1543), Petrejus (1538-42), Rhaw (1545), and Antonio Gardano (1538-60).

Lays (Fr. *Lais*; Ger. *Leiche*), songs of a popular character during the Middle Ages, after the manner of sequences. (Cf. Ferd. Wolff, "Ueber die Lais, Sequenzen u. Leiche" [Heidelberg, 1841].)

Lazarus, Henry, b. 1815, studied the clarinet under Blizard and C. Godfrey. In 1838 he was appointed second to Willman at the Sacred Harmonic Society. From 1840 he was principal clarinet at the Opera, and at all provincial Festivals and London concerts. He retired after fifty years of public life.

Lazzari, Sylvio, b. 1858, Bozen, studied jurisprudence at Innsbruck and Munich, passed the government examinations, but then followed his own inclination, and in 1882 attended the Paris Conservatoire, making, at the same time, his *début* as a composer, with some songs. In Paris he studied especially under César Franck. L. is a composer of modern tendency (symphonic poems, pantomimic ballets, chamber-music, also a music-drama, etc.), and he has also contributed articles to various musical papers.

Le (Ital.), the feminine article in the plural (before vowels *l'*).

Leader (Konzertmeister; Fr. *Violon solo*), the first violin, or solo violin, of an orchestra, who has occasionally to act as the conductor's deputy.

Leading-note is a note leading to another, causing the same to be expected, especially the semitone below the tonic (*Subsemitonium modi*; Fr.; *Note sensible*), for example, *b* in *c* major, *f* in *c* major, etc. Such a L. is

always the third of the dominant chord. But there is another kind of L. which is of equal importance with the *subsemitonium*, viz., the L. from above—the *Suprasemitonium*. Every sharp or flat which raises or lowers a note of the tonic triad, or of the dominant chord, introduces a note which produces the effect of a L., *i. e.*, which leads one to expect a half-tone progression upwards (\sharp) or downwards (\flat). Thus, in *c* major an $f\sharp$ has the effect of a L. to *g*, a $b\flat$ of L. to *a*, $d\sharp$ of L. to *e*, $d\flat$ to *c*, and so on. The acoustic ratio of the L. to the following note is always 15:16 or 16:15, *i. e.* that of the fifteenth overtone (5.3, see CLANG, *i. e.* the third of the fifth), likewise of the fifteenth undertone (the under-third of the under-fifth) to the principal tone (likewise of its fourth octave, the sixteenth over- or undertone), for example, *c*, (*g*), *b*, or *c*, *f*, $d\flat$.

Le Bé, Guillaume, was one of the first in France to make music-types, and indeed of two kinds. In the oldest kind (1540) notes and lines were printed simultaneously—*i. e.* each type contained a note and a portion of the five-line staff. The later one (of 1555) gave the notes and the lines separately, so there had to be two printings, as in Petrucci. L. also prepared types for tablature works: all his punches passed into the hands of Ballard (q. v.).

Le Beau, Louise Adolpha, b. April 25, 1850, Rastadt, pupil of Rheinberger and Fr. Lachner, lived at Munich, Wiesbaden, Karlsruhe, as an able pianist and esteemed teacher of music. She has published various pianoforte pieces, songs, and chamber-music, which display talent.

Lebègue, Nicolas Antoine, b. 1630, Laon, d. July 6, 1702, as court organist, Paris; he published several sets of organ pieces, pianoforte pieces, and "Airs" à 2-3, with continuo.

Lebendig (Ger.), lively, active, vivacious.

Liebert, Siegmund (Levy, named L.), b. Dec. 12, 1822, Ludwigsburg (Württemberg), d. Dec. 8, 1884, Stuttgart; he received musical training at Prague under Tomaschek, Dionys Weber, Tedesko, and Proksch, worked for several years as pianoforte-teacher at Munich, where he was highly esteemed, and founded (1856-57), jointly with Faisst, Brachmann, Lailbin, Stark, Speidel, etc., a Conservatorium at Stuttgart. L. was a renowned pianoforte-teacher, and, in addition to his activity as such, he became celebrated for the educational works for pianoforte which he published. At the head of these stands the "Grosse Klavierschule," which he published jointly with L. Stark, and which up to now has been issued in German, French, English, Italian and Russian editions: but it is far too pedantic, especially in the first and second sections, and hence is gradually losing in public estimation. Further, an instructive edition of the classics (jointly

with Faisst, Bülow, Ignaz Lachner, Liszt); a "Jugendalbum" (jointly with Stark); Clementi's "Gradus ad Parnassum," etc. He received the honorary degree of Dr. Phil. from the Tübingen University, and the King of Württemberg bestowed on him the title of professor. Jacob Levy, b. 1815, d. Oct. 19, 1883, Stuttgart, professor of the pianoforte at the Conservatorium, was his brother.

Lebeuf, Jean, b. March 6, 1687, Auxerre, d. there April 10, 1760, as Abbé, canon, and sub-cantor of the Cathedral, from 1740 member of the Paris Académie. He was a diligent writer on music: "Traité historique et pratique sur le chant ecclésiastique" (1741), and a series of articles on Gregorian song (plain-chant) in the *Mercure de France* (1825-37), and great historical works—"Recueil de divers écrits pour servir d'éclaircissements à l'histoire de France" (1738, two vols.), and "Dissertations sur l'histoire ecclésiastique et civile de Paris" (1739-45, three vols.), which also contain matters relating to music.

Lebhafft (Ger.), lively, animated.

Leborne, Aimé Ambroise Simon, b. Dec. 29, 1797, Brussels, d. April 1, 1866, Paris, pupil of Dourlen and Cherubini at the Paris Conservatoire, winner of the *Grand Prix de Rome* (1820), already in 1816 assistant teacher at the Conservatoire, in 1820 teacher in ordinary of an elementary class, in 1836 successor of Reicha as professor of composition, and in 1834 librarian of the Grand Opéra, afterwards music librarian to Napoleon III. He was especially famous as a teacher, but also attempted composition with success, and brought out several comic operas; a Method of Harmony remained in manuscript; he also republished Catel's celebrated "Traité de l'harmonie."

Lebrun, (1) Ludwig August, very famous oboe-player, b. 1746, Mannheim, d. Dec. 16, 1790, Berlin; he was appointed from 1767 in the court orchestra at Munich, whence, liberal leave of absence being granted, he gave concerts at home and abroad, and made a reputation. His published compositions are: seven oboe concertos, trios for oboe, violin and cello, and flute duets. His wife, Franziska (*née* Danzi, b. 1756, Mannheim, d. May 14, 1791, Berlin), sister of Franz Danzi, was one of the most distinguished singers of her time (high soprano), and obtained equal triumphs at Mannheim, Munich, Milan, Venice, Naples, London, and Berlin. She had scarcely entered upon an engagement in the last-named city when her husband died. Grief so overcame her that she soon followed him to the grave. Also their daughters, Sophie (afterwards Frau Dulken, b. June 20, 1781) and Rosine (b. April 13, 1785), both made a name—the former as a pianist, the latter as a vocalist.

(2) Jean, b. April 6, 1759, Lyons, excellent horn-player, and one who has scarcely ever

been surpassed in the production of the high notes; from 1786-92 he was principal horn-player at the Grand Opéra, Paris, then for a long time at the Berlin Court Opera. In 1806 he returned to Paris, but could obtain no engagement, and in 1809 committed suicide by suffocation.

(3) Louis Sébastien, b. Dec. 10, 1764, Paris, d. June 27, 1829; from 1787 to 1803 he was opera-singer (tenor) at the Grand Opéra, and for some time at the Opéra Comique, then *répétiteur* at the Grand Opéra, in 1807 tenor singer at the royal chapel, and, from 1810, director of the singing there. He successfully produced a large number of operas (especially *Le Rossignol*, 1815, which kept the boards during several decades), also a *Te Deum* (1809), a "Messe solennelle," etc.

(4) Paul Henri Joseph, b. April 21, 1861, Ghent, studied at the Conservatoire of that city, received in 1891 the *Prix de Rome* for composition, and, for a symphony, the first prize of the Belgian Académie.

Le Carpentier, Adolphe Clair, b. Feb. 17, 1809, Paris, d. there July 14, 1869, pianist and composer (Methods, exercises, fantasias, etc.).

Lechner, Leonhard, a gifted and diligent composer of the 16th century, b. in the Etschthal, and probably for a time chorister in the chapel of the Duke of Bavaria. About 1570 he occupied a position as teacher at Nuremberg, became capellmeister in 1584 to Count Eitel Frederick of Hohenzollern at Hechingen, but afterwards went to Stuttgart; in 1595 he became court capellmeister, and died Sept. 6, 1604. For a catalogue of his compositions (motets à 4-6, German songs of the Villanella kind, à 2-3, German songs and madrigals à 4-5, masses à 5-6, etc.) see the *Monats. f. Mus. Gesch.*, I. 179, and X. 137.

Leclair, Jean Marie, eminent violinist, b. Nov. 23, 1687, Paris, murdered there Oct. 22, 1764. He was originally a ballet-dancer, and became ballet-master at Turin, but at the same time cultivated violin-playing with such energy and success that Somis took notice of him and accepted him as a pupil. In 1729 he went to Paris, but only succeeded in obtaining a post as ripieno-violinist at the Grand Opéra; in 1731 he became a member of the royal band, but only for a short time, as he could not obtain the post of leader of the second violins. After that he lived as a private teacher and composer until, from motives unknown, he was murdered. His works are: forty-eight sonatas for violin with continuo (Op. 1, 2, 5, 9); duets for two violins (Op. 3, 12); six trios for two violins with continuo (Op. 4); easy trios for two violins with continuo (Op. 6, 8); *Concerti grossi* for three violins, viola, cello, and organ bass (Op. 7, 10); an opera, *Glaucus und Scylla* (Op. 11, produced 1747); overtures, and sonatas as trios for two violins and bass (Op. 13); and, finally, a posthumous sonata (Op. 14). Ferdinand David

revived two of his sonatas in his "Hohe Schule des Violinspiels." L.'s sonata No. 4 has been arranged for violin and pianoforte by G. Jensen. A younger brother of L., Antoine Remi, also a violin-player, published in 1739 (not 1760) twelve viola sonatas.

Leclercq, Louis. (See **CELLER.**)

Lecocq, Alexandre Charles, b. June 3, 1832, Paris, was a pupil of Bazin (harmony), Halévy (composition), and Benoist (organ) at the Conservatoire, and was active from 1854 as teacher of music. His *début* as composer was in 1857, when an opera—*Le docteur Miracle*, written jointly with G. Bizet—gained a prize in a competition instituted by Offenbach. It was only moderately successful. His operetta, *Huis clos*, in 1859, met with even a cooler reception, and also the following pieces: *Le baiser à la porte* (1864), *Lilinc et Valentin* (1864), *Les Ondines de Champagne* (1865), *Le Myosotis* (1866), *Le cabaret de Ramponneau* (1867), and the comic opera *L'amour et son carquois* (1868) only achieved moderate and ephemeral success. It was only with his *Fleur de thé* (April, 1868) that he completely won the ear of the public; within a short time it was performed a hundred times, and found its way abroad. From that time L. ranked amongst the most favourite composers of the general public. He differs from Offenbach and Hervé, and to his advantage, in the greater carefulness and correctness of his writing. In addition to above-named works there are the comic opera *Les jumeaux de Bergame* (1868); the vaudeville *Le carnaval d'un merle blanc* (1868), the operettas *Gandolfo* (1869); *Deux portières pour un cordon*, *Le Rajah de Mysore*, *Le beau Dunois* (1870); *Le Testament de M. de Cyac* (1871); *Le barbier de Trouville*, *Sauvons la caisse* (1872); *Les cent vierges*, *La fille de Madame Angot*, *Giroflé-Girofla* (1874); *Les près de St. Gervais*, *Le pompon* (1875); *La petite mariée* (1876); *Kosiki*, *La Marjolaine* (1877); *Le petit duc* (1878); *Carmargo*, *La petite Mademoiselle* (1879); *Le Grand Casimir*, *La jolie Persane* (1880); *Le Marquis de Windsor*, *Janot* (1881); *La roussotte*, *Le jour et la nuit*, *Le cœur et la main* (1882); *La princesse des Canaries* (1883); *L'oiseau bleu* (1884); and *Plutus* (1886); *Les grenadiers de Monte-Cornette* (1887); *Ali Baba* (1887); *La voitière* (1888), and *L'Égyptienne* (1890). Besides his stage works, L. published also: "Les Fantoccini" (ballet pantomime for pianoforte), a gavotte and twenty-four characteristic pieces ("Les miettes") for pf., a number of vocal pieces with pf. (*Mélodies*, *Chansons*, *Aubade*, etc.), sacred songs for female voices ("La chapelle au couvent," 1885), and a pf. edition of Rameau's *Castor et Pollux* (1877).

Le Couppey, Félix, b. April 14, 1811, Paris, d. there July 5, 1887, pupil of Dourlen at the Conservatoire, was, from 1828, assistant teacher in an elementary harmony class, in 1837 teacher in ordinary; in 1843 he succeeded Dourlen as professor of harmony, in

1848 became deputy for Henri Herz, who had departed on his travels, and soon after that, professor of a new pianoforte class for young ladies. The published compositions of L. are principally educational works for the pianoforte: an "École du mécanisme du piano," "L'art du piano" (fifty Études with remarks), and a pamphlet, "De l'enseignement du piano; conseils aux jeunes professeurs" (1865).

Ledebur, Karl Freiherr von, b. April 20, 1806, Schildesche (near Bielefeld), was a cavalry officer in Berlin, but, in consequence of a fall from his horse, resigned in 1852, and from that time devoted himself especially to musical studies. L. published a "Tonkünstlerlexikon Berlins von den ältesten Zeiten bis auf die Gegenwart" (1860-61), a work compiled with great care.

Ledent, Félix Étienne, b. Nov. 20, 1816, Liège, studied at the Conservatoire of his native city under Daussoigne, Lambert, Conrardy, and Jalheau. In 1832 he won the first prize for pianoforte-playing, and in 1843 the *Prix de Rome* for composition. Since 1838 L. has been professor of the pianoforte at the Liège Conservatoire; he is also a composer.

Ledger lines or **Leger lines**, the short auxiliary lines above or below the staff.

Les, the brothers Sebastian (b. Dec. 24, 1805, Hamburg, d. there Jan. 4, 1887) and Louis (b. there Oct. 19, 1819), celebrated 'cellists, pupils of J. N. Prell. Sebastian L. from 1837-68 was solo 'cellist at the Grand Opéra, Paris, lived afterwards in Hamburg, and published fantasias, variations, rondos, and duets for 'cello, also a much-used 'cello Method. Louis L., at the early age of twelve, gave concerts in Copenhagen and through Germany, then became 'cellist at the Hamburg Theatre, lived for several years in Paris, established in Hamburg chamber-music *soirées*, together with Hafner, afterwards with Böie; and was for many years principal 'cellist of the Philharmonic Society, and, until 1884, was also teacher at the Conservatorium. His printed compositions are: a pf. quartet (Op. 10) and pf. trio (Op. 5), a 'cello sonata (Op. 9), sonatina (Op. 15), violin sonata (Op. 4), sonatina (Op. 13), pieces for pf. and 'cello, and for pf. alone; the following are in manuscript, but have been performed: symphonies (one under Spohr at Cassel), two stringed quartets, and music to Schiller's *Jungfrau von Orleans* and *Wilhelm Tell*. Their brother, Maurice (b. Hamburg, Feb., 1821) is a composer of popular drawing-room pieces, and resides in London as pianoforte teacher.

Lefébure, Louis François Henri, b. Feb. 18, 1754, Paris, d. 1840 in the French Government service, finally sous-préfet at Verdun; from 1814 he lived in retirement at Paris. He wrote: "Nouveau Solfège" (1780), in which he expounded a new method of Solmisation

which Gossec introduced into the *École Royale du Chant*, and "Revue, erreurs, et méprises de différents auteurs célèbres en matière musicale" (1789); he also composed several cantatas and oratorios.

Lefebvre-Wély, Louis James Alfred, b. Nov. 13, 1817, Paris, d. there Dec. 31, 1869, son of the organist of St. Roch, Antoine L., who published pf. and violin sonatas, a mass, *Te Deum*, etc. (d. 1831). L. studied with his father, and, at the early age of eight, was his deputy, at the age of fourteen becoming his successor. Shortly after this appointment he entered the Conservatoire, where Benoist (organ), Zimmermann (piano), and Berton and Halévy (composition) were his teachers, and he received several prizes. At the same time L. was a private pupil of Adam (composition), and of the organist of St. Sulpice, Séjan (organ). In 1847 he exchanged his post of organist of St. Roch for that of the Madeleine with its magnificent organ built by Cavallé-Coll. He resigned in 1838 in order to devote himself entirely to composition, yet succeeded Séjan at St. Sulpice in 1863. L., who is principally known as the composer of the pianoforte piece "Les cloches du monastère," was a distinguished musician, and especially skilled in organ improvisation. He attempted almost every branch of music:—opera, *Les recruteurs* [1861]; cantata, *Après la victoire* [1863]; two masses for organ, one mass for orchestra, three symphonies, etc., numerous *salon* pianoforte pieces (three great collections of études). L. was also a distinguished performer on the harmonium, and a composer for that instrument.

Lefebvre, (1) Jacques (Le Febvre, Jacobus Faber), b. about 1435 or 1455, Étampes, near Amiens (hence called "Stapulensis"), d. 1537 or 1547, Nérac, in the service of the kings of Navarre as tutor to the royal children. He wrote "Elementa musicalia" (1496; 2nd ed. 1510, under the title "Musica libris IV. demonstrata," with a similar superscription in a great mathematical work of Lefebvre's of 1514, and in another of 1528, which also contains "Quæstiuncula prævia in musicam speculativam Boetii;" finally in 1552 as "De musica quatuor libris demonstrata").

(2) Charles Edouard, b. June 19, 1843, Paris, son of the painter of that name. He first studied jurisprudence, then entered the Conservatoire, gaining the *Prix de Rome*, 1870. After long tours he settled in Paris, and devotes himself solely to composition (choral works [concert opera], *Judith*, 1879; fantastic legend: *Melha*; choral work, *Eloa*; chamber-music, psalms, several operas: *Zaire*, 1887; *Le Trésor* [one act], *Djelma*).

Lefèvre, Jean Xavier, celebrated clarinet-player, b. March 6, 1763, Lausanne, d. Nov. 9, 1829, Paris; pupil of Michel Yost in Paris, for

many years member of the orchestra at the Grand Opéra, 1795–1825 professor of the clarinet at the Conservatoire, from 1807 member of the Imperial, and, since the restoration, Royal Chapelle; he wrote the official clarinet *Méthode* of the Conservatoire (1802; also in German), also concertos, concertantes, duets, sonatas, etc., for his instrument, which he had improved by the addition of a sixth key. He refused to entertain the idea of any further addition of keys.

Legando (Ital.), slurring, binding; playing or singing smoothly.

Legatissimo (Ital.), the superlative of *legato*, very smoothly. (See below, LEGATO.)

Legato (*ligato*), tied, *i.e.* without a pause between each note. L. is obtained in singing when, without break, *i.e.* without interrupting the current of air, the degree of tension of the vocal cords is changed so that the first sound really passes into the second. A similar process takes place in wind instruments, where, likewise, the current of air is not interrupted, but only the fingering or position of the lips changed. On stringed instruments sounds are tied (1) when they are played on the same string, with only change of fingering, and without the bow leaving the string; (2) when they occur on different strings, while the bow glides quickly from the one to the other. The connecting of notes on keyed instruments is effected by only leaving the first key while the second is being pressed down. On the pianoforte then the strings of the first note are free from the damper, and therefore sound till the second note is struck. On instruments of the organ kind (Harmonium, Regal, "Positiv") the valve admitting wind to the channel remains open until touching a new note opens a new valve. (Cf. SLUR.)

Legatura di voce (Ital.), smooth execution of a succession of notes in one breath.

Legend, a term much used of late for musical works of an epic-lyrical character, of which the subject (text or programme) is the legend of some saint.

Leggiero (Ital.), light, nimble. A mode of touch in pianoforte-playing between *legato* and *staccato*; it differs from the former, in that it is the result of a blow, and not of pressure. It differs from *mezzo-legato*, in that it is not the nervous touch, but merely the springing-back to which the player has to pay attention.

Legno (Ital.), wood. *Col legno*, with the stick of the bow (not with the hair).

Legoux, Isidor Edouard, b. April 1, 1834, Paris, pupil of the Conservatoire of that city, composer of a number of comic operettas, mostly of one act, but of too distinguished a character to gain the ear of the million.

Legrenzi, Giovanni, eminent composer, b. about 1625, Clusone (near Bergamo), d. May 26,

1690, Venice. He was a pupil of Pallavicino, organist of Santa Maria Maggiore at Bergamo, afterwards director of the Conservatorio dei Mendicanti at Venice, and, from 1685, also maestro of San Marco. L. considerably increased the orchestra of that church, so that there were thirty-four players (eight violins, eleven small viols [violette], two tenor viols, three gambas and contrabass viols, four theorbos, two cornets, one bassoon, three trombones). L. wrote seventeen operas (mostly for Venice), which, especially in the treatment of instrumental accompaniment, showed an advance on his predecessors. He published: "Concerto di messe e salmi a 3 e 4 voci con violini" (1654); two motets à 2-4 (1655); motets à 5 (1660); "Sacri e festivi concerti, messe e salmi a due cori" (1657); "Sentimenti devoti" (à 2-3; 1660, two books); "Complete con litanie ed antifone della Beata Virgine Maria" à 5 (1662); "Cantate a voce sola" (1674); "Idee armoniche" à 2-3 (1678); "Echi di reverenza," fourteen cantatas for solo voice (1679); "Motetti sacri a voce sola con 3 stromenti" (1692); "Sonate a 2 e 3" (1655); "Suonate da chiesa e da camera a tre" (1656); "Una muta di suonate" (1664); "Suonate a due violini e violone" (with continuo for organ, 1667); "La cetra" (sonatas for 2-4 instruments, 1673); "Suonate a 2 violini e violoncello" (1677); "Suonate da chiesa e da camera" à 2-7 (1793). Lotti was his pupil.

Lehmann, Lilly, distinguished dramatic vocalist (soprano), b. May 15, 1848, Würzburg, was, from 1870, for many years an ornament of the Berlin stage, but she broke her contract and went to America, where she married the tenor singer Kalisch. In 1890 she returned to Germany, appearing occasionally on the stage.

Leibrock, Joseph Adolf, b. Jan. 8, 1808, Brunswick, d. Aug. 8, 1886, Berlin; he studied philosophy, and took the degree of Dr. Phil., but turned to music, and became cellist and harpist in the court orchestra at Brunswick. Besides compositions of the most varied kind (music to Schiller's *Räuber*, songs, part-songs, very many arrangements for pf. and cello, etc.), he published a "Musikalische Akkordenlehre" (1875), which is interesting in that L. seeks to establish the relation of chords in the tonal system of harmony, and, in so doing, recognises the peculiar importance of the under-dominant in a logical system of writing. L. wrote also a history of the ducal "Hofkapelle" at Brunswick (in the *Braunschweig Magazin*, 1865-66). Latterly he resided at Leipzig.

Leidenschaft (Ger.), passion, emotion. *Mit Leidenschaft*, with passion, with strong emotion.

Leierkasten (Ger.). (See HURDY-GURDY.)

Leighton, William Knight, English composer about 1614, in which year he published; "The Teares or Lamentacions of a Sorrowfull

Soule," containing fifty-four psalms and hymns, partly à 4 with accompaniments for lute, etc., partly à 4-5 a cappella; the first eight pieces are by L. himself, the others by J. Bull, Byrde, Coperario, J. Dowland, A. Ferrabosco, O. Gibbons, Th. Weelkes, J. Wilbye, etc.

Leisinger, Elisabeth, distinguished dramatic vocalist (soprano), b. May 17, 1864, Stuttgart, pupil of the Stuttgart Conservatorium, and of Mme. Viardot-Garcia at Paris; since 1884 she has been a highly esteemed member of the Berlin Court Opera.

Leite, Antonio da Silva, Portuguese composer and theorist, maestro at the Conservatorio at Oporto about 1787-1826; he wrote "Resumo de todas as regras e preceitos de cantoria assim da musica metrica como da cantochão" (1787); also a guitar Method (1796), six sonatas for guitar with violin (Rebek) and two trumpets, a "Tantum ergo" à 4 with orchestra, a hymn for the coronation of King John VI. of Portugal, etc.

Leitert, Johann Georg, excellent pianist, b. Sept. 29, 1852, Dresden; he made his first appearance at the early age of thirteen, and afterwards studied seriously under Liszt, whom he followed to Rome. He made extensive concert tours (among others, with Wilhelmj, 1872), and became well known beyond Germany. From 1879-81 he was teacher at the Horak's Institution, Vienna. L. has published compositions for the pianoforte.

Leitmotiv (Ger.), is the name given in operas, oratorios, programme-symphonies (especially in Wagner, who first gave to the L. the important rôle which it now plays), to an oft-recurring motive, of rhythmic, melodic, or even harmonic, pregnancy, which, by the situation in which it first occurred, or by the words with which it was first connected, receives a particular meaning, and thus, whenever used, recalls that situation. The idea of the L. was by no means unknown to the classic writers, but with them it appears mostly in the form of a general characteristic of the various personages. (Cf. the Leporello thirds in *Don Juan*, the "Caspar" bass figures in *Freischütz*, etc.) It first appeared with full meaning in the *Flying Dutchman* and *Lohengrin*. In his later operas Wagner has made greater, and indeed extraordinary, use of the L., and thus throughout developed real unity. Yet it is not easy to trace it everywhere, and, as a matter of fact, for less-gifted hearers, or for those not well prepared, the numerous "Führer durch Wagners Bühnenwerke" constitute help by no means to be despised.

Leitton (Ger.), leading note (q.v.).

Leittonwechselklänge, the term given by Dr. Riemann in his new theory of harmony ("Harmony Simplified," Augener & Co.) to chords of opposite genus (the one major, the other minor),

the primes of which are leading notes to each other, e.g. e, g, b, \longleftrightarrow c, e, g. L. may be substituted for one another in a similar manner to parallel chords (Parallelklänge).

Le Jeune, Claudin, French contrapuntist; his compositions appeared from 1585 up to 1610 (chansons, madrigals, psalms, airs, etc.); he is not to be confused with Claudin de Sermisy, who flourished fifty years earlier.

Lemaire, (1) according to Rousseau, "Dictionnaire de musique," and Mersenne, "Harmonie universelle," p. 342 (1636), the one who proposed to introduce seven, instead of six, Solmisation syllables, i.e. to do away with Mutation (seventh syllable, according to Rousseau *Si*; according to Mersenne, *Za*). According to Fétis ("Biographie universelle"), there was a Guillaume le Maire among the twenty-four violons of Louis XIV., who might have been the innovator in question; as, however, according to Calvisius, "Exercitatio musicæ III." (1611), the name *Si* for the seventh syllable appears to have been already well known about 1611, this statement can scarcely be correct; and the priority must be refused to L., or the period at which he flourished placed earlier.

(2) Théophile, b. March 22, 1820, Essigny le Grand (Aisne), pupil of Garcia (singing) and of Michelot (opera), and Moreau-Sainti (comic opera) at the Conservatoire. In consequence of a violent attack of pleurisy, he gave up his contemplated operatic career as vocalist, and devoted himself to the teaching of singing, for which he made deep studies of all Methods, ancient and modern, which came within his reach. These studies led him to translate Tosi's "Opinioni dei cantori antichi e moderni," 1823 ("L'art du chant, opinions," etc., 1874); he also worked in collaboration with H. Lavoix (q.v.) at a "Histoire complète de l'art du chant."

Le Maistre (Le Maître), Mattheus, Netherland contrapuntist, appointed court capellmeister at Dresden in 1554, pensioned in 1568, d. in 1577. He published: "Magnificat octo tonorum" (1557); "Catechesis numeris musicis inclusa et ad puerorum captum accomodata tribus vocibus composita" (1563, for the Dresden choir-boys), "Geistliche und weltliche teutsche Gesänge" (1566, à 4-5), a book of motets à 5 (1570); "Officia de nativitate et ascensione Christi" (1574, à 5); "Schöne und auserlesene teutsche und lateinische geistliche Lieder" (1577). The Munich Library possesses in manuscript three Masses, twenty-four offices, and four versicles, which are not printed. Fétis has confused L. and Matthias Hermann. (See HERMANN; cf. also *Monatshefte für Musikgeschichte*, 1871 [12]; also the monograph of L. by O. Kade, 1862).

Lemière de Corvey, Jean Frédéric August, b. 1770, Rennes, d. April 19, 1832, Paris, French officer of the time of the

Revolution; also under Napoleon. He wrote a goodly series (twenty-three) of vaudevilles and comic operas, the former at Rennes when he was quite an amateur; but the latter, from 1792, as pupil of Berton, for Paris, and not without success. He also prepared in French several operas of Rossini, and published violin sonatas, pf. sonatas, potpourris, military music, a trio for harp, horn, and pianoforte, romances, etc.

Lemmens, Nicolas Jacques, celebrated performer on the organ, b. Jan. 3, 1823, Zoerle-Parwijs (Belgium), d. Jan. 30, 1881, Castle Linterport (near Malines); he was a pupil of the Brussels Conservatoire under Fétis; then (1846) sent at the government expense to Hesse at Breslau, and became professor of organ-playing at the Brussels Conservatoire, 1849. In 1857 he married the vocalist Miss Helen Sherrington (b. Oct. 4, 1834, Preston, pupil of the Brussels Conservatoire), highly esteemed in London as a concert, church, and opera singer; from that time he resided much in England. In 1879 he opened a training college for organists and choirmasters at Malines under the auspices of the Belgian clergy, and it was well attended. L. wrote many excellent compositions for the organ (improvisations, sonatas, studies, etc.), also a great "École d'orgue," (adopted by the Conservatoires of Brussels, Paris, etc.), a method for the accompaniment of Gregorian chants, various sacred vocal works, symphonies, etc.

Lemoine, (1) Antoine Marcel, b. Nov. 3, 1763, Paris, d. there April, 1817; he was a performer on the guitar, played the viola in 1789 at the Théâtre de Monsieur, and was for some time conductor at small Paris theatres, but founded in 1793 a music-publishing house, which was carried on by his son. (See 2.) He published a Guitar Method.

(2) Henri, son of the former, b. Oct. 21, 1786, Paris, where he died, May 18, 1854, pupil of the Conservatoire there (1798-1809), and still of Reicha in 1821 for harmony, was much sought after as a pianoforte teacher, but in 1817 took over his father's publishing business, and brought it into high repute. L. himself compiled pianoforte, harmony, and solfège Methods, and, besides, "Tablettes du pianiste; memento du professeur de piano" (1844), also a number of good pf. pieces (sonatas, variations, etc.).

(3) Aimé, b. 1795 (date of death unknown), was a pupil of Galin (q.v.), taught according to his method, and also published two new editions of his "Méthode du mélodiste," but finally returned to the ordinary method of instruction.

Lemoyno, Jean Baptiste (Moyno, called L.), b. April 3, 1751, Eymet (Périgord), d. Dec. 30, 1796, Paris; he was at first conductor at small French provincial theatres, then studied under Graun and Kirnberger at Berlin, became second

capellmeister to Frederick the Great, returned, however, to Paris and professed to be a pupil of Gluck, but was disavowed by the latter, whereupon he began to copy Piccinni's style of writing. In spite of his lack of individuality, L. was successful with some of his operas (*Néphthé* was the cause of a call for the author, a thing unheard of before in Paris).

Lenaerts, Constant, b. March 9, 1852, Antwerp; he studied under Benoit, was already, at the age of eighteen, director of the (Flemish) national theatre, and is now teacher at the Antwerp Conservatoire.

Leneveu, Charles Ferdinand, b. Oct. 4, 1840, Rouen; he was to have been a lawyer, and even studied jurisprudence at Paris, but at the same time music, under Servais, and, after he had gained a prize for a cantata, became a pupil of the Conservatoire (1865), and in 1866 obtained the *Prix de Rome*. His comic opera, *Le Florentin*, first produced in 1874, also gained a prize in a competition (1869). In 1882 followed a grand opera, *Velleda* (London). Meanwhile, L. had been appointed professor of harmony at the Conservatoire (as successor to Guiraud, who had become professor of composition).

Lentando (*Slentando*), Ital., becoming slower, slackening.

Lento (Ital.), has a meaning somewhat similar to that of *Largo*; *non L.*, not dragging.

Lenz, Wilhelm von, b. 1808, d. Jan. 31, 1883, at the infirmary, Petersburg, Imperial Russian Councillor. He wrote: "Beethoven et ses trois styles" (1852-55, two vols.); "Beethoven, eine Kunststudie" (1855-60, five vols., of which Vols. III.-V. appeared separately under the title "Kritischer Katalog der sämtlichen Werke nebst Analysen derselben" [1860], and the first as "Beethoven, eine Biographie" [2nd ed. 1879]); finally, "Die grossen Pianoforte Virtuosen unsrer Zeit" (1872, concerning Liszt, Chopin, Tausig, Henselt). The books of L. on Beethoven are not so much the result of serious and sober investigation as of a warm enthusiasm; they are therefore not of so much importance for the history of music, as for the understanding of the artistic character and individuality of Beethoven, and awakening enthusiasm for his genius.

Leo, Leonardo, b. 1694, San Vito degli Schiavi (Naples), d. 1746, Naples; he studied under A. Scarlatti and Fago at the Conservatorio della Pietà, Naples, and afterwards under Pitoni at Rome. On his return he was appointed teacher at the Conservatorio della Pietà, in 1716 organist of the royal chapel, and in 1717 maestro of Santa Maria della Solitaria. He afterwards exchanged the post of teacher at the above-named Conservatorio for a similar one at the Conservatorio Sant' Onofrio. He died quite unexpectedly while seated at the clavichord. L.

was one of the most distinguished representatives of the Neapolitan school, was one of its original founders and most famous teachers; Jomelli and Piccinni, among others, were his pupils. L. wrote nearly sixty dramatic works; in 1712 his oratorio, *S. Alessio*, was produced at the Conservatorio. He made his first attempt at a real opera in 1719 at the Teatro San Bartolomeo, Naples (*Sofonisbe*); his last opera was *Il nuovo Don Chisciotte* (completed in 1748 by Pietro Gomez). The titles of his other works are those common to all Italian composers of operas: *Tamerlano*, *La Clemenza di Tito*, *Siface*, *Demofonte*, etc. Before *Sofonisbe* he had only produced some "serenades" for birthdays, weddings, etc. To the operas must be added the oratorios: *La Morte d'Abele*, *Santa Elena al calvario*, *Dalla morte alla vita*; further, a mass à 4 in the Palestrina style, two masses à 5 with organ, a mass à 4 and one à 5 with orchestra, several Credos, Dixits (one à 10 for two choirs and two orchestras), Misererats (one noble one à 8, a *cappella*), Magnificats, responses, motets, hymns, etc. Finally are to be named six 'cello concertos with stringed quartet, a number of clavier toccatas, two books of organ fugues, solfeggi and figured basses for the purpose of practice. The greater number of his works are in manuscript at Naples, Rome, Paris, and Berlin. In modern publications some few pieces of L. are to be found: in Braune's "Cäcilia" ("Credidi propter, Tu es sacerdos, Miserere 4 voc."); Rochlitz' "Collection," etc. ("Di quanta pena, Et incarnatus est"); the *Miserere à 8*, a real polyphonic pearl a *cappella*, is reprinted in Rochlitz, Commer ("Musica sacra," eighth vol.), Weber ("Kirchliche Chorgesänge," only a portion), and in a separate edition by Schlesinger (Berlin), also formerly by Choron (Paris); a "Dixit dominus" à 8 by Stanford (London), a "Dixit dominus" à 5 by Kümmel ("Collection," etc), a great number of solfeggi with bass in Lévesque and Bèche's "Solfèges d'Italie," etc., an aria from *Clemenza di Tito* and a duet from *Demofonte* in Gavaert's "Gloires de l'Italie," etc.

Léonard, H u b e r t, distinguished violinist and teacher, b. April 7, 1819, Bellaire (near Liège), d. May 6, 1890, Paris, was first trained by a teacher named Rouma, in 1836 attended the Paris Conservatoire as a pupil of Habeneck, and, at the same time, soon acquired a post as violinist, first at the Théâtre des Variétés, then at the Opéra Comique, and, finally, at the Grand Opéra. In 1839 he left the Conservatoire, but remained in Paris until 1844. He then travelled much, giving concerts and making a name, and in 1848 received an appointment at Brussels as principal violin professor at the Conservatoire (successor to Bériot, who had become blind). In 1851 he married Antonia Sitcher de Mendí, an excellent vocalist, niece of Manuel Garcia. In 1867, for the sake of his health, L.

resigned his appointment at Brussels, and went to live in Paris, where he still trained many pupils. His publications are for the most part educational: "Gymnastique du violoniste," "Petite gymnastique du jeune violoniste," "24 études classiques," "études harmoniques," "École Léonard" (Violin Method), "L'ancienne école italienne" (studies in double-stopping), six sonatas, and the "Trille du diable" of Tartini's, with accompaniment written out from the composer's figured bass; also five concertos with orchestra, six concert pieces with pianoforte, many fantasias, characteristic pieces, a serenade for three violins, a concert duo for two violins, valse-caprice, many duos with pianoforte on operatic motives, among which transcriptions on themes by Wagner, four duos with pianoforte (jointly with Litloff), and three with 'cello (jointly with Servais).

Leoncavallo, Ruggiero, b. March 8, 1858, Naples, the second of the sensational Italian composers of serious operettas (cf. MASCAGNI). His *Pagliacci* was produced at Milan May 31, 1892, and his *Medici* in 1893. The public will soon forget him; and the art criticism, with respect to L. and also Mascagni, pass to the order of the day. A small maiden opera, *Songe d'une nuit d'été*, was privately performed at Paris in 1889; also L.'s songs appeared first at Paris, where he lived for a time.

Leonhard, Julius Emil, b. June 13, 1810, Lauban, d. June 23, 1883, Dresden, became professor of the pianoforte at the Conservatorium at Munich in 1852, and received a similar appointment at Dresden in 1859. The following of his compositions may be mentioned: the oratorio *John the Baptist*, a symphony (♩ minor), overture to Oehlenschläger's *Axel und Walburg*, a pf. sonata (which gained a prize), two violin sonatas, three trios, one pf. quartet, three cantatas for chorus, soli, and orchestra, and other vocal works.

Leoni, Leone, maestro at Vicenza during the last decades of the 16th and the beginning of the 17th century. He was one of the masters who, in 1592, paid homage to Palestrina by dedicating to him a volume of psalms à 5. L. published: five books of madrigals, à 5 (1588, 1595 [2], 1598, 1602); one book of motets, à 6 and one à 8 (1603, 1608); two books of motets, with organ bass, à 2-4 (1606, 1608; 2nd ed. under title "Sacri fiori," 1609-10); two books of motets, with organ bass, à 1-3 (1609-11); "Omnis psalmodia solemnitatum 8 vocum" (1613); and "Prima parte dell' aurea corona, ingemmata d'armonici concerti a 10 con 4 voci e 6 instrumenti" (1615). Detached pieces by L. are also to be found in Gardano's "Trionfo di Dori" (1596), in Schade's "Promptuarium," in Bodenschatz' "Florilegium Portense," and other collections.

Leonowa, Daria, distinguished Russian vocalist (contralto), b. 1825, Government Twer,

entered the Imperial Opera School at Petersburg at the age of thirteen, and at the age of eighteen made her *début* as Vania in Glinka's *Life for the Czar* at the "Marientheater." Since then she has been one of the chief supports of Russian National Opera (*Russian and Ludmilla, Rogneda, William Ratcliff, Boris Godunow, Das Mädchen von Pskow*, etc.). She has travelled and made a name; in 1874 she journeyed round the world.

Le Roy. (See BALLARD.)

Lesage de Richée, Philipp Franz, performer on the lute, and composer, studied under Mouton, published in 1685 (Breslau?) the "Kabinet der Lauten," ninety-eight pieces arranged in twelve suites, which rank among the best things of this branch of literature typical of the French clavier style. (Cf. *Monatshefte für M.-G.*, 1889, No. 1.)

Leschetitzki, Theodor, pianist and excellent pianoforte-teacher, b. of Polish parents in 1831, Lemberg. He was for many years professor at the Petersburg Conservatoire, but resigned this post in 1878, and has lived since then as private teacher in Vienna. In 1880 he married his pupil, A. Essipoff. L. has published many clever, elegant, and effective pianoforte pieces; an opera, *Die erste Falte*, was successfully given in 1867 at Prague, and in 1881 at Wiesbaden.

Leslie, Henry David, excellent conductor and composer of note, b. June 18, 1822, London, played at first the 'cello in the orchestra of the Sacred Harmonic Society, became secretary of the Amateur Musical Society in 1847, and in 1855 was appointed conductor of the same until its dissolution. In 1855 he founded a choral society of his own for *a-cappella* singing, which attained to high fame, and gained the first prize at the Paris international competition in 1878. In 1864 he was placed at the head of the National College of Music, but that institution broke up after a few years. The chief compositions of L. are: an opera, *Ida* (1864); operetta, *Romance*; or, *Bold Dick Turpin* (1857); two oratorios (*Immanuel*, 1853; *Judith*, 1858, for the Birmingham Musical Festival); several cantatas (*Holywood*, 1860; *The Daughter of the Isles*, 1861); a festival anthem, "Let God Arise;" *Te Deum and Jubilate* (1846); symphony (1847); overture, "The Templar" (1852).

Lessel, Franz, composer, b. about 1790, Pulawy (Poland); his father was musical director to Prince Czartoryski; d. March, 1839, Petrikow. L. went to Vienna to study medicine, but became a pupil of Haydn and devoted himself entirely to music. Haydn held him in high esteem, and L. remained with the master until his death. In 1810 he returned to Poland to the Czartoryskis, and, after they were driven away by the revolution of 1830, led a restless romantic life, and died as teacher at the college

at Petrikow—it is said, of a broken heart. Some of his pianoforte sonatas and fantasias appeared in print.

Lesemann, W. J. Otto, b. Jan. 30, 1844, Rüdersdorfer Kalkberge (near Berlin). He studied under A. G. Ritter at Magdeburg, afterwards at Berlin under H. v. Bülow (piano), Fr. Kiel (composition), and Teschner (singing). After having been private tutor, for two years, at Pforten in the house of Count Brühl (in which capacity he frequently came into contact with A. W. Ambros at Prague), he became teacher at the Stern Conservatorium, Berlin, then at Tausig's school for the higher development of pianoforte-playing until 1871 (when Tausig died). For a short period he was proprietor of a music school of his own at Berlin, and since 1872 he has been director of musical instruction at the "Kaiserin Augusta-Stiftung" at Charlottenburg; also for some time he conducted the singing at X. Scharwenka's Conservatorium. L. is principally known as musical critic, but has also been active as a composer, and has produced some successful songs, etc. Since 1882 L. has been proprietor of the *Allg. Musik-Zeitung*, and edits the same with remarkable tact.

Lesto (Ital.), nimble, quick.

Lesueur (Le Sueur), Jean François, b. Jan. 15, 1763, Drucat-Plessiel (near Abbeville), d. Oct. 6, 1837, Paris: the "predecessor of Berlioz" as programme musician. He was chorister at Abbeville, and afterwards at Amiens, where he attended the College. In 1779 he broke off his school studies, and took the post of *maître de musique* at Séz Cathedral, which, six months after, he exchanged for that of *sous-maître* at the Church of the Innocents, Paris, where Abbé Roze became his instructor in harmony. The restless, ambitious spirit of L. was not satisfied with a subordinate position, and thus, within a small space of time, we find him *maître de musique* at the cathedrals of Dijon, Le Mans, and Tours, in 1784 *maître de chapelle* of the Innocents at Paris, and further, in 1786, of Notre Dame. Gossec, Grétry, and Philidor were favourably disposed towards the young man. L. was allowed to have a full orchestra at Notre Dame, and he now wrote for the services, Masses, motets, etc., with orchestra; among other things, a grand instrumental overture, which created quite a sensation, and raised a storm of *pros* and *cons*. L. himself defended his principles in the pamphlet, "Essai de musique sacrée, ou musique motivée et méthodique" (1787), and, on receiving an anonymous reply, published a second, "Exposé d'une musique imitative et particulière à chaque solennité" (1787). Unfortunately the orchestra was reduced in the same year, and L. resigned. As, at the same period, his opera *Télémaque* was refused by the Grand Opéra, he withdrew dissatisfied to the country

at Champigny, where, from 1788-92, he devoted himself to composition, whilst the horrors of the Revolution were being enacted in Paris. In 1793 he reappeared in Paris, and produced the operas *La Caverne*, *Paul et Virginie* (1794), and *Télémaque*, all at the Théâtre Feydeau. When the Conservatoire was founded he was named one of the inspectors, and was elected member of the *comité des études*; he also drew up, jointly with Méhul, Langlé, Gossec, and Catel, "Principes élémentaires de Musique" and "Sol-fège du Conservatoire. A new conflict ended in a manner still more unpleasant for L. than the first. Two operas (*Ossian* [*Les Bardes*] and *La mort d'Adam*) sent in by L. to the Grand Opéra were discarded in favour of Catel's *Sémiramis*: L. opened up a stormy discussion with the "Lettre à Guillard sur l'opéra de *La mort d'Adam*" (1801), which finally degenerated into an attack on the Conservatoire ("Projet d'un plan général de l'instruction musicale en France," 1801), which brought about L.'s dismissal (1802). Thereupon he experienced bitter anxiety as to his means of living, until, in 1804, Napoleon named him his *maître de chapelle*, as successor to Paisiello, and thus at one stroke he received the highest musical post in Paris. His *Bardes* was now produced and met with Napoleon's special approval. After the Restoration (1814), L. became royal principal *maître de chapelle* and court composer; and, on the re-opening of the Conservatoire, professor of composition; finally he was loaded with honours of all kinds, and, already in 1813, elected member of the Institut, etc. To the dramatic works of L. must be added the *divertissements* "L'inauguration du temple de la Victoire" and "Le triomphe de Trajan" (both jointly with Persuis, 1807), also the operas *Tyrée*, *Artaxerce*, and *Alexandre à Babylone*, which were not produced. Of his numerous masses (thirty-three), oratorios, motets, etc., only a Christmas oratorio, three *Messes solennelles*, the oratorios *Deborah*, *Rachel*, *Ruth et Naëmi*, *Ruth et Boaz*, three Te Deums, some motets, two Passion oratorios, a *Stabat Mater*, and a few *pièces d'occasion* (Coronation March for Napoleon) appeared in print. L. was also the author of "Notice sur la mélodie, la rythmée et les grands caractères de la musique ancienne" (Paris, 1793). He wrote, likewise, a biographical notice of Paisiello (1816). The following wrote about L.: Raoul-Rochette (1837), Stéphen de la Madeleine (1841), and Fouqué ("L. comme prédecesseur de Berlioz").

Letter Notation, *i.e.* the indication of sounds by means of letters. It appears to be the oldest form of notation; anyhow, it was already in use among the Greeks. (Cf. GREEK MUSIC.) Their notation—at least in the treatises of the theorists—was preserved in Western Europe up to the 10th century A.D.; though from about the 6th century, and possibly earlier, notation by means of neumes (q.v.) was in practical use. In the

10th century, however, we meet with a new kind of notation, the one with Roman letters; the first seven letters, in fact, of the alphabet. *A B C D E F G* were used for the seven sounds of the diatonic scale, but their former differed from their present meaning; they corresponded rather to our *c d e f g a b*. Above *G* came *A*, and below *A, G*, as at the present day. According to the testimony of writers of the early Middle Ages, this notation was first used for stringed instruments (Psalterium, Rotta), and was generally adopted for the organ, then coming into vogue. But the Western monks soon changed the meaning of the letters by adapting them to the old Grecian system (a minor scale through two octaves). *A*, consequently, acquired its present meaning, *i.e.* in the old letter notation *C D* and *G A* were half-tone steps, but in the reformed one (called the "Odoistic," after the name of Odo of Clugny, who died in 942, and who probably made the change), *B C* and *E F*. Already in the 10th century differently formed letters began to be used for each octave. A note was added to the system of the Greeks, *viz.* our capital *G*; this was indicated by the Greek Gamma (Γ). Then followed the octave of the capital letters *A B C D E F G*, and after that the small ones, *a b c d e f g*; if higher notes were required, these were doubled, *aa bb cc dd ee*, or thus: $\begin{matrix} a b c d e \\ a b c d e \end{matrix}$ Instead of the small letters

for the second octave, the alphabet characters were sometimes continued thus; *H I K L M N O P*. This notation *A—P* (falsely called the "Notation Boétienne") occurs in the old system (*H* = our *c*), and in the "Odoistic," in which *H* stood for *a*; both were in use up to the 12th century. Once the knowledge of the origin of the double meaning of the letters had become lost, it was natural that they should be used with various meanings, and this actually was the case; the meaning of the letters changed according to the tuning of the instrument for which they were employed. In the theoretical treatises of the 12th and 13th centuries the employment of letters as pitch-signs was, therefore, quite arbitrary; for example, *A* is to be found in the sense of our *F*, and so on. For a long time letter notation for practical use passed out of sight. Through Guido d'Arezzo's invention or arrangement of our modern notation on lines (cir. 1025), which, however, as shown by the clefs placed at the beginning, was only a shortened and more distinct letter notation—letters, at least for the notation of vocal music, fell gradually into disuse, while, on the other hand, they were employed more than ever by instrumentalists. Unfortunately, we have no notation of instrumental compositions older than the end of the 15th century. About this time letter notation was revived, under the well-known name, in fact, of *Organ Tablature* (q.v. *Tablature*). The meaning of letter notation, *viz.*, the "Odoistic," now becomes

fixed, for it passed into the Guido note system with lines, and became the basis of *Musica Mensurata notation*. On the other hand, the order of letters, with regard to octave division, varies. Together with the old $\Gamma, A—G, a—g$, etc., we find $f—e, f—e, \bar{f}—e$, and occasionally $G—F, g—f$, etc.; also already at the beginning of the 16th century we catch glimpses of our present octave division, which always begins with *c* (as the oldest always began with *A*, answering to our *c*). We find the present system fully developed at the commencement of the 17th century in Michael Prætorius (1619); but the old octave division $A—G, a—g, \hat{a}—g$, and extended downwards $A—G$, was maintained so long as the *Tablature* was in use (up to the last century). The following octave division with *B* and *H* (*B rotundum* and *quadratum*) is also to be found in the 16th century (see FUNDAMENTAL SCALE and CHROMATIC SIGNS), $A B H C D E F G A B h c d e f g a b \bar{h} \bar{c} \bar{d} \bar{e}$, etc. With regard to rhythmical value and pause signs of the *Tablatures*, see *TABLATURE 2*. Although letter notation is no longer in practical use, it is used by theorists, both in the past and present, to express acoustical relationships, etc., but always with the division starting from *c*. A different use of capital and small letters has, however, recently come into vogue. *Letters* with *chord meaning* were first employed at the beginning of this century (Gottfried Weber); a capital letter indicated the major chord of the sound expressed by the letter (irrespective of the position in this or that octave), and in like manner a small letter, the minor chord; for example, $A = A$ major, $a = A$ minor. A small nought marked the diminished triad, *e.g.* $a^b = a : c : e^b$. (For another meaning attached to *nought*, see *KLANGSCHLÜSSEL*.) By *A* is also understood the key of *A major*, and by *a* that of *A minor*. Moritz Hauptmann and his pupils, again, use capital and small letters in another sense, *viz.* to distinguish *fifth-sounds* and *third-sounds*. If, for instance, four steps of a fifth are taken upwards from *C*, the sound *E* is reached (to be considered apart from the octave position); this sound does not exactly coincide with the third of *C*, but is somewhat higher. The vibration number for the 4th fifth is $8\bar{1}$ ($= 3^4$); the nearest *c* below is the nearest smaller power of 2, *i.e.* 64 . (Cf. *INTERVAL 2*.) This so-called Pythagorean third has, then, the ratio $64 : 8\bar{1}$; but the ratio of the major-third is that of the fourth to the fifth partial tone (see *SOUND*) $= 4 : 5$, or, which is the same, $64 : 80$, *i.e.* the third is lower than the true fifth by $80 : 8\bar{1}$. This difference is called the *comma syntonium*. Hauptmann indicates all tones obtained by fifth steps by capital letters, and third-tones by small ones; for example, $C e G, a C e$, etc. This method would not be sufficiently accurate for scientific purposes: the second upper-third of *C*, as third of *e*, would be written again with a capital letter,

$G\sharp$, *i.e.* no distinction would be made between it and the 8th fifth, higher by two commas. Helmholtz, therefore, in the first edition of his "Lehre von den Tonempfindungen," contrived to indicate the lower pitch by means of a horizontal stroke under the capital letters for the second upper third, $c, e, e G\sharp$, and a similar mark, above the letter, to indicate higher pitch for the second under-third, $a\flat, c, F\flat, a\flat$. This method was simplified by A. v. Oettingen, for, while adopting the horizontal strokes, he did away with capital letters. A horizontal stroke above a letter signified an upper-third, and one below, the under-third; the second third was indicated by two strokes, the third by three, etc., so that the letter notation showed exactly the vibration number of the interval, thus;

$c : e, e : G\sharp, G\sharp : a\flat, a\flat : c, f\flat : a\flat$, etc.

Every stroke indicates the lowering, likewise the raising, of the tone obtained by plain fifth-steps by 80 : 81. For theoretical purposes this is a great gain, as the harmonic meaning of the interval is directly perceived by the letter notation; for example, if $a\sharp$ be the third of the fourth fifth from c ($c-g-a-a-c\sharp$), $a\sharp$ on the other hand, is the second third of the under fifth of c ($c-f-a-a-f\sharp$), etc. Helmholtz, unfortunately, in accepting this improvement in the second edition of the above-named work, has given reverse meaning to the horizontal strokes above and below the letters. One must, therefore, carefully note in reading as to whether the Oettingen plan, or the more widely known one of Helmholtz (which alone is used in this Dictionary) is employed.

Leuckart, F. Ernst Christoph, established a music business at Breslau in 1782; which was taken over by Constantin Sander in 1856. The latter moved the business to Leipzig in 1870, and enlarged it by purchasing the publishing houses of Weinhold and Förster of Breslau, Damköhler of Berlin, and Witzendorf of Vienna. Of works brought out by this very enterprising firm may be mentioned compositions by Robert Franz, Ambros' Musical History, etc.

Levasseur, (1) Pierre François, performer on the 'cello, b. March 11, 1753, Abbeville, pupil of Duport junior, member of the orchestra of the Grand Opéra, Paris, 1785 to 1815, after which he soon died. He published twelve 'cello duets.

(2) Jean Henri, likewise performer on the 'cello, b. 1765, Paris, pupil of Cupis and Duport junior, member of the orchestra of the Grand Opéra from 1789 to 1823, and professor of 'cello-playing at the Conservatoire, from 1795 to 1823 member of the Imperial, named after 1814 the Royal, chapel. He published 'cello duets, sonatas, and études, and was one of the chief contributors to the 'cello Method of the Conservatoire.

(3) Rosalie, was a famous singer at the Paris Grand Opéra 1766-85, and especially remarkable in the chief rôles of Gluck's operas until the appearance of Madame Saint Huberty.

(4) Nicolas Prosper, celebrated bass singer, b. March 9, 1791, Bresles (Oise), d. Dec. 7, 1871, Paris, pupil of the Conservatoire, played serious rôles at the Grand Opéra 1813-45, teacher of singing at the Conservatoire 1841-70.

Lévé (Fr.), the upward movement of the foot or hand in beating time; it corresponds with the unaccented part of the bar.

Lévens, church maître de chapelle at Bord-eaux. He published; "Abrégé des règles de l'harmonie" (1743), in which he places the under-tone series (*progression arithmétique*) over against the upper-tone series (*progression harmonique*); *i.e.* he accepts two principles for the consonance; he is, therefore, an harmonic dualist like Zarlino (1558), Tartini (1754), Hauptmann, and others.

Lewey, William Charles, b. April 25, 1837, Dublin, d. Aug. 18, 1894, trained at Paris, opera conductor and composer of operettas, incidental music to plays, and cantatas; he lived in London.

Levi, (1) Hermann, excellent conductor, b. Nov. 7, 1839, Giessen, studied under Vincenz Lachner at Mannheim (1852-55), attended the Leipzig Conservatorium (1855-58), was musical director at Saarbrücken (1859-61), capellmeister of the German Opera, Rotterdam (1861-64); from 1864-72 he was court capellmeister at Carlsruhe, and in 1872 was called to his present post as court capellmeister, Munich.

(2) Jakob (Levy, Lewy). (See LEBERT.)

Lewandowski, Louis, b. April 3, 1823, Wreschen, Posen, d. Feb. 4, 1894, Berlin, pupil of the School of Composition of the Berlin "Akademie"; from 1840, musical director of the Synagogue at Berlin. He composed many orchestral, vocal, and chamber works. L. was one of the first founders of the Institution for Aged and Indigent Musicians, which, owing to his direction, already disposes of a colossal fortune.

Lewy, (1) Eduard Constantin, performer on the French horn, b. March 3, 1796, St. Avoild (Moselle), d. June 3, 1846, Vienna. He was a French military musician, and from 1822, after long concert tours, principal horn-player at the Vienna Court Opera, and teacher at the Conservatoire. Also his brother and pupil, Jos. Rudolph (L.-Hoffmann), b. 1804, Nancy, d. Feb. 9, 1881, Oberlössnitz, near Dresden, was a distinguished performer on the French horn.

(2) Charles, son of E. C. L. (1), pianist and drawing-room composer, b. 1823, Lausanne, d. April 30, 1883, Vienna.

(3) Richard (Levy), brother of the former, b. 1827, Vienna, d. there Dec. 31, 1883, was originally a performer on the French horn, and

already at the age of thirteen, member of the court orchestra. Later on, he was appointed chief inspector and *régisseur* of the Court Opera. As a teacher of singing he trained Mallingier, Lucca, and Sembrich. (See **LEBERT**.)

Leybach, Ignace, b. July 17, 1817, Gamsheim (Alsace), d. May 23, 1891, Toulouse, received his musical training, first at Strassburg, afterwards at Paris under Pixis, Kalkbrenner, and Chopin, and in 1844 became organist of the cathedral of Toulouse. L. was an excellent pianist, and published a great number of drawing-room pieces which became popular, also a harmony Method, concert pieces for the harmonium, a great organ Method ("L'organiste pratique," three vols., containing 130, 120, and 100 pieces), and some books of songs and motets with organ.

Liaison (Fr.), (1) a bind, a syncopation.—(2) The playing or singing of a series of notes with one stroke of the bow, in one breath.—(3) A ligure.

Libitum (Lat. *ad libitum*, abbr. *ad lib.*), at pleasure.

Libretto (Ital., "little book"), the name given to the text (the text-book) of important vocal works, especially operas; *Librettist*, poet who writes the words for an opera.

Licenza (Ital.), freedom, deviation from strict rules (for example, *Canone con alcune licenze*, canon with certain licence).

Lichanos. (See **GREEK MUSIC**.)

Lichner, Heinrich, b. March 6, 1829, Harpersdorf (Silesia), pupil of C. Karow (Bunzlau), Dehn (Berlin), Mosewius, Baumgart, and Ad. Hesse (Breslau), cantor and organist of the Church of the Eleven Thousand Virgins, Breslau; and conductor there of the "Sängerbund." He is a diligent composer (psalms, choral pieces, songs, many pf. pieces). His much-played sonatas are shallow and unoriginal.

Lichtenstein, Karl August Freiherr von, b. Sept. 8, 1767, Lahm, Franconia, d. Sept. 10, 1845, Berlin, successively intendant of the court theatres of Dessau, Vienna, and Berlin (1805), wrote words and music of operettas and operas: *Knall und Fall* (1795); *Bathmendä* (1798); *Die steinerne Brant* (1799); *Ende gut, alles gut* (1800); *vaudeville, Mißgefühl* (1800); all given at Dessau. *Kaiser und Zimmermann* (Strassburg, 1814); *Die Waldburg* (Dresden, 1822); *Der Edelknaube* (Berlin, 1823); *Singthes und Liedertafel* (Berlin, 1825); and *Die deutschen Herren vor Nürnberg* (Berlin, 1833).

Lichtenthal, Peter, important writer on music, b. 1780, Pressburg, d. Aug. 18, 1853, Milan, studied medicine, but devoted himself entirely to music, and in 1810 settled in Milan. His published compositions are: a stringed quartet, a pf. trio with violin and 'cello, ditto with violin and viola, and some works for pf. alone. For the Teatro della Scala

he wrote three operas and four ballets. His writings are: "Harmonik für Damen" (1806); "Der musikalische Arzt" (1807, on the healing power of music; also in Italian, 1811); "Orpheik, oder Anweisung, die Regeln der Composition auf eine leichte und fassliche Art zu erlernen" (1807); "Cenni biografici intorno al celebre maestro W. A. Mozart" (1814); "Mozart e le sue creazioni" (1842, on the occasion of the unveiling of the Mozart memorial at Salzburg); "Estetica ossia dottrina del bello e delle belle arti" (1831); but his chief work is: "Dizionario e bibliografia della musica" (1826, four vols., the third and fourth vols. containing bibliography).

Lie, Erica (married Nissen), excellent pianist, b. Jan. 17, 1845, Kongsvinger (near Christiania), was trained by her father and Kjerulf, afterwards by Kullak at Berlin; she has made herself known by numerous concert-tours on the continent and in England.

Lié (Fr.), slurred, tied.

Liebe, Eduard Ludwig, b. Nov. 19, 1819, Magdeburg, where he received musical training, was afterwards a pupil of Spohr and Baldewein at Cassel, then musical director at Coblenz, Mayence, Worms, for several years teacher of music in Strassburg, and finally in London. L. has composed numerous vocal and instrumental works, of which only songs have appeared in print and enjoyed popularity, and pf. pieces. An opera (*Die Brant von Azola*) was given in 1868 at Carlsruhe.

Liebich, Ernst, b. April 13, 1830, Breslau, d. there Sept. 23, 1884, was a distinguished maker of violins at Breslau, where his father and grandfather had already been similarly engaged. L. worked under Vuillaume (Paris), Hart (London), and Bausch (Leipzig), and received many first prizes for his instruments.

Liebig, Karl, the founder of the Berlin "Symphoniekapelle," b. July 25, 1808, Schwedt, d. Oct. 6, 1872, Berlin; he was at first clarinet-player in the Alexander regiment, and from 1843 established symphony concerts in various halls with a band playing on a co-operative system. These met with such great success that the band was engaged for concerts by the Berlin Vocal Societies ("Singakademie," the Stern "Gesangverein"). In 1860 he received the title of royal musical director. In 1867 the band became unfaithful to him, and placed itself under the direction of Stern, whilst L. founded a new orchestra, but with only moderate success. His son Julius, b. 1838, Berlin, d. there Dec. 26, 1885, was for many years capellmeister at Ems.

Lieblieh (Ger.), sweet, lovely, delicious. This word occurs often as an epithet in the names of organ stops, as *L.-Gedacht*, *L.-Bourdon*, etc.

Lied, the union of lyric poetry with music, in which the words are sung in place of being

spoken, so that the musical elements of rhythm and cadence belonging to speech are intensified so as to become real music, rhythmically planned melody. (Cf. SINGING.) The characteristic feature of the L. is plain periodic division. The so-called L.-form (also for instrumental compositions) has two themes in the following order: theme I. II. I.; and in further development also with like division of the three parts: I. *aba*; II. *cāc*; III. *aba* (extended L.-form, cf. FORMS). *L. ohne Worte* (song without words), since Mendelssohn, has become a common expression for somewhat short melodious instrumental pieces of all kinds (formerly "Aria"). The L. proper (the poem composed for song) is either a strophe L. or through-composed (*durchkomponiert*); *i.e.* when the poet adheres to a definite strophe, the composer can follow him and write a melody which is repeated for each strophe, or he has a number of strophes sung to the same melody, but perhaps for the last, or for a middle one, introduces either a new melody, or the first one with certain modifications. The through-composed L., on the other hand, follows the poet's meaning more closely than the strophe L.; it not only gives the general mood, but enters into detail, characterises, paints. Thus each strophe is set to a new melody, and if, for the sake of roundness of form, one is repeated, it appears modified. (Cf. VOLKSLIED.)

Liederspiel (Ger.), a vaudeville; a dramatic piece interspersed with light, easily comprehensible music—songs, duets, choruses, etc.

Liedertafel, male choral union with social tendencies. The first real L., founded in 1809 by Zelter at Berlin, was composed of members of the Singakademie, and it was followed in 1815 by those at Leipzig and Frankfurt-a.-O., in 1819 by the "Jüngere L." at Berlin, etc. In England there existed already in the former century clubs (cf. CATCH, GLEE and MADRIGAL) of a similar character; but the German L. have a special meaning, inasmuch as they fostered German patriotism at the time of the ignominious oppression of German nationality. The members of a L. are called "Liederbrüder," the president is "Liedervater," the conductor "Liedermeister," and the vocal festivals of the "Sängerbunde," composed of a large number of Liedertafel, are named "Liederfeste." The united choral societies of the "Deutscher Sängerbund," numbering about fifty thousand singers, are usually named after some county or province (Suabian, of the Palatinate, Lower Saxon, Silesian, Franconian, Bavarian, Thuringian, Baden, North German, etc., Sängerbund), occasionally after the names of towns (the Berlin, Dresden, Bromberg Sängerbund), or of persons (the Zöllner-Bund, Julius Otto-Bund, Molck's Sängerbund, etc.). The "Deutscher Sängerbund" held imposing festivals at Dresden in 1865, at Munich in 1874, at Hamburg

in 1882. (Cf. H. Pfeil's "Liedertafel-Kalender." In France, male choral unions have of late grown in importance. (See ORPHÉON.)

Lienau, Robert, music publisher, b. Dec. 28, 1838, Neustadt (Holstein), bought in 1864 the publishing business of Schlesinger at Berlin, and in 1875 that of Haslinger at Vienna; so that he is now the proprietor of one of the largest music-publishing firms.

Ligato. (See LEGATO.)

Ligature (Lat., *Ligatura*), tie, (i) a term in modern counterpoint equivalent to syncopation. It occurs in writing when, of two notes against one, the first is tied to a note of the preceding beat of the bar; for example:



(2) In mensural music, groups of notes connected together in which the rhythmical value of the notes does not depend upon their form, but on their position. When mensural music was developed in the 12th century, it took from the Choralnote (q.v.) not only the simple notesigns but also the complicated neume-forms (see NEUMES) which now, as L.s, constitute one of the most difficult chapters in the theory of mensural music. The following scheme enables one to see at a glance the value of the initial and concluding notes of L.s:

Initial note: Concluding note:

Brevis		Longa
Longa		Longa
Brevis		Brevis
Longa		Brevis

{ Here, on the other hand, the first two notes are Semibreves.

Every note of a L. which is not first and last is a Breve, with exception of the second in the last cases given, where it is a Semibreve. (Cf. the articles PROPRIETAS, IMPROPRIETAS, PERFECTIO, and IMPERFECTIO.)

Liliencron, Rochus Freiherr von, b. Dec. 8, 1820, Plön, Holstein, youngest son of the Danish Land-, and afterwards Army-commissary-general, v. L. He attended the colleges at Plön and Lübeck, studied first theology, then jurisprudence, at Kiel and Berlin, finally Teutonic philology, and graduated in 1846 with the treatise "Ueber Neidhardts hōfische Dorf Poesie" (1848), pursued old-Northern studies in Copenhagen up to 1847, and then went to Bonn and qualified himself as Privatdozent; but, as about this time (1848) the first Schleswig-Holstein war broke out, L. placed himself

at the disposal of the provisional government, and became secretary in the bureau of foreign affairs. At the end of the year, however, he was sent to Berlin as official deputy, with full authority, from the "Gemeinsame Regierung," which meanwhile had come into power. In the latter city he represented the government in office when the war broke out afresh. After the conclusion of peace between Prussia and Denmark, L. betook himself, in the autumn of 1850, to Kiel, where he entered on the professorship of Northern languages which had been offered to him. As, however, he was not recognised by the Danish Government, he accepted the invitation of Michaelis in 1852 to Jena as professor of the German language and literature. L. published, jointly with the then musical director of the University, Wilh. Stade, a collection of "Lieder und Sprüche aus der letzten Zeit des Minnesangs" (Weimar, 1854); L. wrote the Introduction and the translation of the text, Stade the (modern) harmonisation in four parts. In 1855, L. accepted a call to Saxe-Meiningen as chamberlain and cabinet councillor (afterwards privy cabinet councillor) to Duke Bernhard; he also undertook for a time the intendantship of the ducal chapel, but soon exchanged it for the post of director of the ducal library, and then undertook for the historical commission founded in Munich in 1858 the task of collecting and annotating the historical German folk-poems of the Middle Ages. These "Historische Volkslieder der Deutschen vom 13.-16. Jahrh." were published by Vogel at Leipzig (1865-69) in four volumes and a supplement, which contains chiefly melodies and a treatise on the melodies of the 16th century. When he had completed this work, he was further commissioned by the same body to undertake the editing of the "Allgemeine deutsche Biographie," of which a plan had been already sketched. In order to prepare himself for this important—and, at the present day, far-advanced—publication, L., who had been appointed foreign member in ordinary of the Bavarian Academy of Sciences, 1869, made a short stay in Brunswick, and in the same year settled in Munich, where, after the death of Wilh. Wackernagel, he was elected member in ordinary of the historical commission. As soon as the work was sent to press, Professor von Wegele, of Würzburg, became chief editor of the politico-historical section of the biographies. Besides many historical studies, L. wrote:—"C. E. F. Weyse und die dänische Musik seit dem vorigen Jahrh." (eighth yearly series, 1878); "Ueber den Chorgesang in der evang. Kirche" (questions and discussions of the day, No. 144, 1881). Further must be mentioned his biography of J. B. Cramer in the "Allg. d. Biographie." He also assisted in the "Deutsche National Litteratur," edited by Kürschner, and published by Spemann: it

consisted of two volumes, one under the title "Deutsches Leben im Volkslied um 1530," containing the finest German popular songs of the 16th century, together with their melodies. At the same time he published the treatises "Ueber Kirchenmusik und Kirchenkonzert" (Second Yearly Report of the Society for Evangelical Church Music); "Ueber Entstehung der Chormusik innerhalb der Liturgie" (*Magdeburg. Evang. K.-Ztg.*); "Introitus," Graduale, Offertorium, Communio (Siona X. 9 to XI. 4).

Limma. (See APOTOME.)

Limnander de Nieuwenhove, Armand Marie Ghislain, b. May 22, 1814, Ghent, d. Aug. 15, 1892, at his castle, Moignanville (Seine-et-Oise); he studied under Lambillotte at the Jesuit college, Freiburg, afterwards under Fétis in Brussels, lived first at Malines, where he married and founded a vocal society ("Réunion Lyrique"); he then lived in Paris, where he brought out several stage works. His best productions are comic operas: *Les Monténégrins* (1849, at the Opéra Comique); *Le Château de Barbe-Bleue* (1851, Opéra Comique); and *Yvonne* (1859, Opéra Comique); the grand opera *Le maître chanteur* (1853, at the Grand Opéra); *Scènes Druidiques*; a Te Deum, Requiem, Stabat Mater, a cello sonata, a stringed quartet, many songs, etc.

Lincke, Joseph, b. June 8, 1783, Trachenberg (Silesia), d. March 26, 1837, Vienna, was an excellent 'cellist, member of the famous Rasumowsky quartet party; he played at Schuppanzigh's quartet *soirées*, occupied afterwards some posts in the provinces, then became chamber virtuoso to Countess Erdödy, afterwards principal 'cellist at the Theater an der Wien, and finally at the Vienna Court Opera. L. published some variations for 'cello.

Lind, Jenny, b. Oct. 6, 1820, Stockholm, d. Nov. 2, 1887, at her villa, Wynds Point, Malvern Wells, probably the most wonderful singer of our age, surnamed "The Swedish Nightingale." Bewitching was the sympathetic, elegiac tone of her noble soprano voice; astonishing were her colorature, her perfect shakes, and her *staccato*; and her incredible leaps were as worthy of admiration as were her expressive and artistic performances. She received her first training at the opera school connected with the Stockholm Court Theatre (Lindblad), made her *début* at Stockholm, in 1838, in the *role* of Agathe, and for three years was the most brilliant star on the court stage. In 1841 she went to Paris and put herself under Garcia. She sang to Meyerbeer quite privately, and with pianoforte accompaniment, in the opera-house; but, from the recently published "Memoirs of Madame Jenny Lind-Goldschmidt, 1820-51," by H. S. Holland, M.A., and W. S. Rockstro (two vols., 1891), there seems to be no ground whatever for the general impression that in consequence of no engagement having been offered to her she had taken a profound

artistic dislike to Paris. In 1844 she studied German at Berlin, and appeared with brilliant success in Meyerbeer's *Camp of Silesia* (*Feldlager in Schlesien*), the principal rôle (Vielka) of which had been written for her by Meyerbeer. After repeated triumphs at Berlin, Stockholm, also at Hamburg, Coblenz, Leipzig, Vienna, she made a victorious *début* in London in 1847, where, by every possible means, her appearance was delayed in order to raise to the highest pitch the curiosity of the public. After that she sang principally in London and Stockholm; but already in 1849 she retired altogether from the stage, and devoted herself entirely to concert-singing. From 1850-52 she travelled through North America with J. Benedict and the impresario Barnum; she married Otto Goldschmidt (q.v.) at Boston in 1852 and returned to Europe with a balance of £30,000, two-thirds of which, however, she devoted to benevolent institutions in Sweden. After a long stay in Germany (Dresden), she returned with her husband to London. From 1883-86 she taught singing at the Royal College of Music. Goldschmidt was for a time conductor of the "Bach Choir," and Madame Lind-Goldschmidt took part in the rehearsals and performances. Her last public appearance was at the Rhenish Musical Festival, Düsseldorf, in her husband's oratorio, *Ruth* (1870). The fame of the vocalist has been celebrated in various biographical sketches: "Jenny Lind die schwedische Nachtigall" (1845; in Swedish 1845); "Jenny L.," by A. Becher (1846); "G. Meyerbeer and J. L.," by J. B. Lyser (1847); "Memoirs of Jenny Lind" (1847); and the above-named "Memoirs" by Holland and Rockstro (1891).

Lindblad, Adolf Fredrick, b. Feb. 1, 1801, on the family estate at Löfvingsborg (near Stockholm), d. there Aug. 23, 1878; pupil of Zelter in Berlin; from 1835 he lived at Stockholm. He composed a great number of Swedish songs of thoroughly national colouring, and original both as regards melody and harmony; their merit was generally recognised, and they were frequently sung by, among others, L.'s pupil, Jenny Lind. His instrumental works, a symphony (produced at the Gewandhaus, Leipzig, 1839), a violin sonata, etc., were highly praised by the critics, but are little known.

Linden, Karl van der, composer, b. Aug. 24, 1839, Dordrecht, pupil of J. Kwast, senior (pianoforte), and of F. Böhme (theory); otherwise self-taught. After a long residence, for the purpose of study, in Paris, Belgium, and Germany, he became, in 1860, conductor of the "Harmonie at Dordrecht, also, successively, conductor of the "Liedertafel" (1865), "Ido's Mannenkoor," bandmaster of the National Guard at Dordrecht (1872), and, in 1875, conductor of the grand concerts of the Netherlands "Tonkünstlerverein." L. is one of the

most esteemed musicians in Holland; he conducted the Musical Festival at Rotterdam (1875), also at Dordrecht (1877 and 1880), and was member of the jury at the great musical competitions of Ghent (1873), Paris (1877), and Brussels (1880). Among his compositions that have appeared are the cantatas *De starrenhemel* and *Kunstzin* (both for soli, chorus, and orchestra), and numerous songs. He also wrote seven overtures for grand orchestra, two operas, part-songs, for male, female, and mixed voices, with and without accompaniment, sonatas and pf. pieces, and many works for wind band.

Linder, Gottfried, b. July 22, 1842, Ehingen, pupil of the Stuttgart Conservatorium, from 1868 teacher at that institution, and in 1879 named Professor. He wrote the operas: *Dornröschen* (1872) and *Konradin von Schwaben* (1879), a "Waldlegende" for orchestra, an overture ("Aus nordischer Heldenzeit"), trios, songs, etc. L. belongs to the new German school.

Lindley, Robert, excellent 'cellist, b. March 4, 1776, Rotherham (Yorkshire), d. June 13, 1855, London. He was a pupil of Cervetto, and first received an engagement in the theatre orchestra at Brighton, and in 1794 succeeded Sperati at the Royal Opera, London. His 'cello compositions (four concertos, duets for violin and 'cello, also for two 'celli, solos, variations, a trio for strings) are not of importance.

Lindner, (1) Friedrich, b. about 1540, Liegnitz, d. as cantor of the "Aegidien" Church, Nuremberg; he published two books of "Cantiones sacræ" (1585-88), a volume of Masses à 5 (1591), and the two collections, "Gemma musicalis" (4-6, and various madrigals, for the most part by Italian masters and by himself; 1588, 1589, 1590, three parts) and "Corollarium cantionum sacrarum" (motets of Italian masters à 5-8 and of L., 1590, in two parts).

(2) Adolf, distinguished French horn virtuoso, b. 1808, Lobenstein, d. April 20, 1867, Leipzig. He was at first court musician, then "Stadt-musikus" at Gera, from 1844-46 member of Gungl's travelling band, then of the orchestra of the Potsdam Theatre, and from 1854 was at the Gewandhaus, Leipzig.

(3) Ernst Otto Timotheus, for many years editor of the *Vossische Zeitung*, b. 1820, Breslau, d. Aug. 7, 1867, Berlin; he was an excellent musical connoisseur, and on friendly terms with Dehn, Stern, and Rust. He conducted for a time the Berlin "Bach Verein," wrote many musical articles in his newspaper, also in the *Echo*, gave lectures on music at various places, and published "Meyerbeer's 'Prophet' als Kunstwerk beurteilt" (1850), "Die erste stehende deutsche Oper" (1855, two vols.), "Zur Tonkunst. Abhandlungen" (1864), and "Geschichte des deutschen Liedes im 18. Jahrhundert" (1871, posthumous; edited by L. Erk).

(4) August, excellent 'cellist, b. Oct. 29, 1820, Dessau, d. June 15, 1878, Hanover, studied under K. Drechsler, since 1837 member of the court band at Hanover; he composed various works for his instrument.

Another of the same name, likewise 'cellist, formerly member of the theatre orchestra, Stuttgart, d. Aug. 9, 1887, Heidelberg.

Lindpaintner, Peter Joseph von, conductor and composer, b. Dec. 9, 1791, Coblenz, d. Aug. 21, 1856, Nonnenhorn (Lake Constance), while on a holiday trip; from 1812-19 he was musical director at the Isarhorn Theater, Munich, then court capellmeister at Stuttgart. L. was a distinguished conductor, and brought the Stuttgart band into high repute. He was more prolific than original as a composer; he wrote twenty-one operas, several ballets and melodramas, six Masses, a Stabat Mater, two oratorios, cantatas, symphonies, overtures ("Faust"), concertos, chamber music, and many songs, of which "Fahnenwacht" achieved great popularity.

Linley, (1) Thomas (senior), composer, b. 1732, Wells (Somerset), d. Nov. 19, 1795, London, musical director and part proprietor of Drury Lane Theatre, for which he wrote several pieces (*The Duenna*, *Selima* and *Azor*, *The Camp*, *The Carnival of Venice*, *The Gentle Shepherd*, *Robinson Crusoe*, *Triumph of Mirth*, *The Spanish Rivals*, *The Strangers at Home*, *Richard Cœur de Lion*, *Love in the East*); he also published six elegies for three voices (probably his best work) and twelve ballads. After his death there appeared, together with some works of his son, of the same name, two volumes of songs, cantatas, and madrigals. His three daughters, Eliza Ann, Mary, and Maria, distinguished themselves as concert singers.

His eldest son, (2) Thomas, b. 1756, Bath, d. Aug. 7, 1778, Grimsthorpe (Lincolnshire), drowned through the upsetting of a boat; he was an excellent violinist, studied under Boyce, then went to Florence to Nardini, and on his return became solo violinist at Bath, and afterwards at Drury Lane Theatre, London. He wrote music to Shakespeare's *Tempest*, an anthem with orchestra, "Let God arise;" an "Ode on the Witches and Fairies of Shakespeare"; an oratorio, *The Song of Moses*, etc.

(3) George, b. 1798, wrote many songs, ballads, etc. He also composed music for *The Toy Maker*, produced at Covent Garden in 1861. L. died Sept. 10, 1865.

Linnarz, Robert, b. Sept. 29, 1851, Potsdam, studied under Haupt at Berlin, teacher, in 1877, at the Bederkesa Seminary, occupied in 1888 a similar position at Alfeld-a.-L. He wrote *Alldeutschland* (Festival cantata), songs, choruses for male voices, Methods for violin, for organ, and one on the art of teaching singing.

Lipinski, Karl Joseph, famous performer on the violin, b. Oct. 30 (or Nov. 4), 1790, Radzyn

(Poland), d. Dec. 16, 1861, at his country house, Urlow (near Lemberg). He received his first instruction from his father, a gifted amateur, but otherwise was self-taught. Already in 1810 he became leader, afterwards, from 1812-14, capellmeister, of the theatre at Lemberg. In 1817 he went to Italy in order to hear Paganini, and became intimate with him; but the two met again in 1829 at Warsaw as rivals, and their friendship was disturbed. In 1839, after long triumphant concert-tours throughout Europe, L. became leader at Dresden until he received his pension in 1861. L. was a player of broad tone and was skilled in double-stopping. His compositions are; four violin concertos (second in D, Op. 21 [military concerto], still often played), a number of caprices for violin alone, rondos, polonaises, variations, fantasias, a stringed trio, etc.: he published a collection of Galician melodies, with pianoforte accompaniment (1834, two vols.).

Lip-pipes, those pipes in which sound is produced by a thin stream of air forced against an edge; this stream excites alternately condensation and rarefaction in the body of the pipe, and is thus drawn inwards and outwards. (Cf. WIND INSTRUMENTS.) Of orchestral instruments only flutes belong to the lip-pipe species; the oboe, clarinet, bassoon, and brass wind instruments, on the other hand, to that of reed pipes. According to the scale, or measure (q.v.), also according to the height and breadth of the mouth, a distinction is made between the various lip-pipe stops in the organ: *Diapason*, *Gamba*, *Flute*, and *Hohl-flute* stops, etc.; the *Gemshorn*, *Pyramidon*, also *Bifara* and *Double Flute* differ in the shape of their pipe bodies. (Cf. separate articles.) Stopped and half-stopped L. (Rohrflöte) form a special section. The following differ, not in the mode of construction, but in that of their use: *Quint* and *Third stops*, *Mixtur*, *Cornet*, *Progressio harmonica*, *Sesquialtera*, *Tertian*. (Cf. MUTATION STOPS.)

Lips (from Latin, *Labium*), the name given to the edges above and below the mouth of lip-pipes (q.v.). The under-lip forms with the core of the pipe the windway through which a narrow stream of air is directed against the sharp-edged upper-lip situated exactly above.

Lipsius, Marie, a lady writer, known under the pseudonym of "La Mara," b. Dec. 30, 1837, Leipzig. She belongs to a family of savants, and is the authoress of "Musikalische Studienköpfe" (1873-80, five vols.; several times re-published), "Gedanken berühmter Musiker über ihre Kunst" (1877), "Das Bühnenfestspiel in Baireuth" (1877), a translation of Liszt's "Chopin" (1880), "Musikerbriefe aus 5 Jahrhunderten" (1886, two vols.), "Klassisches u. Romantisches aus der Tonwelt" (1892), and other works, which, in regard to modern composers, prove trustworthy sources. L. writes in an intelligent and attractive style.

Lira, Lirone (see LYRA, 2); *L. tedesca*, same as Hurdy-gurdy.

Lirou, Jean François Espic de, b. 1740, Paris, d. there 1806, officer of the Mousquetaires du roi, zealous amateur of music, composer of a Mousquetaire March, and poet of some opera libretti; he wrote "Explication du système de l'harmonie" (1785), which is an original attempt to derive the laws of tonality from the nature of sounding bodies and clang combinations.

Lissmann, Heinrich Fritz, excellent stage singer (baritone), b. May 26, 1847, Berlin, d. Jan. 5, 1894, pupil of Hillmer and J. Stockhausen, sang with ever-increasing success at Zürich, Lübeck, Leipzig (with Gura), and Bremen, and in 1883 became successor of Gura as principal baritone at the Stadt Theater, Hamburg. His wife, Anna Marie (*née* Gutzschebauch, named Gutzschbach), is likewise a highly esteemed opera and oratorio singer (soprano), was engaged at Leipzig before her marriage, and afterwards accepted engagements (until 1892) with her husband at Leipzig, Bremen, and Hamburg.

Listemann, the brothers, two excellent performers on the violin, famous for their ensemble playing: (1) Bernhard Friedrich Wilhelm, b. March 25, 1839, Schlotheim (Thuringia), and (2) Ferdinand, b. there Aug. 28, 1841. They both studied at the Leipzig Conservatorium, settled in 1866 at New York, where Bernhard was leader of the Thomas Orchestra (1871-74), and afterwards established a concert society of his own. In 1878 they moved from New York to Boston, where in 1879 Bernhard founded the Philharmonic Orchestra. From 1881-85 he was leader of the Boston Symphony Orchestra, and in 1893 accepted the post of professor of the violin at the Chicago Conservatoire.

L'istesso tempo (Ital.), the same tempo (as before).

Liszt, Franz, the gifted pianist, without a rival during his lifetime, b. Oct. 22, 1811, Raiding, near Ödenburg (Hungary), d. July 31, 1886, Baireuth. His father, steward to the estates of Prince Esterhazy, was musical, played the pianoforte and several stringed instruments, and was able, therefore, to nurture the musical talent of the boy, which showed itself at a very early age. Already at six the boy began to learn to play on the pianoforte; at nine he took part, for the first time, in a concert given by the blind young Baron v. Braun at Ödenburg, and with such success that Prince Esterhazy sent for him to Eisenstadt to hear him play. The father determined, on his own account, to let the boy give concerts in Pressburg. The second concert resulted in a yearly stipend offered by several Hungarian magnates (Amadé, Apponyi, Szapary) of six hundred florins for six years, for his artistic training. L.'s father now

resigned his position at Raiding, and the parents devoted themselves entirely to the education of their son, and went to Vienna (1821), where Czerny became L.'s teacher, while Salieri undertook his theoretical instruction (Randhartinger was L.'s fellow-pupil). The progress made by L. was incredible. It is known how Beethoven, at L.'s farewell concert in Vienna, was so enchanted with the boy that, at the close, he hastened on to the platform and embraced him. From Vienna a journey was made to Paris (1823). The conscientious father wished L. to receive further training at the Conservatoire. Cherubini, however, who could not endure youthful prodigies, refused to receive the boy because he was a foreigner. So now publicity became L.'s real high school. As in Vienna, so also in Paris, he was introduced under the protection of Hungarian magnates into the highest circles; and thus the "petit Litz" soon became the spoilt darling of the most fashionable salons. He had no more pianoforte-lessons, but Paër, and, later on, Reicha, gave him instruction in composition. After a concert which electrified the Parisians, the father resolved also to visit London; the mother returned to Vienna. The first English journey (1824) was followed by a second, and also by two journeys through the French *départements*. During the last of these, L.'s father died at Boulogne-sur-Mer (1827), and the mother, weighed down with grief, hastened back from Vienna to Paris to her son. L. was now obliged to provide for himself and his mother by giving music-lessons; for the six years' stipend had come to an end. He found plenty of work. He was at once in great demand as a teacher in the best families. His reputation as a pianist was already fully assured, and he also began to be talked about as a composer. His operetta, *Don Sancho*, had been produced at the Grand Opéra in October, 1825. The July Revolution, which he greeted with enthusiasm, and St. Simonism, about which he raved for a time, both exerted great influence on the characteristic development of his individuality. Several times the wish arose in him to take holy orders, but this wish was always repressed by the ever-growing consciousness of his artistic calling. Paganini's appearance at Paris (1831) threw him into ecstacy, and excited him to develop new forms of technique (stretches, leaps). In quite another direction his development was completed by the individuality of Chopin, with whom L. became intimately acquainted. Berlioz, returning from Italy, and the performance of *Épisode de la vie d'un artiste*, took still deeper hold of his artistic life, and brought to light a long-held but silent conviction that music has to express, represent something, to reproduce poetical ideas. Thus L., and also Berlioz, became the champions of programme music. Also the new views on modern tonality and its future development (abolition of the old idea of keys),

expounded by Fétis in the musico-philosophical lectures which he gave in 1832, found in L.'s mind a fruitful soil, and gave to his system of harmony that universality and freedom from the fetters of tonality (scales) which is one of the characteristic features of the "New German School." As an artist, so as a man, L. passed through a new phase; the pet of the *salon* had become a man, and toying assumed a more serious character. L.'s relationship to the Countess d'Agoult (known as a writer under the name "Daniel Stern") proved of lasting importance. She left her husband and lived for several years (1835-39) with L., first at Geneva, then at Nohant, George Sand's country seat, also in Italy (Milan, Venice, Rome), and presented him with three children, one of whom (Cosima) is now the widow of Richard Wagner. At the end of 1839 L. sent the Countess, together with her three children, to his mother at Paris, while he continued his career as virtuoso, and, until 1849, made triumphal progress through Europe. Already in 1836 he travelled twice from Geneva to Paris, and obtained victories over his most important rival, Thalberg. There was no longer any pianist who could dispute his claim to the highest rank. An extraordinary deed of L.'s occurred in 1839. He wrote to the committee for the Beethoven monument at Bonn that he would be personally responsible for the (large) amount still wanting; and, but for L., years might have elapsed before the sum had been collected and the monument commenced. In 1847 L. accepted the post of court capellmeister at Weimar, and remained there until 1861. Weimar now became a rendezvous of distinguished talents (Raff, Bülow, Tausig, Cornelius, etc.), an advanced fortress of the "New German tendency." In Weimar L. wrote his "Symphonische Dichtungen," which really represent his creative individuality. The opposition to Liszt's ardent progressive tendencies (cf. CORNELIUS) caused him suddenly to resign his post. L. then lived at Rome until 1870, when he conducted the Beethoven festival at Weimar, and, at the court there, re-established relations which had been disturbed. From that time he spent every year a few of the summer months at Weimar. In 1865 he took minor orders with the title of Abbé, and in later years became a canon; thus the desire, nourished from youth upwards, to enter the priesthood was, at any rate, half-fulfilled. L. in his last period was a sacred composer, though not exclusively so. L. was loaded with orders and honours more perhaps than any musician had been before his time. The Königsberg University bestowed on him the title *Dr. Phil. honoris causâ*; the Emperor of Austria created him a noble by bestowing on him the Order of the Iron Crown; German and Austrian cities named him honorary citizen; and the Grand Duke of Weimar made him chamberlain, etc. From 1875 he was also president

of the newly established Hungarian Academy of Music at Pesth. A crowd of enthusiastic pupils and admirers followed the master from one place of residence to another.

The principal works of Liszt are: (1) works for orchestra: the symphonies:—"Dante" (symphony, after Dante's "Divina Commedia," for orchestra and female chorus); "A Faust Symphony" (in three character-pictures—Faust, Gretchen, Mephistopheles—for orchestra and male chorus); the symphonic poems:—"Ce qu'on entend sur la montagne" (V. Hugo); "Tasso, lamento e trionfo," "Les Préludes," "Orpheus," "Prometheus," "Mazeppa," "Festklänge," "Héroïde funèbre," "Hungaria," "Hamlet," "Hunnenschlacht," "Die Ideale," "Von der Wiege bis zum Grabe" (1883, after a drawing by Mich. von Zichy). In addition there are the orchestral works: "Episoden aus Lenau's Faust" ("Der nächtliche Zug" and two "Mephistowalzer"), "Künstlerfestzug" (for the Schiller Festival, 1859), "Gaudemus igitur" (with chorus and soli), "Festmarsch," "Festvorspiel," "Huldigungsmarsch," "Vom Fels zum Meer," and a series of masterly arrangements of Schubert's marches, of the "Divertissement à l'Hongroise," of the "Racoczzy March," etc. (2) Pf. works:—two concertos (E♭, A), "Danse macabre," for pf. and orchestra, "Concerto pathétique" (concert-solo), fifteen Hungarian Rhapsodies, "Rhapsodie espagnole" (Jota aragonesa), Sonata in B minor, fantasia and fugue on BACH, six organ preludes and fugues of Bach arranged for pf., variations on a theme from Bach's B minor Mass, two ballads, because, two legends, two elegies (one for pf., violin, and 'cello), "Capriccio alla turca" (on themes from Beethoven's "Ruins of Athens"), "L'idée fixe" (motive from Berlioz), Impromptu (F♯), "Consolations," "Apparitions," "Harmonies poétiques et religieuses," "Années de pèlerinage," twenty-six numbers; "Liebesträume" (three nocturnes), chromatic galop, three caprice-valses, besides a great number of paraphrases, especially on themes from operas by Wagner, Meyerbeer, Verdi, etc.; bravura fantasia on Paganini's "Clochette," Circassian march (from Glinka's *Russlan und Luámilla*), "Hochzeitsmarsch und Elfenreigen" (from Mendelssohn's *Midsummer Night's Dream*), many transcriptions of songs for pf. solo (about sixty of Schubert's), transcriptions for pf. solo of Beethoven's nine symphonies, Berlioz's "Symphonie fantastique," also of the "Pilgrims' March" (from *Harold en Italie*), "Danse des Sylphes" (from *La damnation de Faust*); overtures: "Les francs jugs" and "Le roi Léar," Wagner's "Tannhäuser" overture, Saint-Saëns' "Danse macabre," and many others; "Études d'exécution transcendante," "3 grandes études de concert," "Adirato" (*Étude de perfection*), etc. In addition to these, variations on the march from *I Puritani* for two pfs., several arrangements for two pfs., a

"Andante religioso," and all kinds of transcriptions for organ or harmonium, melodramatic pf. works (on Bürger's "Lenore," Strachwitz's "Helges Treue," Lenau's "Trauriger Mönch," etc.), three duets for pf. and violin, etc. (3) Vocal works: "Graner Festmesse," "Ungarische Krönungsmesse," two organ Masses (C minor and A minor), Psalms (Nos. 13, 18, 23, and 137), Requiem for male voices and organ, many smaller sacred works (Pater Noster, Ave Maria, Ave Maris Stella, Ave Verum, Tantum ergo, O Salutaris); the oratorios, *Christus*, *Stanislaus*, the *Legende von der heil. Elisabeth*; the cantatas, *Die Glocken des Strassburger Münsters*, *Die heil. Cäcilia*, *An die Künstler* (for male chorus), choruses to Herder's *Entfesselter Prometheus*, festival cantatas for the secular celebrations of Beethoven, Herder, Goethe, several books of quartets for four-part male chorus, about sixty songs for solo with pf. (among which many noble gems), "Jeanne d'Arc au bucher," "Die Macht der Musik," etc. One may doubt whether Liszt possessed real creative gifts, yet his high culture, his extensive knowledge of literature, and his warm enthusiasm for ideals which make for progress (refusal to be tied by rules, aim after characterisation) have, at any rate, given to his works the stamp of originality. (4) Literary works: "De la fondation Goethe (Goethestiftung) à Weimar" (1851); "Lohengrin et Tannhäuser de Richard Wagner" (1851, also in German); "Frédéric Chopin" (1852; 2nd ed. 1879; German by La Mara, 1880); "Die Zigeuner und ihre Musik in Ungarn" (1861, French; also in Hungarian; German by P. Cornelius); "Ueber Field's Nottornos" (1859, French and German); "Robert Franz" (1872); "Keine Zwischenaktsmusik mehr" (1879). L.'s "Collected Writings" were published by L. Ramann (1880-83, six vols.). Smaller biographical and esthetic sketches on L. have appeared in great number, as pamphlets or as parts of greater works. L. Ramann has undertaken to write a comprehensive biography ("Franz L.," 1880; Vol. I. treating of the period 1811-40; Vol. II., first part, 1841-47).

Litanies (*Litaniae*, *Letaniae*) are songs of supplication, appeals to God and the saints for pity. L. were originally introduced in processions for averting public calamities (plague, earthquakes), and have kept their place in the religious service of definite ecclesiastical times.

Litolf, Henry Charles, pianist and composer, b. Feb. 6, 1818, London, where his father, Alsatian by birth, had settled as violinist, d. Aug. 6, 1891, Paris. L. was a pupil of Moscheles, and already at the age of twelve appeared as pianist at Covent Garden Theatre. A marriage contracted at the early age of seventeen, contrary to the wish of his parents, was the cause of his leaving England and going to France, where, at first, he found no means of existence; and he was compelled to

maintain his family in a small provincial town—a task of some difficulty. In 1840, however, he succeeded in attracting the notice of the Parisians at a benefit concert. His fame as pianist, and also as composer, quickly rose, and, especially, when after a mournful end to his love idyll (separation from his wife), he went on tours, commencing in Belgium. From 1841-44 he was capellmeister at Warsaw, then travelled again through Germany, Holland, etc., spent (1848) some stormy days of the March Revolution in Vienna as a champion of liberty, but withdrew at the right time, and found footing in Brunswick. Bodily ailments and hypochondria compelled him in 1850 to bid farewell to the career of virtuoso. He married, for the second time, the widow of the Brunswick music-publisher, Meyer, undertook himself the publishing business, and became the founder of the well-known "Collection L.," one of the first cheap editions of classical musical works. In 1860 he handed over the business to his step-son, Theodor L., and returned to Paris, where worldly life again drew him within its vortex. He gave concerts, and formed a *liaison* with Countess de Larochefoucauld, which led to a divorce from his second wife, and to a third marriage. As a composer, L. is of a certain importance; his concerto-symphonies ("Duos concertants" for pf. and orchestra), of which he wrote five, have met with much approval. His "Spinnlied" is well known, also a series of other brilliant solo pieces. Besides these, L. has written pf. trios, a funeral march for Meyerbeer, a violin concerto, a small oratorio, *Ruth et Boaz* (1869), and songs with pf. accompaniment. For many years he devoted himself specially to the composition of operas; already in early days he brought out a grand opera (*Die Braut von Kynast*; Brunswick, 1847), a second one (*Rodrigue de Tolède*) remained unknown, whilst a third (*Les Templiers*) was given in Brussels, 1886. Small Paris theatres (Folies Dramatiques, Théâtre du Châtelet) and the Fantaisies Parisiennes of Brussels produced several of his operettas (*La boîte de Pandore*, *Héloïse et Abélard*, *La belle au bois dormant*, *La fiancée du roi de Garbe*, *La Mandragore*, *Le chevalier Nahel* [Baden-Baden], and *L'escadron volant de la reine* [1888]), but of these only one (*Héloïse*) had any success deserving of mention.

Litta, Giulio, Visconte Arese, Duca, b. 1822, Milan, d. May 29, 1891, Vedano (near Monza), received a solid musical training, and has written a Passion oratorio and ten Italian operas, mostly for Milan (*Bianca di Santafiera*, 1843; *Sardanaplo*, *Leoni*, *Maria Giovanna*, *Editta di Lormo*, *Don Giovanni di Portogallo*, *Il viandante*, *Il vaggio d'amore*, *Il sogno de' fiori*, and *Il violino di Cremona*, 1882).

Liturgy (Λειτουργία, from ἄλιτον ἔργον), public divine service according to Church rule, especially in so far as music is prescribed for the

beautifying thereof. (Cf. CHURCH MUSIC, CHORALE, MASS, etc.)

Lituus, same as ZINK.

Liverati, Giovanni, opera composer, b. 1772, Bologna, pupil of Abbate Mattei, produced, already in 1789, some psalms, and made his *début* in 1790 as a dramatic composer; he was engaged as principal tenor in 1792 at Barcelona, and afterwards at Madrid, directed for several years the Italian Opera at Potsdam (until 1800), and, besides, filled the post of capellmeister at Prague and Trieste. In 1805 he settled in Vienna as teacher of singing, and accepted a call to London in 1814 as composer for the Opera (last opera, *The Nymph of the Grotto*, 1829, jointly with Alex. Lee). The year of his death is not known. L. wrote fourteen operas, and, besides, several cantatas, two oratorios, many small vocal compositions, several stringed quartets, etc.

Lloyd, (1) Charles Harford, b. Oct. 16, 1849, Thornbury (Gloucestershire), became, in 1876, organist of Gloucester Cathedral, in 1882 organist of Christ Church, Oxford, and conductor of the Choral Society. He is held in high esteem as conductor (the Three Choirs), and has composed cantatas: *Hero and Leander* (Worcester, 1884), *Song of Balder* (Hereford, 1885), *Andromeda* (Gloucester, 1886), sacred compositions, part-songs, *Duo concertante* for clarinet and pianoforte, organ sonatas, etc.

(2) Edward, b. March 7, 1845, London, received his early education at Westminster Abbey under Turlé. He has devoted himself entirely to oratorio and concert singing. He has a magnificent tenor voice, and is a well-trained, accomplished musician.

Lo (Ital.), the masculine article before words which begin with *sp*, *st*, etc. (*s* followed by a consonant), also the apostrophised *l* before vowels (*l'*.)

Lobe, Johann, Christian, theorist and composer, b. May 30, 1797, Weimar, d. July 27, 1881, Leipzig; he received his first training in flute- and violin-playing from the musical director A. Riemann, afterwards from capellmeister A. E. Müller, and already in 1811 performed a flute solo at a Gewandhaus concert, Leipzig. He was for a long time flautist, and afterwards viola-player in the Weimar court band, which he left in 1842. He received the title of professor, and directed a musical institute of his own until he settled in Leipzig (1846), when he applied himself to theoretical work, and gave private lessons. The compositions of L. are: concertos, variations, solo pieces, etc., for flute; pf. quartets, two symphonies, several overtures, five operas (*Wittekind*, *Die Flibustier*, *Die Fürstin von Granada*, *Der rote Domino*, *König und Pächter*, all produced at Weimar), and some smaller compositions. Of his writings are known:—"Die Lehre von der thematischen Arbeit" (1846); "Lehrbuch der musikalischen

Komposition" (Vol. I., Method of harmony, 1850; 5th ed., 1884, revised by H. Kretzschmar; Vol. II., Instrumentation, 3rd ed. 1879; Vol. III., Fugue, Canon, etc., 1860; Vol. IV., Opera, 1867, revised by H. Kretzschmar, 1884-87); "Katechismus der Musik" (1851; 21st ed. 1881); "Musikalische Briefe eines Wohlbekannten" (1852; 2nd ed. 1860); "Fliegende Blätter für Musik" (1853-57, three vols); "Aus dem Leben eines Musikers" (1859); "Vereinfachte Harmonielehre" (1861); "Katechismus der Kompositionslehre" (1872; 3rd ed. 1876); "Konsonanzen und Dissonanzen" (1869; miscellaneous articles). From 1846-48 L. edited the Leipzig *Allgemeine Musikalische Zeitung*.

Lobkowitz. (See CARAMUEL DE L.)

Lobo (Lopez, Lupus), Duarte, one of the most distinguished ancient Portuguese composers, pupil of Manoel Mendes, was (cir. 1600) choir-master of the Hospital church, and afterwards of the Cathedral, at Lisbon, and died there, at an advanced age, as rector of the Priests' College. L. had a predilection for composition in eight parts, and his music often recalls Benevoli. His works which have been preserved are: three books of Magnificats à 4 (1605, 1611), a book of Masses à 4 and 8, and one à 4 and 6 (1621, 1639), "Officium defunctorum (choraliter)" (1603); "Liber processionum et stationum ecclesiæ Olyssiponensis" (1607); besides in manuscript (at Lisbon) Masses, antiphons, psalms, etc., in eight and more parts. A theoretical work of L. bears the title "Opuscula musica" (1602).

Locatelli, Pietro, distinguished violinist, b. 1693, Bergamo, d. 1764, Amsterdam; he studied under Corelli at Rome. He appears to have travelled much, and, finally, to have settled at Amsterdam, where he established regular concerts. L. was one of the first who sought to extend the technique of the violin by playing in several parts (double-stopping), also by different modes of tuning; and was also instrumental in the development of the sonata form. His published works are: twelve "Concerti grossi" (Op. 1), flute sonatas with bass (Op. 2), "L'arte del violino" (Op. 3, twelve concertos and twenty-four caprices for two violins, viola, 'cello, and continuo), six concertos (Op. 4), six trios for two violins and bass (Op. 5), six sonatas for violin alone (Op. 6), six concerti a quattro (Op. 7), trio sonatas (Op. 8), "L'arte di nuova modulazione" (Op. 9; in French editions as "Caprices énigmatiques"), "Contrasto armonico" (Op. 10; four-part concertos). Alard and David have reprinted some compositions of L.'s in their great Violin Schools; the sonatas, Op. 6, appeared last in 1801 in a new edition for the Paris Conservatoire; Op. 6, III. (B major) is also edited by H. Riemann.

Lock, Matthew, court composer to Charles II., b. circa 1632, d. Aug., 1677, as organist to Queen Catharine; he was one of the most

distinguished of the old English musicians. He wrote music to several dramas (Shakespeare's *Macbeth* and *Tempest*, Shadwell's *Psyche*; the last two printed together, 1675, with other pieces), masques, anthems for the Chapel Royal, suites à 4 and à 3 for viols or violins ("Consorts of Four Parts," the manuscript formerly in the possession of the Sacred Harmonic Society; "Little Consort of Three Parts," published 1656). Many English collections of the 17th century contain pieces of his. L. is the author of the oldest English Method of figured bass ("Melothesia, or Certain General Rules for Playing upon a Continued Bass," 1673); he also published several short polemical pamphlets in which he opposed Salmon's attempt to get rid of the various clefs.

Loco (Ital., "in its place") annuls a previous 8va (octava) sign. (*Vide* ABBREVIATIONS.) In violin compositions, also, an indication after *sul G*, *sul D*, etc., that the usual position is to be taken again.

Locrian (Hyperæolian) **Mode**, (1) name given by the Greeks to one of the transposition scales, expressed in modern fashion by the key with four flats. (*See* GREEK MUSIC, III.)—(2) As a term for the series *B c d e f g a b*, a Church Mode, carefully to be distinguished from *B c d e f g a b* (Hyperphrygian). The L. M. never attained to any real importance.

Loder, Edward James, b. 1813, Bath, d. April 5, 1865, London; pupil of Ferd. Ries at Frankfort, lived first in London, where he wrote several operas for Drury Lane and Covent Garden, was, later on, conductor at Manchester, and finally, for a long time, disordered in intellect. L. wrote the operas: *The Night Dancers*, *Puch* (ballad opera), and *Raymond and Agnes*; also additions to several other operas, a cantata, *The Island of Calypso*, stringed quartets, and songs.

Loeillet, Jean Baptiste, famous harpsichord-player and performer on the cross-flute. He was Dutch by birth, but went to Paris, and afterwards London, where he established in his house weekly amateur concerts. He was born about the middle of the 17th century, and died in 1728. He published sonatas for flute, oboe, violin, flute duets, etc.

Logarithms. Euler, and with him Drobisch, were the first to employ logarithms to show *differences of pitch*. Base 2, giving for the octave 1,000000, is the best to use, for any octave transposition leaves the decimal fraction (behind the comma) unchanged, and only requires an addition to or subtraction from 1,000000. With the help of the usual Briggs's system, these logarithms are obtained with the formula $2^x = a$ or $x = \frac{\log a}{\log 2}$, where x is the log. sought for, but a the quotient of the given interval. (*Cf.* TONE, DETERMINATION OF.)

Logier, Johann Bernhard, b. Feb. 9, 1777, Cassel, d. July 27, 1846, Dublin; he sprang from a musical family (his immediate predecessors occupied posts as organists at Kaiserslautern), came when young to England and became flautist in the band of an Irish regiment, of which the band-master (likewise a German by birth), Willman, later on, became his father-in-law. When the regiment was disbanded, L. received a post as organist at Westport (Ireland). There he invented the *Chiroplast*, a machine which guides the position of the hand in pianoforte-playing; the chiroplast made him celebrated and rich. In 1821 the Prussian Government sent F. Stöpel to London to study L.'s system (L., when his system began to be recognised, removed to Dublin, whence he came to London), and soon after L. was invited to Berlin to superintend the introduction of his system there. More important than the chiroplast was another idea of L.'s, which for decades was most prosperous, and even now has not gone entirely out of use; this was the system of instruction in common (on several pianofortes). After three years' residence in Berlin, L. returned to Dublin. L.'s compositions (a pf. concerto, sonatas, and other pf. pieces for two and four hands, trios with flute and 'cello, etc.; also a Method for Buglehorn) are not of importance. His writings refer, for the most part, to the chiroplast. The first, "An Explanation and Description of the Royal Patent Chiroplast, or Hand-director for Pianoforte" (1816), was frequently attacked; but this only increased his fame, and led L. to write other small pamphlets on his system, which appeared in 1818: "The First Companion to the Royal Patent Chiroplast" (on unison-playing); "Logier's Practical Thoroughbass" (in German, 1819); "System der Musikwissenschaft und der musikalischen Komposition" (1827; also in French).

Logroscino, Nicolà, b. about 1700, Naples, d. there, 1763. He was one of the most distinguished opera composers of the 18th century, for he considerably developed opera-buffa, first cultivated by Leo, Pergolesi, and Hasse, and the important ensemble at the close of the act (finale) was an effective addition made by him. Later on Piccini (q.v.) followed in his footsteps, and with his first operas proved a successful rival to L. L. settled at Naples in 1747, and became principal professor of counterpoint at the Conservatorio dei figliuoli dispersi at Palermo, but afterwards returned to his native town. Of more than twenty-five operas the most important were: *Il governatore*, *Il vecchio marito*, *Tanto bene tanto male*, and *Gumio Bruto*.

Lohmann, Peter, poet, b. April 24, 1833, Schwelm (Westphalia). He was at first a bookseller, and from 1856 lived at Leipzig, and became known through his peculiar ideas of reform in the union of poetry and music in

music dramas. His poems ("Die Rose vom Libanon," "Die Brüder," "Durch Dunkel zum Licht," "Valmoda," "Frithjof," "Irene," etc., four vols.; 3rd edition, 1886) draw one away as far as possible from the objective world, for they are only concerned with conflicts and unravellments of soul-life. The following are his disciples: Joseph Huber, K. Götze, A. W. Dresser, W. Freudenberg, etc. L. wrote "Ueber R. Schumanns Faustmusik" (1860), and "Ueber die dramatische Dichtung mit Musik" (1861; 2nd ed. 1864); he was for a long time engaged in editing the *Illustrierte Zeitung*, contributed articles to the *Neue Zeitschrift für Musik*, also to Brendel's and Pohl's *Anregungen*, etc.

Lohr, Johann, b. May 8, 1828, Eger, trained at Prague, in 1856 organist at Szegegin; he now lives at Pesth, an esteemed organ virtuoso.

Lolli, Antonio, famous violinist, b. about 1730, Bergamo, d. 1802, in Sicily; after long tours with Nardini, he became leader at Stuttgart (1762-73), then at Petersburg, where he enjoyed the special patronage of Catherine II. (up to 1778). After that he went on tours (Paris, London, Spain, Italy). According to the unanimous report of his contemporaries, he was a virtuoso of immense technique, but decidedly unmusical: incapable of performing an adagio with taste, uncertain in the matter of time, etc. His compositions for violin—three sets (à 6) of sonatas with bass, six sonatas with accompaniment of second violin, eight concertos and a Violin Method—are not of great value; and it is said that L. himself only wrote the violin part.

Longa (□), the second longest note of mensurable music = $\frac{1}{2}$ or $\frac{1}{3}$ *Maxima*. (See *MENSURAL NOTE*.) *Duplex L.* is the older name of the *Maxima* (in the 12th century), a proof that the latter only came into use after the *L.* Concerning the *L.* in ligatures, *sine proprietate* and *cum perfectione*, see *LIGATURE*, *IMPROPRIETAS*, and *PERFECTIONE*.

Longhurst, (1) John Alexander, b. 1809, d. 1855. He gained popularity as a singer; he was allotted the part of Puck in *Oberon*, in 1826, but his voice suddenly broke, and he was compelled to give up singing.

(2) His younger brother, William Henry, Mus. Doc., b. Oct. 6, 1819, is at present organist of Canterbury Cathedral. He has composed an oratorio, anthems, songs, etc.

Longitudinal Vibrations are the vibrations of columns of air in wind instruments, also those of strings when they are struck in the direction of their length. The opposite of *L.V.* are *transverse vibrations* (cross-vibrations, the usual vibrations of strings).

Lopez. (See *LOBO*.)

Lorenz, (1) Franz, b. April 4, 1805, Stein (Lower Austria), d. April 8, 1883, Vienna, *Dr. Med.*; he made valuable contributions to the

Mozart and Beethoven literature ("In Sachen Mozarts," 1851; "Haydns, Mozarts, and Beethovens Kirchenmusik;" "W. A. Mozart als Klavierkomponist," 1866; besides articles in musical newspapers). It was owing to L. that Köchel drew up his Mozart catalogue.

(2) Karl Adolf, b. Aug. 13, 1837, Köslin, *Dr. Phil.*, teacher at the Gymnasium, musical director and organist at Stettin; he wrote an oratorio, *Winfried* (1888), *Otto der Grosse* (1890), also several operas.

(3) Julius, b. Oct. 1, 1862, Hanover, since 1884 conductor of the "Singakademie," Glogau; he has composed overtures, pf. pieces, choruses, songs, and an opera, *Die Rehruten*.

Loris, Loritus. (See *GLAREAN*.)

Lortzing, Gustav Albert, important opera composer, b. Oct. 23, 1803, Berlin, where his father was actor, d. there Jan. 21, 1851. He studied for a time in Berlin under Rungenhagen, but the lessons soon came to an end, as the father wandered from theatre to theatre (Breslau, Bamberg, Strassburg, Düsseldorf, Aix-la-Chapelle, etc.). L. learnt, nevertheless, to play on various orchestral instruments, and began at an early age to compose; at the same time he appeared on the stage in children's rôles, and was trained as a singer and actor. In 1823 he married the actress Regina Ahles. In 1824 he produced at Cologne his first small opera, *Ali Pascha von Fanina*, accepted in 1826 an engagement at the Detmold Theatre, and soon made a name as an actor. In 1833 he was engaged by director Ringelhardt as tenor singer at Leipzig. Shortly before, two new vaudevilles of his, *Der Pole und sein Kind* and *Szene aus Mozarts Leben*, had made the round of the German theatres. Then followed, in 1837, *Die beiden Schützen*, which opera at once succeeded with the public, and shortly after *Zar und Zimmermann*, coolly received at Leipzig, but, on the other hand, enthusiastically applauded at Berlin. After several failures (*Die Schatzkammer des Inka*, not produced; *Das Fischerstechen*, 1839; *Hans Sachs*, 1840; *Casanova*, 1841), he produced, in 1842, the *Wildschütz*, without doubt his best and most original work, though at first it did not make much sensation. For a short time in 1844 L. acted as theatre capellmeister at Leipzig; he quarrelled with the management, and after that led a wandering life for several years, but one embittered by anxiety for the maintenance of his numerous family. He produced *Undine* at Hamburg (1845), which soon found its way to other stages, and he had great success at Vienna (Theater an der Wien, 1846) with *Waffenschmied*, and at Leipzig with *Zum Grossadmiral* (1847) and *Die Rolandsknappen* (1849). Once more he received an appointment at Leipzig, but quarrelled again as soon as on the first occasion, and finally spent the last years of his life, wearied-out both in body and mind, as capellmeister at the Friedrich-Wilhelm-

stadt Theatre, Berlin. His last works were *Die Berliner Grisetete* (farce) and *Die Opernpöbelle* (operetta). An opera (*Regina*), a vaudeville (*Der Weihnachtsabend*), and the music to Benedix's *Drei Edelsteine* were left behind by him, together with small vocal and various orchestral works. The never-failing humour in L.'s comic operas will long ensure to them the favour of the public.

Löschhorn, Albert, pianist and composer, b. June 27, 1819, Berlin, studied under Ludwig Berger (1837-39), then at the Royal Institution for Church Music under Grell, A. W. Bach, and Killitschgy; in 1851 he succeeded the last-named as pianoforte-teacher at that institution, and in 1858 received the title of professor. He was an excellent pianist and teacher, and made a name by his numerous pianoforte pieces (études, sonatas, sonatinas, suites, pianoforte quartets, and many brilliant drawing-room pieces). He published, jointly with J. Weiss, a "Wegweiser i. d. Pianofortelitteratur" (1862; 2d ed. as "Führer durch die Klavierlitteratur," by L. alone, 1885).

Lossius, Lukas, b. Oct. 18, 1508, Vacha (Hesse), d. July 8, 1582, as rector at Lüneburg. He published an excellent, but very rare, compendium in dialogue form, "Erotomata musicæ practicæ" (1563, and several times republished); also a collection, "Psalmodia, hoc est cantica sacra veteris ecclesiæ selecta" (1552, several times republished, with a preface by Melancthon).

Lotti, Antonio, famous composer, b. about 1667 (probably at Hanover; where his father, Matteo L., was court capellmeister, or at Venice before his father went to Hanover; he spoke of himself as "Veneto," which, as a matter of fact, does not prove very much, since he went at an early age to Venice), d. Jan. 5, 1740, Venice. He studied under Legrenzi, and brought out, at the age of sixteen, an opera, *Giustino*, at Venice. In 1687 he became chorister of St. Mark's, and rose gradually to the post of assistant organist, 1690; organist of the second organ, 1692; principal organist, 1704; and, finally, maestro of St. Mark's, 1736. From 1717-19, at the special invitation of the elector, he resided at Dresden, where he wrote some operas and composed some of his finest works. L. was one of the most striking artists of his time as regards individuality; and although he cannot be placed on the same level with his German contemporaries (Bach, Handel), he is, nevertheless, an honourable representative of the Italian, specially of the Venetian, School, and, indeed, more in the department of sacred than of dramatic composition. L. wrote seventeen operas for Venice, one for Vienna (*Constantino*, jointly with Fux [overture] and Caldara [comic intermezzi]), and for Dresden three operas (*Giove in Argo*, *Ascanio*, *Teofane*), besides for Vienna and Venice the oratorios *Il voto crudele*, *L'amitità*

coronata, *Gioa*, *Giuditta*. After his return from Dresden (1719) he still composed, but only sacred music (Masses, motets, Misereres, etc.); these works, however, did not appear in print; as manuscripts they are scattered in libraries or are in the hands of private owners. The "Duetti, terzetti, e madrigali" (dedicated to the Emperor Joseph I, 1705) is the only work which he published himself; in it occurs the madrigal, "In una siepe ombrosa," of which, later on in London, Bononcini, to his misfortune, declared himself the author. Four masses and some other pieces are to be found in Lück's "Collection," likewise a series of other works (among which especially Misereres à 6, à 8, and à 10) in Rochlitz's Collection, Proske's "Musica divina," Commer's "Musica sacra," Schlesinger's "Musica sacra," Trautwein's "Auswahl," etc.

Lotto, Isidor, violinist, b. Dec. 22, 1840, Warsaw, pupil of Massart (violin) and Reber (composition) at the Paris Conservatoire. He made extended concert tours, and in 1862 was appointed solo violinist of the court orchestra at Weimar, which post he exchanged in 1872 for that of violin-teacher at the Strassburg Conservatorium. L. is now teacher at the Warsaw Conservatoire.

Lotze, Rudolf Hermann, famous physiologist, philosopher, and writer on esthetics, b. May 21, 1817, Bautzen, d. July 1, 1881, Berlin; in 1842 professor of philosophy at Leipzig, 1844 professor in ordinary and court councillor at Göttingen; he was called to Berlin in 1881. Of L.'s numerous philosophical works, the one entitled "Geschichte der Aesthetik in Deutschland" (1868) is of the highest interest: it contains not only intelligent ideas respecting musical esthetics, but sharp-sighted criticism of the musical systems of Herbart, Hauptmann, Helmholtz, etc.

Louis Ferdinand, Prinz von Preussen (really Ludwig Friedrich Christian), son of Prince Ferdinand, brother of Frederick II., b. Nov. 18, 1772, Friedrichsfelde, near Berlin, fell at Saalfeld, Oct. 10, 1806. He was a capable, if not a thoroughly well-schooled, musician; also a great admirer of Beethoven, of whose influence his works bear many traces. He published: a quintet (Op. 1) for pf. and strings; an octet for pf., clarinet, two horns, two violins, and two 'celli; a nocturno for pf., flute, and strings; a Larghetto with variations for pf. and strings (with double-bass); two pf. quartets (B), Op. 5; F minor, Op. 6; an Andante for pf. quartet, two pf. trios, a four-part pf. fugue, variations for pf., a rondo with orchestra.

Loulié, Étienne, music-master of Mlle. de Guise about 1700, really the first inventor of the metronome (q.v.); his "chronomètre" was constructed in similar fashion to the revived pocket-chronometer at the present day: lead suspended by a thread and a scale with seventy-two degrees of rapidity. L. constructed also a "sonomètre,"

a kind of monochord, an instrument to assist pianoforte-tuners. Both instruments were approved of by the Paris Académie. L.'s writings are "éléments de musique" (1696, with representation and description of the chronometer); "Abrégé des principes de musique" (1696; also as "Éléments, ou principes de musique") and "Nouveau système de musique," (1698, with explanation of the "sonomètre").

Louise, (1) name of an obsolete instrument of Normandy similar to the bagpipe, and giving rise to (2) the name of a dance of measured movement in triple time, with marked emphasis on the first beat of the bar. The rhythm is generally $\frac{3}{4}$, $\text{♩} \text{♩} \text{♩} \text{♩}$ without any shortening of the dotted note.

Lover, Samuel, b. Dublin, 1797, d. 1868. He wrote dramas, poems, and novels; also many songs and ballads (both words and music).

Löw, Joseph, b. Jan. 23, 1834, Prague, d. there Oct., 1886, composer of drawing-room pieces and pf. studies.

Lowe, Edward, organist of Christ Church Cathedral, Oxford, 1660, appointed in the same year one of the organists of the Chapel Royal. He published at Oxford in 1661 "A Short Direction for the performance of Cathedral Service," etc., and wrote anthems. He died July 11, 1682.

Löwe, Johann Karl Gottfried, b. Nov. 30, 1796, Loebejün (near Coethen), d. April 20, 1869, Kiel; he was the twelfth child of a schoolmaster, chorister at Coethen, and attended the Gymnasium of the Francke Institution at Halle-a.-S., where he received instruction in music from Türk. He distinguished himself so highly as chorister, that King Jérôme of Westphalia, on the occasion of a visit to Halle, granted him a yearly stipend of three hundred thalers to devote himself entirely to music. The fall of Napoleon deprived him of this allowance, and L. devoted himself first to theology, but continued his musical studies, and in 1820 received a call as cantor to the St. Jacob's Church, and as music-teacher to the Gymnasium at Stettin, becoming town musical director in 1821. In this modest position he laboured for forty-six years, until, in 1866, after an attack of apoplexy, he was dismissed. He went to Kiel, where he ended his life. The University of Greifswald bestowed on him the title of Doctor of Philosophy. L. was a competent singer, and made many concert tours from Stettin (to England, Scandinavia, France, etc.), during which he produced his ballads. The total number of his published works is 145, among which are:—three quartets for strings, a pf. trio, pf. sonatas ("Mazepa," Op. 27; in E, Op. 16; sonate élégiaque, F minor, Op. 32; Gipsy sonata, Op. 107). But the vocal works form the central point of importance, especially the "Ballads" for one voice with pf. accompaniment ("Edward" [Op. 1], 1824; "Erklärung," "Heinrich der Vogler," "Archibald

Douglas," "Der Nöck," "Tom der Reimer," "Oluf," "Die verfallene Mühle," etc.). (Cf. the Loewe-Albums of Peters [twenty ballads] and Schlesinger [sixteen ballads].) The musical form of the ballad was first established by L., in that he understood how to hold fast to a plastic principal motive, displaying epic breadth, yet without sacrificing in any degree details of characterisation. The following may also be named: "Die Walpurgisnacht" (ballad for soli, chorus, and orchestra), the cantata *Die Hochzeit der Thetis*; the oratorios *Die Festzeiten*, *Die Zerstörung Jerusalems*, *Die Siebenschläfer*, *Johann Huss*, *Die ehrene Schlange*, *Die Apostel von Philipp (a capella)*, *Gutenberg*, *Palestrina*, *Hiob*, *Der Meister von Avis*, *Das Sühnopfer des neuen Bundes*, *Das Hohe Lied Salomonis*, *Polus Atolla*, *Die Heilung des Blindgeborenen (a capella)*, *Johannes der Täufer (a capella)*, *Die Auferweckung des Lazarus* (with organ). Of his five operas only one, *Die drei Wünsche*, was produced (Berlin, 1834; pianoforte score published); also symphonies, overtures, etc., remain in manuscript. L. was also the author of a "Method of Singing" (1826; 3rd ed. 1834), and of a pamphlet, "Musikalischer Gottesdienst; methodische Anweisung zum Kirchengesang und Orgelspiel" (1851), and of "Klavier und Generalbassschule" (2nd ed. 1851). His autobiography was published in 1870 by K. H. Bitter; cf. Runge, "K. L." (1884), and "L. redivivus" (1888); Wellmer, "K. L." (1886); also Ambros, "Kulturhistor. Bilder" (1860), and Gumprecht, "Neue Charakterbilder" (1876). A book, entitled "Loewe und Schubert," by Albert B. Bach, was published in 1890.

Lübeck, (1), Vincentius, one of the most excellent masters of the North German School of organists, b. 1654, Paddingbüttel (near Bremen), d. Feb. 9, 1740, Hamburg, as organist of the Nicolai Church; before that, 1674-1702, organist of the St. Kosmas and Damian churches at Stade. His son and successor, Vincent (d. 1755), was an able organist.

(2) Johann Heinrich, b. Feb. 11, 1799, Alphen (Holland), d. Feb. 7, 1865, at the Hague, a musician highly esteemed in his native land. He took part in the war of liberation, 1813-15, as a Prussian military musician, and then made serious studies in theory at Potsdam, played in the theatre orchestra at Riga and at Stettin, also appeared as a violinist, and in 1823 returned to the Netherlands, where, by giving concerts, he became well known. In 1827 he was appointed head of the newly established Conservatoire at the Hague, and in 1829 was named court capellmeister, conducted also the concerts of the "Diligentia," and died there after forty years of successful activity. L. was equally distinguished as conductor and teacher; as a composer he was successful with his psalm, planned on a large scale, for soli, chorus and orchestra, and produced at the Hague Musical Festival of 1863.

His eldest son was (3) Ernst, b. Aug. 24, 1829, the Hague, d. Sept. 17, 1876, Paris, distinguished pianist, studied with his father, travelled from 1850-54 with Franz Coenen in America, settled in 1854 in Paris, and gave excellent chamber-music performances with Lalo, Armingaud, and Jacquard. He became disordered in intellect during the last years of his life.

(4) The younger son, Louis, b. 1838, the Hague, is an excellent 'cellist, studied in the latter city, and afterwards under Jacquard at Paris. He became, from 1863-70, teacher of the 'cello at the Leipzig Conservatorium, and then went to Frankfurt, where he settled.

Lubrich, Fritz, b. July 29, 1862, Bärsdorf (Posen), studied at the seminary at Sagan (Silesia), and, since 1890, has been cantor at Peilau (Silesia). L. has published male choruses, songs, a "Chorgesangschule" for male choral societies (third edition); and he is editor of the newspaper *Die Orgel*.

Lucas, (1) Charles, b. July 28, 1808, Salisbury, d. March 30, 1869, London; he studied at the Royal Academy under Lindley, Lord, and Dr. Crotch. On the retirement of the first-named, L. became principal 'cello-player at the Opera, provincial festivals, etc.

(2) Stanley, son of the above, Secretary to the Royal Society of Musicians since 1861, and to the Philharmonic Society from 1866-1880.

Lucca, Pauline, celebrated opera-singer (soprano), b. April 25, 1841, Vienna, was trained there by Uffmann and Lewy, but, when means failed for the continuation of her studies, she joined the chorus of the court opera, and first attracted notice (1859) as chief bridesmaid in *Der Freischütz*. She received her first engagement at Olmütz in the same year, sang soon afterwards at Prague, and in 1861 was engaged for life by the court opera, Berlin. Her favourite rôles were Zerlina (*Don Juan* and *Fra Diavolo*) and similar ones; she created the parts of Selika (*L'Africaine*) and Carmen. She soon became the recognised favourite of the Berliners. In 1869 she married Baron v. Rhaden, but the nuptial ties were soon broken (1872); she left Berlin, and for years sang in England, America, and at Paris, Petersburg, etc., with great success. In America she married Herr v. Wallhofen. Frau Lucca now lives at Vienna (honorary member of the court opera).

Lück, Stephan, b. Jan. 9, 1806, Linz-a.-Rh., d. Nov. 4, 1883, Trèves, studied at Linz, Bonn, Trèves, took holy orders Sept. 20, 1828; up to 1831 he was chaplain at Kreuznach, up to 1835 parish priest at Waldalgesheim, up to 1849 professor of moral philosophy at the clerical college, Trèves, and, finally, became member of the cathedral chapter in that city. L. distinguished himself in the restoration of Catholic Church-music. He published; "Gesang und Gebet-

buch für die Diocese Trier" (1846); "Theoretisch-praktische Anleitung zur Herstellung eines würdigen Kirchengesanges" (1856); "Sammlung ausgezeichneteter Kompositionen für die Kirche" (1859, 2nd ed. [four vols.] published by M. Hermesdorff [1884] and H. Oberhoffer [1885]).

Ludus (Lat.), play; *ludi moderator*, organist; *ludi spirituali*, sacred plays (mysteries).

Ludwig, (1) Otto, the well-known poet, b. Feb. 11, 1813, Eislefeld (Thuringia), d. Feb. 25, 1865, Dresden, was also composer (songs; an opera, *Die Köhlerin*).

(2) August, composer, attracted notice by his attempt to complete Schubert's B minor Symphony (third movement, "Philosophen-Scherzo"; fourth, "Schicksalsmarsch"); he produced also a series of orchestral works planned on a large scale.

Lugubre (Ital.), sad.

Lührsz, Karl, b. April 7, 1824, Schwerin, where his father was court organist, d. Nov. 11, 1882, Berlin, was trained at home, afterwards at the school of composition of the Berlin Akademie, and under Mendelssohn. L. won esteem by his orchestral works and chamber-music. In 1851 he married a wealthy lady, and after that wrote very little music.

Lully (Lulli), Jean Baptiste de, important French composer of operas, b. 1633, Florence, of poor parents (according to his document of naturalisation, of noble family), d. March 22, 1687, Paris. As a child he was taken to Paris by the Chevalier de Guise, and he entered the service of Mlle. de Montpensier, in which he rose from the kitchen to be one of the music pages; but he was dismissed, for he was foolish enough to write a satirical song on the princess. As he was already well known as an excellent performer on the violin, it was not difficult for him to find the means for serious study under the guidance of able organists. He was very soon received among the "24 violons du Roi" of Louis XIV., and, as he specially pleased the king, the latter appointed him leader (1652) of the "24 violons" (*Grande bande*), and created a second select orchestra, the "16 petits violons," which, under L., attained to great fame. In 1653 he was appointed court composer, and wrote for the court festivals ballets and masques, in which the king himself danced. L. also appeared as a dancer (as M. Baptiste), and he made a sensation as actor (Pourceaugnac, Muffi, etc.) in the Molière comedy-ballets for which he wrote music. He had great influence with the king, although on several occasions he took liberties which almost cost him his place. L. bore no good character. He was intriguing, jealous, and imperious, spared no means to displace his rivals, and managed to get a patent—granted in 1669 to

Perrin and Cambert (q.v.) for the erection of an "Académie de Musique"—transferred to him—*i.e.* cancelled and a new one drawn up in his favour. The lawsuit of those who had suffered loss (Grenouillet and Guichard, to whom Perrin had made over the patent) was stopped by order of the Cabinet, and their theatre closed. Thus L., after his competitors had been set aside, became "the founder of the French National Opera." In Quinault he met with a gifted poet, who at all times showed rare comprehension of the demands which music makes of poetry (above all, the giving up of continued lines of verse of equal measure). L. tyrannised over his poet, but paid him handsomely. The opera of L. differed from the Italian—as the latter, meanwhile, had been developed—in the strict conformity of the music to the natural declamation of speech—*i.e.* L. is one of those great reformers who, in favour of poetry, repressed the overgrowth of the purely musical—of flowery melody, of syllabic extension, ornaments, repetition of words, etc. He placed himself again on the footing of the first Florentine inventors of music-drama, and achieved results similar to those brought about afterwards by Gluck and more recently by Wagner. The difference of the results lies in the difference of the period, *i.e.* in the advanced development of musical means, and also in the difference of creative power. No wonder, therefore, if, at the present day, L.'s music appears dry—almost pedantic. As he set French texts to music, his mode of treatment of necessity developed a truly national style, and his music is pregnant with the natural rhythm and accent of French speech. As a conductor L. was exceedingly excitable, and he died finally from an injury caused by a cane which served as a conducting-stick. L.'s importance lies in his operas, which held the French stage for a century, and only yielded to the productions of Gluck, of higher, more genial merit: *Les fêtes de l'Amour et de Bacchus* (1672, Pasticcio of the old ballets and masques of L.); *Cadmus et Hermione* (1673, libretto by Quinault); *Alceste* (1674); *Thésée* (1675); *Atys* (1676); *Isis* (1677); *Psyché* (1678); *Belléophon* (1679); *Proserpine* (1680); *Le triomphe de l'Amour* (1681); *Persée* (1682); *Phaëton* (1683); *Amadis de Gaule* (1684); *Roland* (1685); *Armide et Renaud* (1686, in new edition [full, and piano score] in the fourteenth volume of Eitner's publications of the "Gesellsch. für Musikforschung"); *Acis et Galatée* (1687)—all of which were published, and the greater number in "Chef d'œuvres classiques de l'opéra français" (Breitkopf & Härtel). To these must be added a series of *pièces d'occasion* and divertissements for the court, of which only the masque *Le carnaval* (1720), and the ballets *Le triomphe de l'Amour* (1681), *Le temple de la paix* (1685), *Idylle de la Paix* (1685), *Éloge de Versailles* (1685) appeared in print. L. also produced with great success a number

of sacred works (*Te Deum*, *Miserere*, etc.). L.'s eldest son, Louis de L., b. Aug. 4, 1664, Paris, d. after 1713, likewise wrote several operas, the first (*Zéphire et Flore*), 1688, jointly with his younger brothers, Jean Baptiste and Jean Louis.

Lumbye, Hans Christian, b. May 2, 1810, Copenhagen, d. there March 20, 1874, popular Danish composer of dance-pieces. He was named the "Northern Strauss"; he conducted, from 1865, an orchestra of his own in the Tivoli, Copenhagen, with which he also made concert tours. When he retired into private life he was named councillor of war, and handed the direction of his band over to his son Georg, the composer of the opera *Die Hexenflöte* (1869).

Lunga pausa (Ital.), a long pause or rest.

Lupi. (See **LUPUS**.)

Lupot, celebrated family of French violin-makers, among whom Nicolas specially distinguished himself. The latter was born 1758 at Stuttgart, where his father lived for twelve years as violin-maker to the court, and died at Paris in 1824. (He was named the "French Stradivari," because he imitated in an exceedingly clever manner the Stradivari violins.) His instruments are very valuable, and of high price.

Lupus, a composer's name (Christian name), frequently to be met with in collections of the 16th century. The most important bearers of it are:—(1) L. Hellinck, who is mentioned by his full name in Forster's "Selectissimæ motetæ" (1540), Ott's "115 guten neuen Liedlein" (1544), and other collections. (2) L. Lupi, mentioned by name in Gardano's motets "Del fiore" and "Del frutto." The family name Lupi ("Wolf") gives more room for hesitation, as, in addition to L. Lupi, there were composers in the 16th century named Didier, Johannes (Jean) and Manfred Lupi, of whom, except their works (for the most part only detached motets), nothing is known. Of Johannes L. the only works published are a book à 4-8, "Musicæ Cantiones quæ vulgo motetti nuncupantur" (Attaignant, 1542), and a book à 4-5, "Mutetæ" (Gardano, 1545). (Cf. also **LOBO**.)

Luscinus, **O t t o m a r** (really Nachtgall or Nachtigall, Latinised L.), b. 1487, Strassburg, d. there about 1536. He was a learned theologian and musical theorist, studied at Paris, Louvain, Padua, and Vienna, and in the last city enjoyed instruction from Paul Hofhaimer. He was afterwards organist at Strassburg (1517), preacher at Augsburg (1523), Basle (1526), whence he escaped from the Reformation, which was making headway, to Freiburg. L. published, "Institutiones musicæ" (1515, as Luscinus), and "Musurgia seu praxis musicæ" (as Othmar Nachtgall, 1536; 2nd ed. 1542); the

latter work being a translation of Virdung's "Musica getuscht," in which, as it appears, the original wood-blocks were used.

· **Lusingando, Lusingante, Lusinghevole** (Ital.), in a sweet, coaxing manner, without accent.

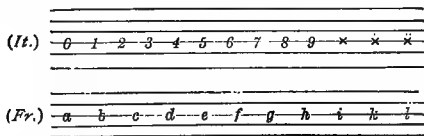
Lussy, Mathis, b. April 8, 1828, Stans (Switzerland), received his first musical training from the Abbé Businger, who was organist there, also from Pater Nägeli at the college at St. Urban. In 1847 he went to Paris to study medicine, but turned entirely to music, and afterwards won high esteem as a pianoforte-teacher. L. gained a good reputation by his "Exercices de mécanisme" (1863, a guide to technical preparatory studies) and "Traité de l'expression musicale" (1873, an attempt at a theory of accentuation and rendering of music; in German by Felix Vogt, 1886; a reprint of a portion of this work appeared as "Le Rhythme musical"). L.'s merits have been strongly exaggerated; for a critical notice of his "Traité," see "Klavierlehrer," 1886, No. 15, etc. In 1880, jointly with E. David, L. received the prize offered by the Paris Académie (*Prix Bordin*) for the best history of notation (issued by the national printing-press in a splendid edition under the title, "Histoire de la Notation Musicale," 1882, an altogether non-original work).

Lüstner, (1) Ignaz Peter, excellent violinist, b. Dec. 22, 1793, Poischwitz (near Jauer), d. Jan. 30, 1873, Breslau. From 1819-26 he was leader of the band of Prince Karolath at Karolath, then leader at Breslau, where, in 1844, he established a violin school. His sons are:— (2) Karl, 'cellist and pianist, b. Nov. 10, 1834, Breslau, who has been living at Wiesbaden since 1872, much sought after as a pianoforte-teacher; a musician of wide culture to whom this Dictionary is indebted for many valuable notices; (3) Otto, violinist, b. April 9, 1839, d. Sept. 8, 1889, Barmen, as town musical director; he was a member of the orchestras at Schwerin and Breslau, was leader of a quartet party at Count Stolberg's, Wernigerode, from 1867-72; from 1875-77 leader of the court band at Sondershausen, and "herzogl. Sächs. Kammer-virtuos;" (4) Louis, distinguished violinist and conductor, pupil of his father, b. June 30, 1840, Breslau, since 1874 town capellmeister (conductor of the Kurorchester) at Wiesbaden. (5) Georg, 'cellist, b. Sept. 23, 1847, d. April 21, 1887, Berlin; capellmeister at Berlin; and (6) Richard, performer on the harp and violinist, b. Sept. 2, 1854, lives in Breslau.

Lute (Arabic *al Oud*; Sp. *Laud*; Ital. *Liuto*; Ger. *Laute*; Fr. *Luth*; Lat. [in the 16th and 17th centuries] *Testudo*), a very old instrument, the strings of which were plucked by the fingers, like its descendants in vogue at the present day, the guitar, mandoline, etc. Representations of the L. are to be found on very old Egyptian tombs; at a later period it was the favourite instrument of the Arabians (q.v.),

through whom it reached Spain and Lower Italy, whence, somewhere about the 14th century, it spread over the whole of Europe. From the 15th to the 17th century it played an important rôle: lute arrangements of vocal compositions for home use were much the same as the transcriptions of orchestral or vocal works of the present day as pianoforte solos or duets. And at that period the L. was in general use as an orchestral instrument, and it was only in the 17th and 18th centuries, when the violin began to flourish and clavier instruments arrived at a state of perfection, that it was gradually supplanted. (Cf. ORCHESTRA.) The L. differed from the guitar in the totally different form of the body: it had no edges, but was arched downwards (somewhat like a half pumpkin, similar to the mandoline of the present day). Further, the L. had a far greater number of strings, of which five pairs and a single one (the highest, for the melody) lay over the finger-board, but the others (the bass strings [finally five], which were only used as open strings), at the side. These bass strings were abolished at the end of the 16th century. The tuning of the L. varied at different periods: the most usual methods in the 16th century were *G c f a d' g'* or *A d g b e' a'*; in the 17th and 18th centuries *A d f a d' f'*, and for the bass strings (*G F E D C*). The *Quinterna* (Chiterna, *i.e.* guitar) was a smaller kind of L. of the 16th century, similar in construction to the L., but it had only four strings: in the 17th century the *Quinterna* was already, like the guitar of to-day, flat in structure. The endeavour to increase the compass of the L. first led to the introduction of bass strings, which ran from the neck, with the peg-case bent at an obtuse angle, directly down to the tail-piece, firmly fixed to the sound-board. But in order to obtain longer strings, the peg-case for the bass ones was pushed out a little above the one for the finger-board strings, so that the latter began somewhere about the middle of the former (Theorbo). Or the neck of the first peg-case was bent back, and in its prolongation formed a second one for the bass strings (*Archiliuto*, great bass lute); or, finally, both peg-cases were separated by a neck of several feet in length (Chitarrone). For the L. and its various forms the usual (mensural) notation was not used, but special letters or figures, which indicated, not the pitch, but the fret (Lute-tablature); the tablatures of France, Italy, and Germany, however, differed. The Italians, to whom we also are indebted for figured bass, used figures, but the French and Germans, letters. And then the Italians and French reckoned up on the same string by half-tones, but the Germans crossways over all the strings; *i.e.* the Italians and French, who used lines to represent the strings (the Italians took for the highest string the lowest of six lines; the French, the highest of five), marked each open string (*O, a*), and the next following twelve,

likewise ten sounds on the same at distances of a semitone, thus:—o 1 2 3 4 5 6 7 8 9 X X̄ (Ital.), and a b c d e f g h i k l (French). For example, with the tuning G c f a d' g':—



The Germans, on the other hand, numbered the open strings I 1 2 3 4 5 (= A d g b e' a'), and then, in similar manner, running crossways over the five highest strings with a b c d e f g h i k l m n o p q r s t v x y z g a b̄ c̄ d̄, etc., thus:—

5	e	k	p	v	9	e
4	d	i	o	t	z	d
3	c	h	n	s	g	c
2	b	g	m	r	y	b
1	a	f	l	q	x	a

so that the above chromatic succession of sounds would be expressed by

4 d i o t z
3 c h n s g
2 b g m r y b etc.
1 a f l q x a f

(2nd string) g m 3 c h n s 4 d i o t z
r y b g m g c h n z

(The letters and figures standing over one another indicate the same note; cf. also the examples under TABLETUE.)

Different modes of notation were used for the lowest string. Gerle (1545), like the Italians, uses 1 2 3 4 5 6 7 8 9 (not, however, 0, but 1, for the open string) for the nine sounds, at intervals of a semitone; Judenkönig (1523), like the French, A B C D E F G H I; Virdung (1511), on the other hand, uses signs answering to those of the first (*i.e.* really of the second) string, viz. \dot{I} A F L Q X AA FF, etc. The lute-tabletures are of great importance in studying the music of the 16th and 17th centuries, because in them all the most doubtful points of mensural notation, the use of many a \flat or \sharp with independent meaning, disappears, and the fret is always indicated with precision; and thus they often give safer and more trustworthy information respecting the use of semitones (with \sharp , \flat) than is to be obtained from the indefinite and equivocal statements of theorists. With regard to the signs of rhythmical value of the lute-tabletures, cf. TABLETUE. We are indebted to Baron a valuable monograph on the L. ("Untersuchung des Instruments der Lauten," 1727); cf. in the *Vierteljahrsschrift für Mus.-Wiss.*, 1886, p. 1, etc., an exhaustive article by O. Fleischer on the lute master, Denis Gaultier. (Cf. also Prætorius' "Syntagma" [1619], and of recent works those of Kiesewetter [*Allgemeine Musikalische Zeitung*, 1831]; and

Waselewski's "Geschichte der Instrumentalmusik im 16 Jahrhundert," 1878.)

Luther, Martin, the great reformer, b. Nov. 10, 1483, Eisleben, d. there Feb. 18, 1546; he not only endeavoured in a suitable manner to reorganise church song, but, apart from the church, was a zealous lover of music, and praised "Frau Musika" both in tones and words. It is well known that he wrote a great number of sacred poems, for some of which he invented melodies. Further, the two composers, Conrad Rupff and Johann Walther, assisted him in selecting old melodies and fitting words to them, or inventing new melodies. Within recent times all independent share in chorale composition has been refused to Luther, and matters have gone so far that a chance similarity of a few melodic progressions has been considered a proof of borrowing.

Lützel, Joh. Heinrich, b. Aug. 30, 1823, Iggelheim (near Speyer), attended the college at Kaiserslautern, then enjoyed instruction in music from Jacob Vierling, became teacher in 1845, and, soon afterwards, organist at Zweibrücken, but resigned his post as teacher in 1854, and founded the "Evangelischer Kirchenchor" at Zweibrücken (which in 1880 extended over the whole Palatinate), in 1860 the "Pfälzischer Sängerbund," and in 1868 became examiner of organs, and in 1883 was named Professor. L. himself published several school song-books, a collection of sacred songs from the 16th to the 19th centuries, and a "Choralbuch" (1858). He wrote "Der praktische Organist" (two vols.), and set the 24th Psalm to music for male chorus and orchestra, etc.

Lutzer, Jenny. (See DINGELSTEDT.)

Lux, Friedrich, excellent performer on the organ, conductor, and composer, b. Nov. 24, 1820, Ruhla (Thuringia); he was pupil of Fr. Schneider at Dessau, then (1841) musical director at the court theatre there, 1851-77 capellmeister at the town theatre, Mayence, and from 1864 conductor of the ladies' choral society and of the Liedertafel; he retired in 1891. He has written many orchestral and choral works, produced with success, and of which some obtained a prize; also three operas, *Der Schmied von Ruhla*, *Käthchen von Heilbronn*, and *Die Fürstin von Athen*; and a dramatic scena, *Coriolan*, songs, etc. L. was conductor of several Middle Rhenish Festivals.

Lwoff, Alexis von, b. May 25, 1799, Reval, d. Dec. 28, 1870, on his estate, Government Kowno, major-general, adjutant to the Emperor Nicholas, and conductor of the court choir. He was a distinguished violinist, and recognised as such in Leipzig, Berlin, Paris, etc.; later on he became completely deaf. He wrote several operas (*Undine*, *Der Dorfschulze*, *Bianca e Gualterio*), and published a violin concerto, violin duets, fantasias and variations with stringed

quartet, some Russian part-songs, psalms, and sacred songs. He arranged Pergolesi's *Stabat Mater* for chorus and grand orchestra, harmonised old Russian church melodies, and wrote: "Ueber den freien und nicht symmetrischen Rhythmus des altrussischen Kirchengesangs" (1859). L. is also the composer of the Russian national hymn, the poem of which was written by Shukowski (1833).

Lyceum was the name of the grove at Athens sacred to Apollo, in which Aristotle and his pupils (the Peripatetics) walked and discoursed; hence used in the present day in the sense of Academy (q.v.), a school of learning, an institution for high culture, similar to the term Gymnasium used in Germany. Also certain Conservatoria bear the name L. (Ital. *Liceo*), as, for instance, the Liceo Filarmonico (Liceo comunale di musica) at Bologna, celebrated for its library rich in old musical works.

Lydian Mode. (See CHURCH MODES and GREEK MUSIC.)

Lyra (Ger. *Leier*), (1) an old Greek stringed instrument, similar to the cithara, but smaller; it was played with a plectrum. The number of strings varied at different periods, but originally it was said to have had only three. As the L. and cithara had no finger-board, i.e. each string only gave one note, they can in no way be compared with our present zither, or even guitar, but only with the harp.—(2) A stringed instrument of many strings, in vogue from the 16th to the 18th century; the strings ran partly over the finger-board, partly by the side (as so-called "drones"). The L. was of the Viol (q.v.) family, and constructed in three different sizes: as *Lira da braccio* (with seven finger-board strings and two drones, a tenor instrument), as

Lira da gamba (twelve strings and two drones, bass instrument), and *Archiviola da lira* (*Lirone*, up to twenty-four strings, double-bass instrument; also named *Accordo*). The *Baryton* (q.v.) also belonged to the lyre species. Even Haydn wrote pieces for L. and for Baryton, the former for the King of Naples, the latter for Prince Esterhazy.—(3) Also the instrument in military music called *Stahlspiel*, or improperly *Glockenspiel*, and which has been introduced into the opera orchestra. It consists of variously tuned steel bars loosely fastened to a lyre-shaped frame, and struck with a small hammer (a substitute for the old *Glockenspiel*).

Lyra, Justus Wilhelm, b. March 23, 1822, Osnabrück, d. Dec. 30, 1882, Gehrden (Hanover), as Pastor *primarius*, previously in ecclesiastical posts at Bevensen, Wittlingen, and Lingen, and from 1841-46 as *stud. theolog.* at Berlin. He was a many-sided, gifted man, whose life, however, was troubled by disordered intellect. During his student days he composed some songs, which achieved extraordinary popularity ("Der Mai ist gekommen," "Die bange Nacht ist nun herum," "Meine Mus' ist gegangen," and "Zwischen Frankreich und dem Böhmerwald").

Lysberg, Charles Samuel (Bovy, known under the pseudonym L.), b. March 1, 1821, Lysberg (near Geneva), d. Feb. 25, 1873, Geneva; an esteemed pianist and brilliant drawing-room composer, pupil of Chopin at Paris, and teacher at the Geneva Conservatoire. Besides numerous drawing-room pieces (barcaroles, nocturnes, caprices, waltzes, "Le réveil des oiseaux," "Le chant du rouet," etc.), he wrote paraphrases on opera themes, a romantic sonata, "L'absence," and also produced an opera, *La fille du carillonneur*, at Geneva.

M.

M (m), (1) in organ compositions, stands for manual (*manualiter*).—(2) In pianoforte music, abbreviation of *main* or *mano* (hand); for example, *m. d.* = *main droite*, *mano destra* (right hand); *m. g.* = *main gauche*, *m. s.* = *mano sinistra* (left hand).—(3) *m* = *mezzo*, *mf.* = *mezzo forte*, *mp.* = *mezzo piano*, *mv.* = *mezza voce*.—(4) *M. M.* = Mälzel's Metronome (q.v.).

Ma (Ital.), but; for example: *allegro ma non troppo*, fast, but not too quick.

Mabellini, Teodulo, composer, b. April 2, 1817, Pistoja, studied for some time at the music school in Florence, obtained, through the good success of his opera, *Matilda de Toledo* (1836), a stipend from the Grand Duke of Tuscany, by which he was enabled to renew his studies under Mercadante at Novara. He quickly won for himself a distinguished reputation as a composer of operas, and then settled definitely in Florence,

where he became director of the Philharmonic Society, maestro, and afterwards leader, at the Pergola, and professor of composition at the Royal School of Music. M. wrote eight other operas (*Rolla*, 1840; *Geneva degli Almieri*, 1841; *Il conte di Savagna*, 1843; *I Veneziani a Costantinopoli*, 1844; *Maria di Francia*, 1846; *Il venturiero*, 1851; *Baldassaro*, 1852; *Fiametta*, 1857), some oratorios (*Eudossia e Paolo*, *The Last Day of Jerusalem*), cantatas (*La caccia*, *Raphael Sanzio*, *Il ritorno*, *Lo spirito di Dante*, etc.), hymns, and other vocal music, but especially, a large number of sacred works (masses, motets, Te Deums, psalms, etc.).

Mabillon, Jean, learned Benedictine, b. Nov. 23, 1632, St. Pierremont (near Rheims), d. Dec. 27, 1707, St. Germain des Prés. He wrote: "De liturgia gallicana libri tres" (1685; republished 1729); also his "Annales Ordinis S.

Benedicti" (1713-39, six vols.) and "Acta Sanctorum Ordinis S. Benedicti" (1668-1702, nine vols.), contain many important notices in relation to the history of music.

MacDowell, Edward Alexander, noteworthy pianist, b. Dec. 18, 1861, New York. He was a pupil of Savard and Marmontel at Paris, 1876, and, later on, pupil for composition of Raff at Frankfort, and pupil for piano-playing of Carl Heymann; in 1881 piano-teacher at the Darmstadt Conservatorium, 1882, at Wiesbaden. In 1888 M. returned to America, and lives at present at Boston. He has published: two modern suites (Op. 10 and 14), pf. concertos, two orchestral pieces (Op. 22), symphonies, songs, etc.

Macfarren, (i) Sir George Alexander, one of the most meritorious English musicians of modern times, b. March 2, 1813, London, d. there Oct. 31, 1887, was, in 1820, a pupil of the Royal Academy of Music, and, as early as 1834, became teacher at the same institution. For many years he laboured successfully there, in spite of a malady of the eyes, which ended in total blindness. After Bennett's death (1875), he was appointed Professor of Music at Cambridge University, and about the same time Principal of the Royal Academy of Music; also in 1875 he took the degrees of Mus.B. and Mus.D., and was knighted in 1883. M. composed several operas: *Devil's Opera* (1838), *Don Quixote* (1846), *Charles II.* (1849), *Robin Hood* (1860), *Freya's Gift* (pantomime), *Jessy Lea* (1863), *She Stoops to Conquer*, *The Soldier's Legacy*, *Helvellyn* (1864); also the oratorios: *John the Baptist*, *The Resurrection*, *Joseph*; *King David* (Leeds, 1883); several cantatas: *The Sleeper Awakened*, *Lenora*, *May Day* (for the Bradford Musical Festival, 1856), *Christmas*, *The Lady of the Lake* (Glasgow, 1877); many sacred vocal works (services, anthems, psalms), part-songs, duets, etc.; symphonies (No. 1, 1834); overtures (*Chevy Chase* [Battle of Otterburn, 1838], *Hamlet*, *Romeo and Juliet*, *The Merchant of Venice*, *Don Carlos*), stringed quartets, a stringed quintet, trios, violin sonatas, a violin concerto, pf. sonatas, etc. M. also edited some old works, among others Purcell's *Dido and Æneas*, Handel's *Belshazzar*, *Judas Maccabæus*, and *Jephtha*, and harmonised old melodies (Chappell's "Popular Music of the Olden Time," and Irish and Scotch airs). His experiences as teacher of theory were recorded in the "Rudiments of Harmony" (1860), "Six Lectures on Harmony" (1867); he was, besides, contributor to the *Musical World*, and prepared the analytical programmes for the Sacred Harmonic and Philharmonic Societies. M.'s wife, Natalia, is an excellent singer (contralto), and became known through her translations into English of: texts of German operas, vocal works, etc. (Schiller's "Glocke [Bruch]," Devrient's "Mendelssohn," etc).

(2) Walter Cecil, brother of the former, b. Aug. 28, 1826, a pupil of the Royal Academy under Holmes, C. Potter, and his brother (1842-46); in 1846 he was appointed teacher at the Academy; in 1868 he was made director of the Philharmonic Society, and in 1873 conductor of the Academy concerts. He has composed sacred vocal works (two services), overtures (*Beppo*, *A Winter's Tale*, *Hero and Leander*, and *Pastoral*), chamber music, pf. sonatas and pieces, songs, part-songs, etc. He has also rendered service by editing many classical pianoforte-works (Mozart, Beethoven, and a selection of "Popular Classics").

Machaut (Machaut, Machaud, Machau), Guillaume de (Guillermus de Mascandio), troubadour, b. about 1284, probably at Machau, near Rethel (Champagne), d. not before 1369. He was in the court service of Joanna of Navarre (wife of Philip the Fair), afterwards of Johann of Luxembourg (King of Bohemia), and finally, of Charles V. of France. Besides a large number of his poems, compositions (rondos, chansons, ballads, motets, and a Mass à 4) have been handed down to us.

Machines. (See PISTONS.) Machine-drums. (See DRUM.)

Mächtigt, Karl, b. Jan. 10, 1836, Breslau, d. there May 2, 1881, pupil of M. Brosig and P. Lüstner, succeeded Ad. Hesse as principal organist at St. Bernhardin. Of his compositions songs and pf. pieces are worthy of mention.

Mackenzie, Alexander Campbell, composer, b. Aug. 22, 1847, Edinburgh, pupil of Ulrich and Stein at Sondershausen, then (1862) was elected King's Scholar at the Royal Academy of Music, and from 1865 was teacher of music in Scotland. M. received the honorary degree of Mus.D. from the University of St. Andrews in 1886, and in 1888 was elected Principal of the Royal Academy of Music. He has written orchestral, chamber-music, and choral works, and is highly esteemed as a composer: pf. quartet (Op. 11), violin concerto (Op. 32), orchestral ballad, "La Belle Dame sans Merci"; overtures, *Cervantes*, *Twelfth Night*, and *Britannia*; two Scotch rhapsodies; cantatas, *The Bride*, *The Story of Sayid*, and *The Dream of Jugal*; oratorios, *The Rose of Sharon* (1884), *Bethlehem*, a mystery (1894); the two operas, *Colomba* (1883) and *The Troubadour* (1886), pf. pieces, songs, etc.

Madrigal was the name given, first in Italy, and afterwards in other countries, to the art-song of the 16th century (for at that time the accompanied song for one voice, such as we have, was unknown), a part-song (usually for three, four, five, or six voices; more especially five) which, in its more artistic structure, differed from the canzonetta, villanella, frottole, which were of more popular character, simpler in rhythm and counterpoint; but, like the

latter, madrigals were of secular, for the most part erotic, contents. The M. is therefore the real representative of the chamber-music of the 16th century. The origin of the M. as an art-form extends further back than the 16th century; it is connected with the Provençal troubadours, and the word itself is derived from *mandra* (home) and *gal* (song). Probably that pointed, almost epigrammatic poetical form, which to-day is known by the name of M., bore that name long before Arcadelt (1538) created such a stir with the first book of his madrigals that within thirty years it passed through twelve editions; and afterwards, both the form and the name of these songs were adopted by hundreds of composers. Indirectly the M. was the starting-point of accompanied monody and of instrumental music, since favourite madrigals were arranged for lute (also for key-board instruments), so that one part (tenor or soprano) was sung, while the others, so far as was possible, were played upon instruments. Also the opera was preceded by a series of madrigals, some of which were sung in the manner indicated, with accompaniment of viols, lutes, theorbos, etc., while others were executed entirely by voices. The M. was thrown into the shade by genuine monody; in England, thanks to the London Madrigal Society (founded in 1741), the M. has held its ground down to the present day. Dr. Emil Vogel, in his "Bibliothek der gedruckten weltlichen Vokalmusik Italiens" (1892, two vols.), has written a comprehensive monograph on the literature of the M. and of allied forms in Italy.

Maësta (Ital.), majesty; *maëstoso*, with majesty.

Magadis, (1) a stringed instrument of the ancient Greeks, which had up to forty strings, and was similar to the harp. A passage in Aristotle's "Probl." XIX. shows that passages in octaves were played on the M.—(2) M. (also Magas) was the term employed by the theorists of the 16th century for the monochord.

Maggiore (Ital.), major; *harmonia di terza m.*, major chord. When M. is written over a section (Trio) in marches, dances, scherzos, or rondos, also over a variation, it indicates that that section is in the parallel major key, or the major key of the same tonic, as the principal minor key of the piece. Also, in the opposite sense, M. after a Trio marked *Minore*, indicates a return to the principal key, when this is a major one.

Magini, Giovanni Paolo, celebrated violin-maker at Brescia, 1590–1640, whose instruments are distinguished for their soft tone, similar to that of the viola, and are highly prized.

Magnificat is one of the three *Cantica majora*, the Evangelistic hymn of praise, the *Canticum beatae Mariae Virginis*, the song of praise of Mary in the house of Zacharias with which she answered the greeting of Elisabeth: "Magnificat

anima mea dominum." In the Catholic Church the M. is sung at Vespers, and it is set to melodies in all the eight Church Modes (hence *Magnificat octo tonorum*). Church composers have arranged the M. for several voices a countless number of times.

Magnus, Désiré (really Magnus Deutz), pianist, b. June 13, 1828, Brussels, d. the beginning of January, 1884, Paris, received his first musical instruction from Vollweiler at Heidelberg; he then attended the Brussels Conservatoire, where he received in 1843 the first prize. He made successful concert tours as a pianist through England, Russia, Spain, etc., and afterwards settled definitely in Paris, where he occupied an honourable position as pianoforte-player, teacher, composer, and musical critic. He played upon the Steinway concert-grand pianofortes at the Exhibition of 1867. He published chiefly pf. works, sonatas, études, fantasias, etc. His "Méthode élémentaire de piano," which appeared in 1879, became very well known.

Mahillon, Victor, a meritorious writer on acoustics, b. March 10, 1841, Brussels; since 1877 he has been curator of the museum of instruments at the Brussels Conservatoire. He has published: "Tableau synoptique des voix et de tous les instruments de musique," etc., "Tableau synoptique de la science de l'harmonie," "Éléments d'Acoustique musicale et instrumentale" (1874, prize), "Étude sur le doigté de la flûte Boehm" (1885). M. also started the musical journal *L'Écho Musical*, and is manager of a large wind-instrument factory founded by his father.

Mahmud Chirasi, Persian encyclopædist, d. 1315; his work, "Dürret et tadsch" ("Pearl of the Crown"), treats exhaustively of the old Arabic Messel theory (system of intervals). (Cf. MESSSEL.)

Mahu, Stephan, one of the most important of German contrapuntists during the first half of the 16th century; he was chapel-singer to the Emperor Ferdinand I. Some of his compositions are to be found in Joannelli's "Novus thesaurus musicæ" (1568, Lamentations), in J. Walther's "Gesangbuch" (1551, chorale melodies), Montan-Neuber's "Thesaurus musicus" (1564, a *Da pacem* à 8), in Petrejus' "Modulationes" (1538), and "Newen teutschen Liedlein" (1539), in Kriesstein's "Selectissimæ," etc. (1540), and in Rhaw's "Newen geistlichen Gesängen" (1544). Two Magnificats à 4 were found in the Munich Library and published by Commer ("Musica sacra," vol. 18).

Maier, (1), Joseph Friedrich Bernhard Kaspar, cantor at Schwäbisch-Hall. He published "Hodegus musicus" (1718) and "Museum musicum theoretico-practicum, darinnen gelehrt wird, wie man sowohl die Vokal- als Instrumentalmusik gründlich erlernen kann" (1732; 2nd ed. as "Neu eröffnete theoretisch-

praktischer Musiksaal," etc., 1741, a guide to the playing of a number of instruments now obsolete—Schnabelflöte, cornet, bass viol, etc.).

(2) Julius Joseph, b. Dec. 29, 1821, Freiburg, Baden, d. Nov. 21, 1889, Munich. He went to school at Carlsruhe, studied law at Freiburg and Heidelberg, became assessor in 1846, and secretary to the Ministry of the Interior in 1849. In the last-named year, however, he studied with Haussmann at Leipzig, and in 1850 became teacher of counterpoint at the Royal School of Music, Munich. From 1857-87 he was "Conservator" of the exceedingly wealthy musical section of the Munich Library. He published: "Klassische Kirchenwerke alter Meister" (arranged for male chorus, 1845), "Auswahl englischer Madrigale" (1863), and rendered great service to musical investigators by publishing the catalogue, "Die musikalischen Handschriften der Königlichen Hof- und Staatsbibliothek in München" (Pt. I., "Die Handschriften bis zum Ende des 17 Jahrhunderts," 1879).

Maillart, Louis (called Aimé), composer, b. March 24, 1817, Montpellier, d. May 26, 1871, Moulins (Département Allier), whither he fled from the Germans. In 1833 he studied under Halévy at the Paris Conservatoire, and won the *Prix de Rome* in 1841. He composed six operas, of which the first, *Gastibelza* (1847), was favourably received, and one of the last, *Les dragons de Villars* (1856), as *Das Glöckchen des Eremiten*, became very popular even in Germany. The other four, however (*Le moulin des tilleuls*, *La croix de Marie*, *Les pêcheurs de Cataine*, and *Lara* [1864]), only met with moderate success.

Maily, Alphonse Jean Ernest, b. Nov. 27, 1833, Brussels, pupil of Chr. Girschner for organ; in 1861 appointed piano-, in 1868 organ-teacher at the Brussels Conservatoire. Berlioz praised him in the *Journal des Débats* (1858) as a distinguished organ virtuoso. M. has composed a sonata for organ, smaller organ-pieces for Best's "Cecilia," besides orchestral works, etc.

Main (Fr.), the hand; *m. d.* (*m. droite*), right hand; *m. g.* (*m. gauche*), left hand.

Mainzer, Joseph, teacher of music, b. May 7, 1807, Trèves, d. Nov. 10, 1851, Manchester; he received his musical training at Trèves, became priest, and later, abbé. His first post was that of teacher of singing at the Trèves training college. He became an exile, owing to political intrigues, during the Polish Revolution, went to Brussels, and soon afterwards to Paris, where he certainly found occupation as a writer of musical feuilletons, but no solid position. In 1841 he therefore crossed the Channel, went to London, and thence to Manchester, where he obtained great success by establishing classes of popular music on Wilhelm's method, and by founding and directing a number of vocal schools. His writings are: "Singschule" (1831), "Méthode

de chant pour les enfants" (1835 and 1838); "Méthode de chant pour voix d'hommes" (1836); "Bibliothèque élémentaire du chant" (1836); "Méthode pratique de piano pour les enfants" (1837); "Abécédaire de chant" (1837); "École chorale" (1838); "Cent mélodies enfantines" (1840); "Singing for the Million" (1842). He published besides: "Esquisses musicales; ou, souvenirs de voyage" (1838-39); "Musical Athenæum; or, Nature and Art, Music and Musicians in Germany, France, Italy," etc. (1842); a musical paper, *Chronique musicale de Paris* (1838), which, however, soon came to an end, while a fresh attempt in England (*Mainzer's Musical Times*, the predecessor of the still flourishing *Musical Times*) met with better fortune. M. wrote operas, which achieved no success (*Le triomphe de la Pologne*, *La Jacquerie*).

Maitland, J. A. Fuller, musical author and critic, b. 1856, London; in 1884 he wrote the biography of Schumann ("Great Musicians"), in 1894 "Masters of German Music," also collaborated with Clara Bell in the translation of Spitta's "Johann Sebastian Bach" into English. He has written articles for Grove's "Dictionary of Music," etc.; he is musical critic of the *Times*, *New Quarterly Musical Review*, etc.

Maitre Jehan. (See GALLUS, 2.)

Maitrise was the name given in France until the Revolution to the school of music connected with every important church. The pupils of a M. had *pension* in common, and besides a musical, received a good general education. The arrangements were similar to those at the present day at St. Thomas's, Leipzig, and at the Dresden "Kreuzkirche," etc. The Maitrises were, therefore, the real music-schools of France until their suppression in 1791 and the establishment of the Conservatoire (1794). At the head of the M. stood the *Maitre de chapelle*, whence the name M.

Majo, Francesco di (called Ciccio di M.), gifted opera and church composer, b. about 1745, Naples, d. 1770, Rome; he was organist of the Royal Chapel, Naples, and made his *début* in 1762 with the opera *Artasarses*, which was quickly followed by others. Besides fifteen operas, he wrote five Masses (one for double choir with two orchestras), several psalms, Graduals, Salve, etc.

Majorano. (See CAFFARELLI.)

Major Chord. (See TRIAD MAJOR.)

Major Consonance. (See CLANG.)

Major Key. Key, in its narrower meaning, is bound up with the *scale* (q.v.); and from this point of view only sounds and chords "proper to the scale" belong to the key, *i.e.* for c major, those contained in the scale of c. Modern theory of music since Rameau (q.v.) accepts sounds in the sense of clangs (compound sounds), and therefore regards the major scale as a resolution

or taking to pieces of the sounds of the tonic chord, and those nearest related to it, and presenting them in melodic succession. The harmonic system of the major key confined to the sounds proper to the key is therefore:—

d f a c e g b d

(three major, and three minor chords). By this, however, the *major scale* is explained, but not the major key. It seems arbitrary to limit the harmony to these few clangs, and it is opposed to the practice of music. The conception of key has, therefore, been widened to that of *tonality* (q.v.), and the scale appears to be merely a melodic progression through the notes of a chord with the insertion of the simplest passing notes.

Major Scale. (See KEY, SCALE.)

Malagueña. (See FANDANGO.)

Malder, Pierre van, noteworthy composer, b. May 13, 1724, Brussels, d. there Nov. 3, 1768; chamber-musician to Prince Charles of Lorraine, and for a long time violin soloist at the Brussels Court Opera. He wrote several operas for Brussels, also one for the Opéra Comique, Paris (*La bagarre*, 1762), but he had more success with his six stringed quartets (1757), eighteen symphonies (for strings, two oboes, and two horns; the first six appeared in 1759), and six sonatas for two violins and bass. M. was one of the first who cultivated the stringed quartet and the symphony.

Malibran, (1) Maria Felicita, b. March 24, 1808, Paris, d. Sept. 23, 1836, Manchester, daughter of Manuel Garcia (q.v. 2), sister of Madame Viardot Garcia, and one of the most distinguished singers of our century (contralto of enormous compass). She was trained by her father, appeared first in London 1825, was at once engaged, and soon became the most famous prima donna of the London Opera. At the end of the season Garcia, with wife and children, almost a complete family opera troupe, crossed the Atlantic. In New York Maria married the merchant M., but, as he soon became bankrupt, she separated from him. On her return to Europe Madame M. appeared at Paris, in 1827, with immense success, and was engaged at a salary of 50,000 francs; at the conclusion of the Paris season she sang regularly every year in London, and disputed the palm with Henriette Sontag. She sang with ever-increasing success in Naples, Milan, and other cities of Italy (she spoke Spanish, French, Italian, English, and German). When she had obtained a divorce from her first husband, she married the violin virtuoso De Bériot (March, 1836). She died, however, a few months afterwards at Manchester, in consequence of over-exertion at the musical festival there (Sept. 12-14). M. was very musical, and composed some pleasing

chansonnettes, nocturnes, and romances, some of which appeared in print ("Dernières pensées musicales de Marie Félicité Garcia de Bériot").

(2) **Alexandre**, performer on the violin, b. Nov. 10, 1823, Paris, d. there May 13, 1867, in impoverished circumstances; he studied under Spohr at Cassel, where he married and settled. He published: "Ludwig Spohr, sein Leben und Wirken" (1860), established a musical paper in Paris, *L'Union Instrumentale*, which soon came to an end; he then wrote for a long time the feuilleton for a French newspaper at Frankfort, and in 1864 started a musical paper at Brussels, *Le Monde Musical*. His attempt to establish popular concerts at the Gaîté Theatre, Paris, after the style of those of Pasdeloup, proved a failure. He composed orchestral and chamber-music works, also a Mass for the *Légion d'honneur* (for male voices).

Malinconico (Ital.), melancholy.

Mallinger, Mathilde, distinguished dramatic singer (soprano), b. Feb. 17, 1847, Agram, pupil of Gordiniani and Vogl at the Prague Conservatorium (1863-65), and of Lewy at Vienna. She was engaged at the Munich Court Theatre, 1866-69, and after that became one of the chief ornaments of the Berlin Court Opera. In 1869 she married Baron v. Schimmelpfennig. Since 1890 she has been teacher of singing at the Prague Conservatorium.

Malten, Therese, distinguished stage singer (dramatic soprano), b. June 21, 1855, Insterburg (East Prussia), pupil of Gustav Engel at Berlin. She made her first appearances in 1873 at Dresden as Pamina and Agathe, and was at once engaged for leading parts, singing in all the most important operas (Senta, Elisabeth, Eva, Elsa, Isolde, Fidelio, Armide, etc.). In 1882 she created the rôle of Kundry in *Parsifal* at Baireuth with extraordinary success.

Mälzel (Mälzl), Johann Nepomuk, skilled mechanic, b. Aug. 15, 1772, Ratisbon, d. July 21, 1838, in America, son of an organ-builder; he settled in 1792 at Vienna as a teacher of music, but soon made a name by the construction of various mechanical musical works (a kind of orchestrion [Panharmonion], a "Trompeter-automaton," also a mechanical chess-player), and in 1808 was named Court Mechanician. He won lasting fame by the construction (1816) of the well-known time-measurer, or *Metronome* (q.v.), which now bears his name; but the mechanician Winkel, of Amsterdam, successfully disputed his right to priority of idea. Another metronome, an improvement on the one by Stöckel, had been constructed a few years previously (compare also Loulié). M. constructed also ear-trumpets, of which Beethoven made use; he was at first on friendly terms with the composer, but provoked his just anger by purloining the score of the "Battle of Vittoria." M. made extensive journeys with his automata;

finally he started for America, but died on board the American brig *Otis*.

Manager, impresario of a theatre.

Mancando (Ital.), dying away, like *calando*.

Mancinelli, Luigi, b. Feb. 5, 1848, Orvieto, at first 'cellist at the Pergola, Florence, in 1874 'cellist, but already in 1881 director of the Liceo Filarmonico, and conductor at the theatre St. Petronio, Bologna; 1886-88 conductor at Drury Lane; in 1888 royal conductor at Madrid. He is now conductor at Covent Garden. M. is a composer of note:—*Intermezzi* to Cossa's *Mesalina* and *Cleopatra*; opera, *Isora di Provenza* [Rolando] (Bologna 1884, Hamburg, 1892). His oratorio *Isaias* was produced at the Norwich Festival (1887).

Mancini, (1) Francesco, composer, b. 1674, Naples, d. there, 1739, pupil of the Conservatorio di San Loreto, afterwards teacher there, in 1709 sub-, in 1728 principal maestro. He wrote twenty operas, mostly for Naples (*Idaspe*, London, 1710), also the oratorios *L'amor divino trionfante nella morte di Cristo*, *L'arca del testamento in Gerico*, *Il laccio purpureo* die Raab, *Il genere umano in catena*, and a Magnificat à 8.

(2) Giambattista, distinguished teacher of singing, b. 1716, Ascoli, d. Jan. 4, 1800, Vienna; pupil of Bernacchi and Padre Martini. He became, about 1760, teacher of singing to the imperial princesses at Vienna. M. published a valuable work on coloratura singing, "*Pensieri e riflessioni pratiche sopra il canto figurato*" (1774, 2nd ed. 1777; in French, as "*L'art du chant figuré*," 1776; and also "*Réflexions pratiques sur le chant figuré*," 1796).

Mandoline (Ital. *Mandolino*, diminutive form of *Mandola* [Mandora, Pandura, see BANDOLA]), a stringed instrument belonging to the lute family, with arched sound-chest after the shape of a pumpkin, of deeper curve than the lute, but of considerably smaller dimensions. The M. is used in Italy, especially in Naples, as a melody instrument, and is accompanied by the guitar. On the Neapolitan M. there are eight strings, tuned in pairs in unison, like the violin, *g' d' a' e'*; the Milanese M. has five or six pairs of strings, tuned *g' c' d' a' e'* and *g' b' e' d' a' e'*. The M. is played with a tortoise-shell plectrum. Cf. Bartoluzzi, "*Anweisung zur Erlernung der Mandoline*" (Vienna, Haslinger, and Leipzig, Breitkopf und Härtel.) Cf. GUITAR.

Mangeot-Clavier (*à deux claviers renversés*). (See ZAREMSKI.)

Mangold, (1) Wilhelm, b. Nov. 19, 1796, Darmstadt, d. there May 23, 1875, studied with his father (Georg M.), b. Feb. 7, 1767, Darmstadt, d. there Feb. 18, 1835, as court musical director), also with Rinck and Abt Vogler. He studied from 1815-18 at the Paris Conservatoire as pupil of Cherubini, was then appointed chamber-musician at Darmstadt, from 1825

court capellmeister, and received his pension in 1858. M. considerably improved musical life at Darmstadt, himself wrote an opera, *Merope* (1823), also two smaller ones, and some incidental music to plays, overtures, much chamber-music, likewise vocal pieces, and especially melodies for horn (clarinet) with pianoforte, which have become general favourites.

(2) Karl Ludwig Amand, brother of the former, b. Oct. 8, 1813, Darmstadt, d. Aug. 5, 1889, Oberstdorf (Allgäu), received his musical training from his father and his brother Wilhelm, and lived from 1836-39 in Paris. Previously (1831) he had been active as violinist in the Darmstadt court band, joined it again (1839) after his return, and became court musical director in 1848; already in 1839 he had undertaken the direction of the musical society, and was conductor of the "Mozart-Verein" (1869-75) after he received his pension as court musical director. M. is well known in Germany by his quartets for male voices, distinguished for their vigour and spontaneity ("*Waldlied*," "*Mein Lebenslauf*," etc.); he also published choruses for mixed voices, part-songs, and larger vocal works ("*Hermannschlacht*," pæan for mixed choir, soli, and orchestra; oratorio, *Abraham*; *Die Weisheit des Mirza Schaffy* [cantata for male chorus, soli, and orchestra, which gained a prize]). The following works were not printed, but were produced with success: the oratorios *Wittekind* and *Israël in der Wüste*, the operas *Köhlermädchen*, *Tannhäuser*, *Gudrun*, and *Dornröschen*, the concert dramas *Frithjof*, *Hermanns Tod*, and *Barbarossas Erwachen*; the dramatic scena *Des Mädchens Klage*; symphony cantata, *Elysium*; also two symphonies (one in \mathfrak{B} , the other in \mathfrak{F} minor), and various chamber works.

(3) Karl Georg, pianist, pupil of Hummel, d. Nov. 1, 1887, London.

Manieren (Ger.). (See ORNAMENTS.)

Mann, (1) Arthur Henry, b. May 16, 1850, Norwich, was chorister of Norwich Cathedral; became organist successively at (1870) Wolverhampton, (1871) Tettenhall, (1876) Beverley, and finally of King's College, Cambridge; in 1874 M. took his Mus.B., and in 1880 Mus.D. degree at Oxford. Compositions: "*Ecce Homo*," for chorus, orchestra, and organ; anthems, etc.

(2) Johann Gottfr. Hendrik, b. July 15, 1858, Hague, where he attended the Royal School of Music. At the present time M. is military capellmeister at Leyden. He is composer of numerous orchestral and vocal works.

Männergesangverein (Ger.). (See LIEDER-TAFEL.)

Manns, August, conductor, b. March 12, 1825, Stolzenburg (near Stettin), of poor parents. He first learned from a village musician to play on various instruments, and then received instruction from the "Stadtmusikus" Urban of Elbing, became clarinet-player in a military band at Danzig, afterwards at Posen; his

merits were gradually better appreciated, and he became solo violinist at Kröll's, Berlin. From there he went to Königsberg as bandmaster of a regiment, and in 1854 became sub-conductor of the orchestra at the Crystal Palace, London, then only a wind-band. After acting as opera conductor at Leamington and Edinburgh during the winter 1854-55, and conducting summer concerts at Amsterdam, he was appointed, in the autumn of 1855, conductor of the Crystal Palace Concerts; the orchestra was soon increased, and under his direction the concerts soon acquired great fame, which has been maintained up to the present day. M. has conducted the Handel Festivals since 1882.

Mannstädt, (1) Franz, excellent pianist and esteemed conductor, b. July 8, 1852, Hagen, Westphalia, pupil of the Stern Conservatorium. In 1874 he became capellmeister at Mayence, in 1876 conductor of the Berlin "Symphoniekapelle," and in 1879 teacher of the pianoforte at the Stern Conservatorium. He was for some time capellmeister at Meiningen (under Bülow), then up to 1887 conductor of the Philharmonic orchestra, 1887 to 1893 capellmeister of the Royal theatre at Wiesbaden, and teacher at the Conservatorium, and then returned to the conductorship of the Berlin Philharmonic.

(2) His elder brother, Wilhelm, b. May 20, 1837, Bielefeld, entered upon a mercantile career, then led an unsettled life as actor, conductor of small opera companies, etc., and settled in 1865 in Berlin, where he conducted various societies, and was active as *régisseur* at small theatres. His artistic tastes extended to poetry and painting. He wrote words and music to a great number of stage works of inferior rank (farces, operettas, etc.), and in 1874 published a newspaper, *Der Kunstfreund*.

Mano (Ital.), the hand; *d.m.* or *m.d.* (*m. destra*), right hand; *s.m.* or *m.s.* (*m. sinistra*), left hand.

Mansfeldt, Edgar. (See PIERSON.)

Mantius, Eduard, distinguished stage singer (tenor), b. Jan. 18, 1806, Schwerin, d. July 4, 1874, Bad Ilmenau; he studied jurisprudence at Rostock and Leipzig, and took lessons in singing in the latter city under Pohlentz, and quickly made a reputation as concert-singer. In 1830 he made his *début* at Berlin, at the court theatre, as Tamino, and was at once offered an engagement. He belonged to the same stage for twenty-seven years, but appeared frequently as "Gast" in other places, until, in 1857, he took his farewell of the stage as Florestan in *Fidelio*. Still for many a year as teacher of singing he transmitted his art to the rising generation. M. published some pleasing songs.

Mantovano, Alberto. (See RIPA.)

Manual Coupler. (See COUPLER.)

Manualiter (abbr. *man., m.*), a term used in organ compositions, indicating for manuals only, *i.e.* without pedals.

Manuals are the key-boards in the organ to be played upon by the hands (*manus*), in contradistinction to the pedals worked by the feet (*pedes*). The number of M. varies from two to five, according to the size of the organ. By having several M. a quick transition from one to another quality of tone is made possible, also the simultaneous combination of various tone-colours for different voices or parts (*cf.* TRIO, 3); and they are also of great use in case anything happen suddenly to the action of one manual, rendering the use of it precarious or impossible. (See HOWLING.) Each M. has special stops of its own, and for stops of a similar kind, the intonation or voicing differs in intensity according to the manual. All the stops of the organ can be used together on one manual (the Great Organ) by means of couplers (q.v.). When there are two M. they are named: Great Organ (Ger. *Hauptmanual*; Fr. *Grand orgue*) and Choir Organ (Ger. *Nebenmanual*, or *Unterwerk*; Fr. *Positif*), placed above the Great Organ. When there are three: Great Organ (placed in the middle), Choir Organ, and Swell Organ (Ger. *Oberwerk*; Fr. *Clavier des bombardes*). When there are four or five, the fourth and fifth are placed above the Swell Organ, and are called: Solo Organ (Ger. *Soloklavier*; Fr. *Clavier de récit*) and Echo-work (Ger. *Echowerk*, *Fernwerk*). Five key-boards are extremely rare (in France); and often, where formerly there were five, they have been reduced to four. The compass of the M. usually extends from C of the great octave to thrice-accented f (*f'''*); in older organs only up to thrice-accented c; in old Italian organs, on the other hand, from contra-G or F, even contra-C to four-times accented c (six octaves). (*cf.* "Synopsis of Notes," p. i.)

Manubrium (Lat.), the handle or knob of an organ stop.

Manzoli, Giovanni, famous soprano singer (evirato), b. about 1725, Florence, at first made a name on Italian stages, was engaged by Farinelli in 1753 for Madrid, and by his powerful yet sweet voice excited enthusiasm in London (1764-65). M. was no coloratura singer, but a sound actor, and, according to the testimony of Burney, he was instrumental in obtaining a favourable reception for serious opera in London. He was still singing in 1771, as may be seen from letters of Leopold and Wolfgang Mozart; at that time he was living at Florence as singer to the Grand Duke. The year of his death is unknown.

Mapleson, James Henry, impresario, pupil of the Royal Academy, first appeared as a singer, also played the viola in the orchestra. He commenced his once prosperous and active career as operatic manager at the Lyceum Theatre in 1861, and understood the art of always attracting a powerful company to his theatre (1862-68, Her Majesty's Theatre; 1869, Drury Lane; 1871, in company with Gye; 1871-77, again at

Drury Lane: then again at Her Majesty's). Since 1879, at the close of the London season, M. has given operatic performances at New York.

Mara, Gerirud Elisabeth (*née* Schmelting), highly distinguished vocalist, b. Feb. 23, 1749, Cassel, d. Jan. 20, 1833, Reval, was the daughter of a poor musician, and, at an early age, lost her mother. From an unfortunate fall when a child, she remained, all through her life, deformed and of weak constitution. She showed signs of musical talent from early childhood; her father trained her at first as a wonder child-violinist, and took her to Vienna and London. In the latter city her talent for singing was discovered, and she was placed under Paradisi; the lessons, however, only lasted for a short time, and M. never had any other teacher, but was essentially self-taught. In 1765 she returned with her father to Cassel, in hopes of obtaining an engagement at the Court Opera, but those hopes were not fulfilled. On the other hand, she was engaged at Leipzig at a salary of 600 Thl., side by side with Corona Schröter, for the grand Concert given under the direction of J. A. Hiller. After she had appeared several times at the Court Opera, Dresden, and with great success, she received an engagement for life at the Court Opera at Berlin at a salary of 3,000 Thl. (1771). In 1773 she married the cellist, M.; her choice of husband was not a fortunate one, and certainly did not meet with the approval of Frederick the Great. In 1780 she escaped with her husband, breaking her Berlin contract, went to Vienna, and received letters of recommendation to Marie Antoinette of France at Paris. At that time Todi stood at the zenith of her fame, and there ensued a hot rivalry between the two prima donnas (Todists, Maradists); it appeared impossible, however, to bestow the palm of victory on either. From 1784 to 1802 she lived principally in London, sang at the great Handel Commemoration Festivals of 1784 and 1785, and first appeared on the London stage in a pasticcio (1786), *Didone abbandonata*, but devoted herself principally to singing at concerts. From 1788-89 and in 1791 she visited Italy, and won laurels at Turin and Venice. In 1799 she separated from her extravagant and dissipated husband; later on he became an utter wreck, and died at Schiedam (Holland) in 1808. M. left England in 1802, when her voice began to lose its strength and elasticity; she sang without success at Paris, and, after a long concert tour, settled in Moscow. There she had the misfortune to lose all her property at the great fire, when the French invaded Russia (1812), and, at the age of sixty-four, she was compelled to travel and sing, in order to support herself. She then settled as teacher of singing at Reval, made another expedition, but an unfortunate one, to London in 1819, and died, in impoverished circumstances, at Reval, in the eighty-fourth year of her age. G. G. Grosheim

(1823) wrote her biography (up to 1792), also Rochlitz ("Für Freunde der Tonkunst," Vol. I.), but much touched-up. O. v. Riesemann published her autobiography in the *Allgemeine Musikalische Zeitung*, 1875; and on it A. Riggl based a graphic biographical sketch (1881).

(2) **La Mara**, pseudonym for Marie Lipsius (q. v.).

Marais, Marin, celebrated performer on the gamba, b. March 31, 1656, Paris, d. there Aug. 15, 1728; he studied under Hottemann and Sainte-Colombe. He worked at composition under Lully, entered the royal band in 1685 as solo violinist, and remained in that post until 1725, when he received his pension. Besides the operas *Alcide*, *Ariane et Bacchus*, *Alcione*, and *Sémélé*, which appeared in print, M. wrote, especially, pieces for the gamba (five books, with continuo), also a set of Trios for flute, violin, and discant-violola. M. used seven in place of six strings on the gamba, and first introduced (three) covered strings for the same. Of M.'s nineteen children, who were almost all musical, Roland was the most important. In 1725 he succeeded his father as solo performer on the gamba. He published, likewise, two books of pieces for the gamba with general bass, and also a "Nouvelle Méthode de musique pour servir d'introduction aux acteurs modernes" (1711).

Marbeck, John. (See MERBECKE.)

Marcato (Ital.), accentuated.

Marcello, Benedetto, distinguished composer and gifted poet, b. Aug. 1, 1686, Venice, of noble family, d. July 24, 1739, Brescia; he studied under Gasparini and Lotti. He devoted himself to jurisprudence, held several posts, was, at first, lawyer, then, for fourteen years, member of the Council of Forty, in 1730 *Provveditore* of Pola, where, through the bad climate, his health suffered, and not even the excellent one of Brescia, where he became *Camevengo* in 1738, enabled him to recover. The finest work of M. is his setting of the Italian paraphrases of the first fifty psalms, by Girolamo Ascanio Giustiniani, "Estro poetico armonico" (1724-27, eight vols.; à 1-4 with continuo for organ or clavier, some of them with obbl. cello, likewise two violas; in English 1757; new Italian editions: Pompeati [without year] and Valle [1803]; a selection in German, 1865 [twelve psalms, scored by Grüneisen and Lindpaintner], another with French and Italian words about the same time [Paris, Flaxland]; the most recent complete edition [pf. score by Mirecki], was published by Carli, Paris [without year]). M. published also "Concerti grossi" à 5 (1701), clavier sonatas, "Sonate a cinque e flauto solo col basso continuo" (1712), "Canzoni madrigalesche ed arie per camera a 2, a 3, a 4 voci" (1717). Of his Pastoral, *Calisto in Orsa*, the opera *La fede riconosciuta* (*Dorinda*), and the "Interccio" *Arianna*, only the libretti, written by M. himself, appeared in print. Finally,

there is the pamphlet "Il teatro alla moda, o sia metodo sicuro e facile per ben comporre ed eseguire le opere italiane in musica" (without year [1720?]), several times republished; a severe satire on the journeyman opera-makers). A sharp criticism on a book of madrigals by Antonio Lotti ("Lettera familiare," etc.), which is ascribed to M., and a "Teoria musicale ordinata alla moderna pratica," remained in manuscript. Also the following: several cantatas, an oratorio, *Gioas*; several Masses, Lamentations, Salve, a *Tantum ergo* à 6 in canonic form, and an allegorical oratorio, *Il trionfo della poesia e della musica nel celebrarsi la morte, la esaltazione e la coronazione di Maria* (Personages: Poetry, Music, Soprano, Clavier, Tenor, Bass). On the other hand, M. published poems, sonnets, opera libretti, etc., which were in part set to music by other composers. According to Busi and Chillisotti, the day of his birth and death were the same (July 24). His life has been written by Sacchi (1789), by A. Boito (1881, in "Great Musicians"), and by L. Busi (1884).

March (Ital. *Marcia*; Fr. *Marche*) is music which has for its aim the regulation of the movements of a large body of men, and in this sense is allied to dance: it is, in fact, itself a kind of dance (as, for instance, in our Polonaises, or the old Entrada [*Entrée*], etc.). The M., without doubt, dates from a very early period. Already in ancient times festival processions were accompanied by music, and there is no reason to suppose that this music was not of march character. The M. was employed to more artistic purpose in Greek tragedy, when the chorus entered in measured movement, and withdrew in like manner, not indeed with instrumental accompaniment, but singing all the while. The military march is often referred back to the Thirty Years' War, but this is scarcely correct. Drums, kettle-drums, trumpets, and cross-fifes were already in use at the beginning of the 16th century, when a prince rode into a town or started on a campaign (Virdung). The army drums were especially used to mark time. The M. as a real piece of music was certainly evolved from martial songs strengthened by instruments. The form of the M. as we find it in artistic music, first in operas (Lully), and then as clavier piece (Couperin), is that of the old dance-forms (two phrases of from eight to sixteen bars with repeats). The modern M. is, as a rule, more developed, and has a trio of a melodious character. *Military marches* are either Parade marches (*Pas ordinaires*) or Quick marches (*Pas redoublés*), or, finally, Storm marches (*Pas de charge*). From the number of marches written with a fixed aim, or for a special occasion (Festival marches, "Huldigungsmärsche," Sacred marches, the latter almost always on the stage in processions, etc.), the Funeral March (*Marchia funebre*, *Marche funèbre*) stands out with special prominence.

Marchand, Louis, an esteemed performer on the organ in his day, b. Feb. 2, 1669, Lyons, d. Feb. 17, 1732, Paris. Already in 1684 he became organist of Nevers Cathedral, afterwards of the one at Auxerre, in 1697 organist of the Church of the Jesuits, Paris, and then of several churches in that city, finally court organist at Versailles. In 1717 he so compromised himself that he was exiled from France; it is well known that in the same year he entered into a musical contest with J. S. Bach at Dresden, and got the worst of it. Later on he returned to Paris, was much sought after as a teacher, and received high terms, but died in the most needy circumstances. He published three books of *pièces de clavessin* and a book of organ-pieces. His clavier compositions are meritorious.

Marche (Fr.), March (q.v.).

Marchesi, (1), Luigi (also named Marchesini), famous soprano singer (evirato), b. 1755, Milan, d. there Dec. 15, 1829; he sang already in 1773 at Munich, then at Rome, Milan, Treviso, again at Munich, Padua, Florence, Naples, and as early as 1780 was looked upon as the greatest singer of Italy. He next appeared at Vienna, and in 1785 was engaged, together with Todi, under Sarti at Petersburg, whence, however, on account of the climate, he went in 1788 to London. There he sang for many years, appearing from time to time in Italy, especially at Milan. In 1806 he withdrew entirely from the stage, and lived in retirement in Milan until his death.

(2) Salvatore, Cavaliere de Castrone, Marchese della Rajata, b. Jan. 15, 1822, Palermo, of a noble family. He was an officer in the Neapolitan Guard, but, on account of his political convictions, withdrew in 1840. He studied law at Palermo and Milan, but at the same time paid diligent attention to music, especially singing, under Raimondi (Palermo), Lamperti, and Fontana (Milan), and, when exiled on account of his participation in the revolution (1848), went to America. He made his *début* in New York as Ernani (baritone), then studied in London under Garcia, made a name as concert-singer, and in 1852 married Mathilde Graumann (*see below*). After both had appeared for a short time on various stages (Berlin, Brussels, London, also in Italy), and with success, they were appointed teachers of singing at the Vienna Conservatorium, went from there to Paris, and still remained together when, in 1865, Mme. M. received an appointment at the Cologne Conservatorium, and also when she returned to the Vienna Conservatorium in 1869. In the autumn of 1881 they again took up their residence in Paris. M. is not only an able teacher of singing; but a composer of interesting songs (German Lieder, Italian canzonets, French romances, etc.); he has published vocal exercises and a Method of

singing, and translated several German and French operas into Italian (*Fliegender Holländer*, *Lohengrin*, *Tannhäuser*, etc.). Also as juror he drew up a report in Italian on the musical instruments at the Vienna Exhibition of 1873.

(3) Mathilde de Castrone-M. (*née* Graumann), wife of the former, b. March 26, 1826, Frankfort, studied under Nicolai at Vienna (1843) and Garcia at Paris (1845), and was already highly esteemed as a concert-singer in Paris and London when she married M. (*see* above). But it is as a teacher of singing that she has won lasting fame, and, without doubt, she ranks among the best living artists who have devoted themselves to that branch of art. Mme. M. has published a Method of singing, and twenty-four books of vocal exercises, universally recognised as of great excellence. She wrote "Reminiscences of my Life" (1877).

Marchesini. (*See* MARCHESI.)

Marchetti, Filippo, a highly esteemed opera composer in Italy, b. Feb. 26, 1835 (not 1831), Bolognola (Camerino), pupil of the Conservatorio San Pietro a Majella, Naples, made his *début* as dramatic composer in 1856 at Turin, at the National Theatre, with the opera *Gentile da Varano*, followed in 1857 at Turin and Rome by *La demente*. In spite of the success of these maiden works, he could not succeed in getting a new one, *Il Paria*, produced at Rome, and therefore soon left that city, in which he had settled as teacher of singing, and went to Milan. At first he met with similar difficulties there, but at last, in 1865, produced *Romeo e Giuletta* at the Carcano Theatre, obtaining a brilliant success, although Gounod's opera of like name was brought out at the same time at La Scala. At last the doors of that opera-house were opened to admit his *Ruy Blas* (1869), with which he made a sensation in Italy; but the work certainly only met with a cool reception at Dresden in 1879. His most recent works, *L'amore alla prova* (Turin, 1873), *Gustav Wasa* (Milan, 1875), and *Don Giovanni d' Austria* (Turin, 1880), met with small success; yet the last-named, when revived at Rome in 1885, was received with enthusiasm. Since 1881 M. has been president of the St. Cecilia Academy at Rome.

Marchettus of Padua (Marchetto is the diminutive form of Marco), learned musician about the turning-point from the 13th to the 14th century. He wrote two theoretical treatises of the highest interest: "Lucidarium in arte musicæ planæ" and "Pomerium artis musicæ mensurabilis," both of which are printed in Gerbert's "Scriptores," etc., III. They belong to a time in which an attempt was made after means to express the ideas of an art in full blossom, and they contain much that differs from the principles laid down by Johannes de Muris, who flourished a little later, and others

Marchisio, the name of two singers (sisters), Carlotta (soprano, b. Dec. 6, 1836, Turin) and Barbara (contralto, b. there Dec. 12, 1834); both made their *début* in 1851 at Venice, and sang afterwards, and with increasing success, at Florence, Milan, Naples, Rome, Parma, Paris (1859-60 at the Théâtre Italien), London, Berlin, St. Petersburg, etc. Carlotta married the Viennese singer E. Kuhn, and died June 28, 1872, at Turin. Barbara likewise married and retired from the stage.

Marcia (Ital.), march (q.v.); *marziale*, in a march-like manner: not to be confused with *marziale* (q.v.).

Marenco, Romualdo, Italian composer of operas and ballets, b. March 1, 1841, Novi Ligure. In 1873 he became director of the ballet at La Scala, Milan. M. produced his first ballets in 1869 at Genoa and Milan (up to now twenty ballets); he also brought out several operas, *Lovenzino de' Medici* (Lodi, 1874), *I Moncada* (Milan, 1880), and *Le diable au corps* (operetta, Paris, 1884).

Marenzio, Luca, famous composer, b. c. 1550-60, Coccaglio (near Brescia), was, about 1584, maestro to the Cardinal Este, then for several years, at a salary of 1,000 scudi, at the court of Sigismund III. of Poland, and from about 1595 organist of the Pope's chapel, Rome; he died there on Aug. 22, 1599, of a broken heart, it is said, because insuperable difficulties prevented his union with a relation of Cardinal Aldobrandini, whom he loved. M. is probably the most striking representative of the madrigal, but did not limit himself to that particular branch of composition. He was named by his contemporaries "Il più dolce cigno," "Divino compositore," etc. M.'s writing has in it something of the spirit of modern tonality, *i.e.* according to the terminology of his day, it is chromatic; he introduces, without scruple, a \sharp or \flat to obtain a smoother or more impressive modulation. The printed works of M. are as follows: nine books of madrigals à 5 (Venice, Gardano, 1580-89; many times republished; a complete edition in a quarto volume by Pierre Phalèse, 1593), six books of madrigals à 6, published by Gardano (1582-91; complete edition by Phalèse, 1670), a book of madrigals à 4-6 (1588), a book of madrigals à 4 (1592, republished 1608), a book of "Madrigali spirituali" à 5 (1584), two books of motets à 4 (1588, 1592), a book of motets à 12 (1614), a book of "Sacri concerti" à 5-7 (1616), a complete set of motets for all church festivals for a whole year (1588), complines and antiphons à 6 (1595), five books à 3 and one à 4 of "Villanelle ed arie alla Napolitana" (1584-1605). A considerable number of madrigals and motets are also to be found in the collections of Gardano, P. Phalèse, and others. Pieces in modern notation are to be found in Proske's "Musica divina," in Choron's "Principes de composition," in Padre Martini's "Contrappunto," etc.

Mares (Maresch), Johann Anton, performer on the horn, b. 1719, Chotebof (Bohemia), d. May 30, 1794, Petersburg; he studied under Hampel at Dresden, and the violin under Zika at Berlin. In 1748 he went to Russia, and lived there as Imperial chamber-musician, at first as horn-player, and in later years as cellist at St. Petersburg. M. was the inventor of the "Russian Hunting-horn Music," in which each player had only to give out one and the same note; this silly joke (a legato even of two notes is impossible in it) has long become antiquated.

Maretszek, Max, b. June 28, 1821, Brünn. In 1848 he went to New York, and has contributed much to the musical development of that city by his energy in the undertaking of opera performances. M. is also a composer (operas, *Hamlet*, Brünn, 1840; *The Sleeping Hollow*, New York, 1879).

Mariani, Angelo, distinguished orchestral conductor, b. Oct. 11, 1822, Ravenna, d. June 13, 1873, Genoa, pupil of Rossini at the "Liceo Filarmonico," Bologna, was at first principal maestro at Messina (1844), Milan, and Vicenza, then, in 1847, court conductor at Copenhagen, whence, however, he hastened back to his native country in order to become a volunteer. When the war was ended, he resided for a time in Constantinople, and in 1852 held the post of maestro at the Fenice Theatre, Genoa, where he soon was accounted the best conductor in Italy. Some years later he held a similar post at the town theatre, Bologna, until he returned in 1873 to Genoa, where he died a few weeks after his arrival. M. composed some songs and cantatas, also a Requiem.

Marin, Marie Martin Marcel, famous performer on the harp and composer for his instrument, b. Sept. 8, 1769, Bayonne. He sprang from the noble Venetian family De' Marini, studied for a short time under Hochbrucker, but was, for the most part, self-taught. He travelled much, and finally settled at Toulouse (the year of his death is unknown). Fétis describes the compositions for harp of M. as "truly classical" (six sonatas, four sets of variations for harp alone, a duo with pf. and one with violin, a quintet for harp with strings, songs with harp accompaniment, etc.).

Marini, (1) Biagio, one of the earliest writers for stringed instruments in a virtuoso style, b. Brescia, lived at Venice, was from 1621-41 at the Palatinate Court (received letters of nobility), and then returned to Italy; he died about 1660 at Padua. M. published a goodly series of chamber-music works (vocal and instrumental works, à 1 to 7, in accompanied style).

(2) Carlo Antonio, likewise one of the principal composers of chamber-music during the second half of the 17th century at Bergamo (chamber sonatas à 2-5 for strings with

continuo; eight works, each consisting of twelve sonatas). (Cf. MARIN.)

Mario, Giuseppe, Conte di Candia, famous opera-singer (tenor), b. 1810, Cagliari, d. Dec. 11, 1883, Rome, was at first an officer in the Piedmontese army, went in 1836 to Paris, where, in private circles, his voice attracted attention, so that finally he yielded to persuasion and went on the stage. In 1838 he made his *début* in *Robert le Diable* at the Grand Opéra, but in 1840 went over to the Italian Opera. For nearly thirty years he sang in Paris, London, and Petersburg, lived constantly and for many years with Grisi, whom he finally married, and in 1867 withdrew from the stage, residing first in Paris, afterwards in Rome.

Marius, . . . , clavecin-maker in Paris at the beginning of the 18th century. He was one of those who, independently of the first inventor (cf. CRISTOFORI), proposed, and likewise introduced, hammer mechanism for the pianoforte (Silbermann, Schröter; see PIANOFORTE). The hammer mechanism of M., according to the model drawings in the third volume of "Machines et inventions approuvées par l'Académie Royale des Sciences" (1713-19), was considerably less perfect than that of Cristofori, the prototype of the present English action. M. had also a patent for folding key-boards (*clavecin brisé*).

Marks of expression and indications of time (Ger. *Vortragsbezeichnungen*) relate: (1) to the degree of loudness or softness with which a note is produced; the most important and most usual marks relating to dynamics are:—

Forte (*f*), strong, loud.

Piano (*p*), soft.

Mezzoforte (*mf*), moderately loud.

Other gradations of tone-production are indicated by:—

Fortissimo (*ff*, *fff*), very loud.

Pianissimo (*pp*, *ppp*), very soft.

Poco forte (*pf*), moderately loud, from *mf*, intensified in the direction of *forte*; formerly in the sense of less loud, as *mf*.

Mezzopiano (*mp*), rather soft; not so strong as *mf*; stronger than *p*.

Sottovoce (in one word), "with soft voice," and *mezza voce*, "with half voice" (an indication, in vocal music, to sing with head voice), have about the same meaning as *piano*. *Tutta la forza*, or *fortissimo possibile*, indicates the strongest forte; the softest piano is expressed by *piano possibile*, or *pianissimo possibile*. (Cf. also MORENDO, PERDENDOSI, DILUENDO, SCEMANDO, ESTINTO.) A strong accent for a single note or chord is marked *sforzato* (*sf*, *sfz*), also *sforzando*, *forzando* (*fz*; still stronger, *ffz*); also *ff* indicates a strong accent within the piano, with immediate return to the piano. Milder accents are indicated by Λ or \gg , over or under the note. Concerning the plain dynamics of the bar, not prescribed by the composer, cf. METRE, ART OF. For

gradations of tone the following words and signs are used:—

<i>Crescendo</i> (<i>cresc.</i>)	} increasing in loudness.	(\curvearrowright)
<i>Accrescendo</i>		
<i>Rinforzando</i> (<i>rf.</i>)	} diminishing in loudness.	(\curvearrowleft)
<i>Diminuendo</i> (<i>dim.</i>)		
<i>Decrescendo</i> (<i>decresc.</i>)		

(2) Words for the determination of the *tempo* (the kind of movement which gives a more exact value to the relatively determined duration values of the notes) are as follows:—

Adagio (slow, quiet).
Andante (in moderate movement).
Allegro (quick, lively).
Presto (quick).

The following are almost synonymous with *adagio* (with the accessory idea of restraint):—

Largo (broad).
Lento (slow).
Grave (serious).

The following are gradations of the chief terms: *adagietto* and *larghetto* (not so slow as *adagio* and *largo*). *Andantino* (q.v.), *allegretto* (not so fast as *allegro*); *prestissimo* (faster than *presto*). The following have somewhat the same meaning as *allegro*:—

Moderato (moderately),
Con moto (with animation),
Vivace (lively),
Veloce (swift),
Agitato (agitated, almost like *presto*),
Con fuoco (with fire),
Appassionato (with passion),

and are also frequently added to the word *allegro*. The gradual transition to a slower or faster *tempo* is indicated thus:—

<i>Accelerando</i>	} quickening the time.
<i>Stringendo</i>	
<i>Allegrettao</i>	
<i>Incalzando</i>	
<i>Ritardando</i>	} slackening the time
<i>Rallentando</i>	
<i>Tardando</i>	
<i>Slentando</i>	
<i>Largando</i>	
<i>Trascinandando</i>	

Slackening of the *tempo* and, at the same time, diminution of tone are indicated as follows:—

<i>Calando</i>	} slackening, failing.
<i>Mancando</i>	
<i>Deficiendo</i>	
<i>Morendo</i>	
<i>Smorzando</i>	

With regard to other general important modifications (*più, meno, assai, non troppo*, etc.) relating to time, or to the character of a piece of music (*maestoso, scherzando, brillante*, etc.), likewise words referring to one special instrument (*glissando, martellato, vibrato, arco, pizzicato, sul ponticello, con sordino, una corda*, etc.), the separate articles must be consulted. With regard to various kinds of detached or slurred playing, cf. ARTICULATION, LEGATO, and STACCATO.

Markull, Friedrich Wilhelm, composer, b. Feb. 17, 1816, Reichenbach (near Elbing), d. April 30, 1887, Danzig, was brought up in Elbing, whither his father soon went as organist, was trained by him, and afterwards by the

organist Kloss. He studied under Fr. Schneider at Dessau (1833–35), and, in 1836, became principal organist of the Marienkirche, Danzig. He laboured there for many years as conductor of the choral society, was a teacher much sought after, and an able organist and pianoforte-player. In after years, however, he confined himself to private lessons and press work (musical critic of the *Danziger Zeitung*). M. was a diligent composer, and wrote some great, if not epoch-making, works. He met with much success, with his operas:—*Maja und Alpino* (*Die bezauberte Rose*, Danzig, 1843), *Der König von Zion* (1848), *Das Walpurgisfest* (Danzig, 1855, and Königsberg, 1856), and the oratorios *Johannes der Täufer*, *Das Gedächtnis der Entschlafenen* (produced at Cassel in 1856 under Spohr's direction; also printed), further with the 86th Psalm, several symphonies (one in c minor gained a prize at Mannheim), etc. Many works for pianoforte and organ, songs, a "Choralbuch" (1845), arrangements of classical works, etc., appeared in print.

Markwort, Johann Christian, writer on music, b. Dec. 13, 1778, Reislung (near Brunswick), d. Jan. 13, 1866, Bessungen, near Darmstadt; a thoughtful theorist on the art of singing. He at first studied theology, but afterwards went on the stage as tenor singer, and appeared successively at Feldsberg, Trieste, Munich, and finally Darmstadt, where in 1810 he became chorus-master until 1830, when he received his pension. His works are: "Umriss einer Gesamt-Tonwissenschaft überhaupt wie auch einer Sprach- und Tonsatzlehre und einer Gesang-, Ton- und Rede-Vortragslehre" (1826), "Ueber Klangveredelung der Stimme, über harmonisch begründete Gehörbildung und singweis deutliche Aussprache" (1847). He also published an elementary piano Method, and wrote numerous articles on the art of singing, mimic art, etc., for the *Allg. Mus. Zeit.* (1820, etc.), Weber's "Cäcilia," the *Wiener Musikalische Zeitung*, etc.

Marmontel, Antoine François, b. July 18, 1816, Clermont-Ferrand (Puy de Dôme), pupil of Zimmermann at the Paris Conservatoire; already in 1832 he distinguished himself by winning the first pianoforte prize, and afterwards studied composition under Halévy and Le Sueur, succeeded Zimmermann in 1848 as professor of the pianoforte, in which capacity he was active for many years, and one of the most renowned teachers of the Conservatoire. He trained a great number of excellent pupils (Guiraud, Paladilhe, A. and E. Duvernoy, J. Wieniawski, Bizet, Dubois, etc.). His pf. compositions are for the most part of an instructive character:—"L'art de déchiffrer" (one hundred easy studies); "École élémentaire de mécanisme et de style" (twenty-four studies, Op. 6); studies, Op. 9, 45, 62, 80, 85; "École de mécanisme," Op. 105–107; fifty drawing-room studies, Op. 108; "L'art

de déchiffrer à 4 mains," Op. 111; sonatas, nocturnes, serenades, characteristic pieces, dances, drawing-room pieces; M. has also published some pamphlets, "Petite grammaire populaire," "L'art classique et moderne de piano" (1876, vol. i.: "Conseils d'un professeur sur l'enseignement technique et l'esthétique de piano"; vol. ii.: "Vademecum du professeur de piano" [catalogue gradué et raisonné des méthodes, etc., de piano]). He also wrote "Symphonistes et virtuoses" (1881), "Histoire du piano et de ses origines, influence de son futurac sur le style des compositeurs et virtuoses" (1885), "Virtuoses contemporains" (1882), and "Éléments d'esthétique musicale" (1885).

Marpurg, (1) Friedrich Wilhelm, celebrated musical theorist, b. Oct. 1, 1718, Seehausen in the Altmark, d. May 22, 1795, Berlin. He was at Paris in 1746, as secretary to General Rothenburg, and then made the acquaintance of Rameau and his system, lived after that for a short time at Berlin, then for several years at Hamburg, in 1763 became the director of the Royal Lotteries at Berlin, and also received the title of "Kriegsrat." M. is only represented as composer by six clavier sonatas, some books of organ and clavier pieces, sacred and secular songs, and an incomplete four-part mass (*Kyrie, Gloria, Sanctus, Agnus*), with violins, violas, and organ (score engraved). His theoretical and historical works are: "Der kritische Musikus an der Spree" (1749-50, in weekly numbers of one sheet); "Die Kunst das Klavier zu spielen" (1750-51, two vols.; several editions), "Anleitung zum Klavierspielen, der schönen Ausübung der heutigen Zeit gemäss entworfen" (1755; 2nd ed. 1765; also French [a French edition by M. himself and Dutch]: "Abhandlung von der Fuge," his most important work, and esteemed at the present day (1753-54, two parts; 2nd ed. 1806; French by M. himself, 1756; newly revised and rearranged by Simon Sechter, two vols.); "Handbuch beim Generalbass und der Komposition" (1755-58, three parts; Supplement, 1760; 2nd ed. 1762; French by Choron and Lafage, 1836-38; also in Swedish, 1782); "Historisch-kritische Beyträge zur Aufnahme der Musik" (1754-62 and 1778, five vols.; appeared in parts at irregular intervals); "Systematische Einleitung in die musikalische Setzkunst nach den Lehrsätzen des Herrn Rameau" (1757, translation of D'Alembert's "Éléments de musique," etc.); "Anfangsgründe der theoretischen Musik" (1757); "Anleitung zur Singkomposition" (1758); "Kritische Einleitung in die Geschichte und Lehrsätze der alten und neuen Musik" (1759; this only treats of ancient music); "Kritische Briefe über die Tonkunst" (1759 to 1763); "Herrn G. A. Sorgens Anleitung zum Generalbass, etc." (1760, polemical); "Anleitung zur Musik überhaupt und zur Singkunst insbesondere" (1763); "Versuch über die musikalische Temperatur" (1776); "Neue Methode, allerlei Arten von Temperaturen dem

Klaviere aufs bequemste mitzuteilen" (1779 [1790]); "Legenden einiger Musikheligen" (1786, musical anecdotes). A "Geschichte der Orgel" remained unfinished in manuscript.

(2) Friedrich, great-grandson of the former, b. April 4, 1825, Paderborn, d. Dec. 2, 1884, Wiesbaden; in his youth a distinguished pianoforte- and violin-player, pupil of Mendelssohn and Hauptmann for composition, was capellmeister at the Königsberg Theatre, afterwards at Mayence, where in 1860 he conducted the Middle Rhenish Festival; in 1864 court capellmeister at Sondershausen, 1868 court musical director at Darmstadt, as Mangold's successor. In 1875 he went to Wiesbaden, where, in 1883, he became conductor of the Cecilia Society. He composed the operas *Musa der letzte Maurenkönig* (Königsberg, 1855), *Agnes von Hohenstaufen* (Freiburg-i.-Br., 1874), and *Lichtenstein* (unpublished).

Marqués, Miguel, modern Spanish composer in Madrid, has made a name by several Spanish operettas (*Zarzuélas*): *La monja al ferez*, 1875; *La cruz de fuego*, *San Francisco de Sena*, *El toquen de rancho*, 1892; also by some orchestral variations (Op. 30).

Marschner, (1) Heinrich August, celebrated opera composer, b. Aug. 16, 1795, Zittau (Saxony), d. Dec. 14, 1861, Hanover; he attended the college at Zittau, and went (1813) to the Leipzig University in order to study law; but he soon gave himself up entirely to music, and had the advantage of Schicht as teacher. In 1816 he accompanied Count Thaddäus von Amadée to Vienna, where he made Beethoven's acquaintance, and, in 1817, through the instrumentality of this same magnate, received the post of music-teacher at Pressburg. He wrote there the operas *Der Kyffhäuserberg*, *Saidor*, and *Heinrich IV. und Aubigné*, which last was produced at Dresden in 1820 by C. M. v. Weber. In 1822 M. therefore hastened to Dresden, where Weber received him in a friendly manner, and in 1824 procured him the post of musical director at the Opera. When Weber died in 1826, and M. saw no prospect of taking his place, he left Dresden and went to Leipzig as capellmeister of the theatre. There he wrote the operas *Der Vampir* (1828) and *Der Tempel und die Fäden* (1829), which speedily made his name known, and which were produced at all the great theatres of Germany. In 1831 he received the post of court capellmeister at Hanover, and laboured there for twenty-eight years, a favourite with the band, the actors and also the public. During the years of reaction, however, his favour at the court, unfortunately, grew less firm, as M. was a Liberal, and did not hide his opinions. In 1859 he received a pension with the title "Generalmusikdirector." M. married three times: Eugenie Jäggi (1819, at Pressburg), who died early; Marianne Wohlbrück (1826, at Dresden), who was engaged as vocalist at Hamburg; and, finally, Therese Janda (really Jander, 1854, at Hanover), who survived

him (she was also a vocalist, from 1838-44 pupil of the Vienna Conservatorium, from 1862-67 teacher at the same institution). M.'s most important work, at the present day the ornament of every German stage, *Hans Heiling* (libretto by Eduard Devrient), was written at Hanover, and produced there May 24, 1833, with extraordinary success. The relation of Wagner's *Fliegende Holländer* to *Hans Heiling* is at least as striking as that of *Lohengrin* to *Euryanthe*. In German opera M. is the connecting link between Weber and Wagner. With the exception of the operas named, *Vampir*, *Templer und Jüdin*, and *Hans Heiling*, no other of M.'s operas has kept the stage. The titles are:—*Der Holsäb* (1825, Dresden), *Lucretia* (1826, Danzig), *Das Falkners Braut* (1832, Leipzig), *Das Schloss am Aetna* (1838, Berlin), *Der Babu* (1837, Hanover), *Adolf von Nassau* (1843, Hanover), *Austin* (1851, Hanover). He wrote, besides, music to Kleist's *Prinz Friedrich von Homburg*, to Kind's *Schön Ella*, to Hall's *Ali Baba*, etc. His last work was the opera *Hjarne* (Frankfort, 1863). Apart from the stage, M. has won laurels especially in the department of song and choral song; some choruses for male voices (among which the splendidly coloured "Zigeunerleben") are still particular favourites. On the other hand, his chamber-music (trios, pf. quartet, pf. sonatas, marches for four hands, divertissements, etc.) is completely and undeservedly forgotten. An exhaustive biography of M. was prepared by Ph. Spitta (d. 1894).

(2) Franz, b. March 26, 1855; Leitmeritz (Bohemia), attended at the same time the University and the Conservatorium at Prague (Skuhersky, Lugert), was, 1883-85, under Brückner (with government stipend) at Vienna, and, since 1886, he has been professor of the lady-teachers' seminary at Vienna. M. wrote an "Entwurf einer Neugestaltung der Theorie u. Praxis des kunstgemässen Anschlags" (in pianoforte-playing), Vienna, 1888; also interesting articles on questions relating to harmony.

Marsick, Martin Pierre Joseph, distinguished violinist, b. March 9, 1848, Jupille (near Liège), pupil of the Liège Conservatoire (Desiré-Heynberg); from 1865 to 1867, at the expense of the Princess v. Chimay, at the Brussels Conservatoire under Léonard, received further training (1868-69) at the Paris Conservatoire under Massart, and finally, by means of a scholarship offered by the Belgian Government, became private pupil of Joachim at Berlin (1870-71). He made his *début* in 1873 with great success at the Paris "Concerts populaires," and since then has travelled over Europe with much success. In 1892 he became violin professor at the Paris Conservatoire as successor to Massart. M. has written a number of grateful concert pieces for violin (also three violin concertos).

Martellato (Ital., "hammered"), *i.e.* struck with great strength (arm staccato; pianoforte).

Martellement (Fr.), the repetition of the same note on the harp, produced on modern harps on two strings, the lower of which, by means of the pedal, is brought into unison with the upper one. In old clavier music M. stood for *Mordent* (q.v.).

Martianus Capella. (*Cf.* CAPELLA.)

Martin, (1) Jean Blaise, celebrated singer (baritone) of the Paris Opéra Comique, b. Feb. 24, 1768, Roncières (near Lyons), d. Oct. 18, 1837, Paris; he made his *début* at the Théâtre de Monsieur (1788), sang at the Théâtre Feydeau until 1794, then at the Théâtre Favart until it was amalgamated with the Théâtre Feydeau as Opéra Comique (1801), and at the latter until 1823. M. was a bad actor, but had a noble voice, and, in the course of time, acquired the necessary routine.

(2) Pierre Alexandre, Paris organ-builder, d. there Dec., 1879; one of the oldest harmonium-makers, and himself the inventor of several improvements, for example, of "percussion," *i.e.* the striking of the tongue by the hammer to obtain quicker speech.

Martin y Soler, Vicente (named by the Italians Martini "lo Spagnuolo"), b. 1754, Valencia, d. Feb. 19, 1806, Petersburg; he was at first organist at Alicante, then went to Italy, on the advice of an Italian singer for whom he had written some arias, and soon became celebrated there as a composer of operas. His first work was *Ifigenia in Aulide* (1781, for Florence); up to 1784 followed three more for Lucca, Turin, and Rome, and several ballets. In 1785 M. went to Vienna, where he achieved a triumph with his *La cosa rara*, and was received with distinction at the court of Joseph II. His works found favour there in the eyes of the public in opposition to those of Mozart, as in Italy in opposition to those of Paisiello, Cimarosa, and Guglielmi; now they are forgotten. In 1788 he accepted a call to the Italian Opera at Petersburg, was named councillor of state by Paul I. in 1798; but in 1801 the field of his activity vanished, when the French instead of the Italian Opera made its appearance at Petersburg, and he then gave lessons.

Martinez, Marianne di, b. May 4, 1744, Vienna, d. there Dec. 13, 1812, educated by Metastasio, piano pupil of Haydn, singer, pianist, and composer (oratorios, psalms, motets, symphonies, pf. concertos, etc., in manuscript, are in the possession of the Gesellschaft der Musikfreunde.)

Martini, (1) Giambattista (commonly named Padre M.), highly celebrated historian of music and master of counterpoint, b. April 24, 1706, Bologna, d. there Oct. 4, 1784. He was the son of a violinist, and received a careful musical training, first in violin-playing from his father, then in pianoforte and singing from Padre Angelo Predieri, and in counterpoint from the castrato Riccieri; the monks of the Oratorio

San Filippo Neri looked after his learning. In 1721 he passed his novitiate at the Franciscan convent at Lago, returned to Bologna, and already in 1725 became maestro di cappella at the church of San Francesco, in 1729 ordained priest. He satisfied his thirst for scientific knowledge by severe mathematical studies under Zanotti, and by intercourse with Giacomo Perti, maestro di cappella of San Petronio, was stimulated to fruitful activity in composition. Later on M. became the highest authority in Italy in discussions concerning the history or theory of music, and pupils flocked to him from all parts; his goodness of heart as well as his learning was acknowledged by all. His life was poor in incident, but rich in deeds for art. After his death a part of his magnificent library went to the Vienna Hofbibliothek, but the greater part to the Liceo Filarmonico at Bologna. M. was a member of the academies "dei Filarmonici" at Bologna, and "dei Arcadj" at Rome; his assumed name in the latter was "Aristoxenus Amphion." The printed compositions of M. are: four-part Litanies and antiphons to the Virgin, with organ and instruments *ad lib.* (1734); two books of organ (clavier) sonatas (1742 and 1747), and a book of chamber duets (1763); several oratorios and *intermezzi* in MS. are preserved in the Liceo Filarmonico, and Masses are to be found at the San Francesco convent. Of M.'s writings the two great works deserving chief mention are: "Storia della musica" (1757, 1770, 1781, three vols.), and "Exemplare ossia saggio fondamentale pratico di contrappunto" (1774-75, two vols.). The first only deals with ancient music; a fourth part, unfinished, treating of music in the early Middle Ages, remained in MS. The work on counterpoint is a collection of standard examples. M. wrote, besides: "Onomasticum seu synopsis musicarum græcarum atque obscuriorum vocum cum earum interpretatione ex operibus J. B. Doni" (printed in Doni's works, Vol. II.); "Dissertatio de usu progressionis geometricæ in musica" (1766); "Compendio della teoria de' numeri per uso del musico" (1769); "Regole per gli organisti per accompagnare il canto fermo" (about 1756); "Serie chronologica de' principj dell' Accademia dei Filarmonici," etc. (1777), and some occasional pamphlets (criticisms, results of discussions, etc.); Cf. Leonida Busi, "Il padre G. B. M.," one vol., Bologna, 1891, and Valle, "Memorie storiche del P. Giov. Battista M." (1785).

(2) Jean Paul Egede (M. il Tedesco), b. Sept. 1, 1741, Freistadt (Palatinate), d. Feb. 10, 1816, Paris; his real name was Schwarzendorf, but he Italianised his name when he settled at Nancy in 1760 as teacher of music; in 1764 he went to Paris, and had the good fortune to win the prize in a competition, then taking place, for a military march; by this he gained high patronage, and was appointed officer *à la suite* of a hussar regiment. He first made use of the

leisure thus acquired by composing military marches, but in 1771 wrote an opera, *L'amoureux de quinze ans*, which made its mark at the Italian Opera. He became maître de chapelle to Prince Condé, and afterwards to the Count of Artois, and then purchased the reversionary interest in the post of royal "Intendant general de musique." The Revolution destroyed this prospect, but in 1794 M. became a member of the Committee of Tuition of the Conservatoire, and was selected for one of the posts of inspector. He lost his appointment in 1802, when the number of teachers was reduced. The Restoration (1814), finally, secured for him the post of Intendant. The compositions of M. are: twelve operas, of which nine (of these, *L'amoureux*, etc., *La bataille d'Ivry*, *Droit du seigneur*, *Sappho*, and *Zimbo*, appeared in print) were produced; two festival masses, two requiems, six two-part psalms with organ, and other sacred pieces, six quartets for flute and strings, twelve trios for two violins and 'cello, six quartets for strings, divertissements and nocturnes for pf., two violins, and 'cello, etc. His military music, also, was published.

(3) M. lo Spagnuolo. (See MARTIN Y SOLER.)

Martucci, Giuseppe, remarkable Italian composer, b. Jan. 6, 1856, Capua, pupil of the Conservatorio, Naples. He is at the present time director of the Bologna Conservatorio, and highly esteemed as conductor (in 1888 he conducted the *Tristan* performances at Bologna) and pianist. The following of his compositions deserve mention:—a pf. concerto (B flat minor, Op. 68), a pf. quintet, a trio (E flat, op. 62), a 'cello sonata (F sharp minor), a fantasia for two pianofortes, etc. M. is a strong partisan of the new German school.

Marx, Adolf Bernhard, celebrated writer on the theory and esthetics of music, b. May 15, 1799, Halle, d. May 17, 1866, Berlin; he was the son of a physician, studied law, was appointed referendary to the provincial court of Naumburg, but soon went to Berlin and devoted himself entirely to music, for which he had shown talent at an early age. Already in Halle he had made serious studies in theory under Türk (q.v.), and in Naumburg he had written the libretto and music of two operas. In Berlin he made further studies under Zelter, supported himself by private teaching, and in 1824 established the *Berliner Allgemeine Musikalische Zeitung* (Schlesinger), which he edited, until it became extinct (end of 1830), with prudence, and regard for the great German masters. In 1827 he took his degree of *Dr. Phil.* at the University of Marburg, then held lectures on music at the Berlin University, where he became professor in 1830, and in 1832 director of music. In 1850 he founded, jointly with Kullak and Stern, the (Stern) Conservatorium of Music, still existing at the present day, gave instruction in composition at this

institution, but withdrew in 1856 (Kullak had already resigned in 1855 and founded the "Neue Akademie der Tonkunst"), and from that time worked only at the University and as private teacher of composition. The compositions of M. have shown no vitality (opera, *Fery und Bätely*, 1827, at the Berlin Opera; melodrama, *Die Rache wartet*, libretto by W. Alexis, at the Königsstadt Theatre, 1829; oratorios, *Johannes der Täufer* and *Moses*; cycle of songs, "Nahid und Omar," a symphony, a pf. sonata, songs, etc.). Also his chorale- and organ-book, his "Kunst des Gesangs" (1826), and his "Method of part-singing" are already forgotten. His importance lies in his writings on the theory and esthetics of music; these show the influence of Logier, yet the ideas of the latter were treated by M. in independent fashion (M. translated Logier's Thorough-bass Method into German): "Die Lehre von der musikalischen Komposition" (1837-47, four vols.; the work was revised by H. Riemann: 1st vol., 9th ed., 1887; 4th vol., 5th ed., 1888; 2nd vol., 7th ed., 1890; the 3rd vol. is still in its 1st ed.); "Allgemeine Musiklehre" (1839; 9th ed. 1875); "Ueber Malerei in der Tonkunst" (1828); "Ueber die Geltung Händelscher Sologänge für unsre Zeit" (1829); "Die alte Musiklehre im Streit mit unsrer Zeit" (1842); "Die Musik des 19. Jahrhunderts und ihre Pflege" (1855); "Ludwig van Beethovens Leben und Schaffen" (1858; 3rd ed. 1875); "Gluck und die Oper" (1863, two vols.); "Anleitung zum Vortrag Beethovenscher Klavierwerke" (1863); "Erinnerungen aus meinem Leben" (1865, two vols.).

Marxsen, Eduard, b. July 23, 1806, Nienstädten (near Altona), d. Nov. 18, 1887, Altona, where his father was organist, studied at home and with Clasing at Hamburg, afterwards (1830) under Seyfried and Bocklet at Vienna, and then settled as music-teacher in Hamburg. In 1875 he received the title of "Königlicher Musik-director." M. was the teacher of Johannes Brahms.

Marziale (Ital.), martial, warlike.

Mascagni, Pietro, b. Dec. 7, 1863, Livorno, pupil of Ponchielli and Saladino at the Milan Conservatorio, conducted at various small Italian theatres, finally, was conductor of the musical society at Cerignola. M. became the hero of the day, when his one-act. opera *Cavalleria rusticana* won the prize at the competition instituted by Sonzogno (first performance, Rome, May 17th, 1890). The Mascagni fever under which the world is suffering may be explained in part by the clever *réclame* of the publisher and partly by the skillfully worked libretto. The music stands on a lower level, and its merit is that it does not delay the action. The frenzy of enthusiasm, to which even critics of renown fell a prey, gradually gave way to great dismay at the deception practised, when in the works which followed—

L'Amico Fritz (Rome and Berlin, 1891) and *I Rantzau* (1892)—the weaknesses of the music were no longer concealed by the excellencies of the poem. The latest opera of M. bears the title *Ratcliff*. His first opera, *Il filanda*, was already produced at Livorno in 1881, but without success; M.'s songs are likewise unsatisfactory. The *Cavalleria* is merely a powerful step forwards in the path entered upon by Bizet in *Carmen* towards the amalgamation of the opera and the operette; a "tragic operetta" is, however, far below *Carmen*.

Maschek, Vincent, able pianist and virtuoso on the harmonica, b. April 5, 1755, Zvikovec (Bohemia), d. Nov. 15, 1831, Prague, pupil of Seegert and Dussek, made concert tours, was afterwards organist of St. Nikolaus, Prague, and finally music-seller. M. composed several Bohemian operas, besides masses, symphonies, pf. concertos, chamber music, songs, pf. sonatas, pieces for harmonica, an instrument on which his wife played, etc.—His brother Paul, b. 1761, was likewise an able pianist, and died Nov. 22, 1826, as private teacher of music at Vienna. He also tried his hand at composition in all branches.

Mason, (1) William, writer on music, b. 1724, Hull, d. April 7, 1794, Aston; accumulated the degrees of B.A. and M.A. (Cambridge), took holy orders 1755, and became canon and precentor of York Cathedral. M. published a collection of Bible texts that had been set as anthems ("A Copious Collection," etc., 1782), to which he wrote as preface, "Essay on Cathedral Music"; also essays "On Instrumental Church Music," "On Parochial Psalmody," "On the Causes of the Present Imperfect Alliance between Music and Poetry." He was also a poet (tragedies, lyric poetry), wrote a biography of Gray, and also composed some anthems.

(2) Lowell, worthy North American musician, b. Jan. 8, 1792, Medfield (Massachusetts), d. Aug. 11, 1872, Orange (New Jersey); he was for a long time president of the Handel and Haydn Society at Boston; in 1832 he founded the Academy of Music there, also started periodical conferences of music-teachers. He took the degree of Doctor of Music at New York University in 1835, made a journey through Germany (1837) for purposes of study, and published, as the result of his observations, "Musical Letters Abroad" (1853).—Two of his sons, Lowell and Henry, are founders of the firm "M. and Hamlin," an organ and harmonium manufactory at Boston. A third—

(3) William, b. Jan. 24, 1829, Boston, esteemed pianist, studied 1849-54 in Germany, under Moscheles, Dreyschock, and Liszt (pianoforte), and under M. Hauptmann and E. F. Richter (theory). After successful concert appearances at Leipzig, Prague, Weimar, London, he returned to America, first made a concert

tour through the United States, and then settled in New York, where, with Bergmann and Thomas, he arranged classical musical evenings. For some time he has ceased to play in public, but is active as teacher. He has published many pleasing pianoforte pieces, also a pianoforte Method.

Masques (Fr. *Masques*; Ital. *Ludi*) were the precursors of opera; they consisted of all kinds of allegorical and mythical scenes with singing, and luxuriant decorations, which, especially in the 16th and 17th centuries, were performed at the courts of princes and at marriage festivities. M. differ in a marked manner from the music-drama of the 17th century by the absence of monody. M. were much in fashion in England during the first half of the 17th century (W. Lawes, Lanier, Campion, Lock, etc.; *Cf.* articles).

Mass (Lat. *Missa*; Ital. *Messa*; Fr. *Messe*; Ger. *Messe*), the portion of the Catholic service during which the consecration of the Host takes place. Before the commencement of this holy ceremony, the catechumens and penitents, who do not take part in it, are dismissed with the words "Ite, missa est (ecclesia)" ("Depart, the assembly is dismissed"). The portion (singing of psalms, sermon) of the service up to the "Ite" was therefore called "the Mass of the catechumens," that after the "Ite," on the other hand, "Missa fidelum" (Mass of the faithful). Masses, again, are distinguished as Low and High; choral singing, which, from a musical point of view, is included in the term M., only takes place in the latter. Those parts of the M. occurring between the separate portions of the service (Introit, Collects, Sermon, Epistle, Gospel; Offertory, Preface, Paternoster, Communion) are: (1) the *Kyrie*, (tripartite: *Kyrie eleison!* *Christe eleison!* *Kyrie eleison!*); (2) the *Gloria* (Doxology); (3) the *Credo* (Symbol, confession of faith); (4) the *Sanctus* with the *Benedictus*; (5) the *Agnus Dei*. (*Cf.* the respective articles.) Concerning the *Missa pro defunctis* (Mass for the dead), see *REQUIEM*. Originally these songs were sung in unison to old Gregorian melodies, such as the "Gradual Hallelujah," etc. With the blossoming of polyphonic music, and the ever-growing splendour of Catholic worship, the musical form of the M. became more artistic. In the period, therefore, of the imitative style (15th to the 16th century) it was in the M. that the masters of counterpoint showed their whole art. (See *COUNTERPOINT*.) When a reaction was brought about against extravagant refinement in composition (*PALESTRINA*), an attempt was made in another direction to replace scientific art, and that by increasing the number of vocal parts. Thus in the 17th and 18th centuries Masses were written in eight to twelve, sixteen to twenty-four, and even more, parts; on the other hand, the development of instrumental music gave opportunity for new combinations. The

Protestant Church has not adopted the M.; only the *Kyrie* and *Gloria* are used as so-called Short Masses (*Missa brevis*).

Massaini, Tiburcio, contrapuntist of the 16th century, b. Cremona, was at first maestro of Santa Maria del Popolo at Rome, received then his post at the court of the Emperor Rudolf II., Prague (1580), and lived afterwards again in Rome (still in 1605). His works which have been preserved are: two books of madrigals à 4 (1569, 1573), four books of madrigals à 5 (1571-94), "Sacri modulorum concentus" à 6-12 (motets, two to three choirs, 1567), Vesper psalms à 5, and Magnificats (one à 9, 1576), four books of motets à 5 (1576-94), a book of motets à 4 (1580, dedicated to Philipp de Monte), motets à 7 (1607), psalms à 6 (1578), Masses à 5 and 6 (1578), Masses à 8 (1600), Lamentations à 5 (1599), also detached pieces in collections and manuscripts in Rome.

Massart, Lambert Joseph, distinguished violinist, b. July 19, 1811, Liège, d. Feb. 13, 1892, Paris, sprang from a family of musicians, received his musical training from R. Kreutzer at Paris, was refused admission into the Conservatoire by Cherubini on account of being a foreigner. After making a name as violin-teacher in Paris, he was appointed professor of the violin at the Conservatoire from 1843-90. H. Wieniawski, Marsick, etc., were his pupils.—M.'s wife, Louise Aglaë (née Masson), b. June 10, 1827, Paris, d. there July 26, 1887, was an excellent pianist, and in 1875 succeeded Farcen as teacher of the pianoforte at the Conservatoire. Another artist, probably a relation, Victor M., b. 1799, d. Aug. 6, 1883, Liège, was double-bass player and teacher at the Conservatoire at Liège.

Massé, Victor (really Felix Marie), French opera composer, b. March 7, 1822, Lorient (Morbihan), d. July 5, 1884, Paris. From 1834-44 he was a pupil of Zimmermann (piano) and Halévy (composition) at the Paris Conservatoire, received in 1844 the grand state prize (*Prix de Rome*) for composition for the cantata *Le renégat de Tanger*; he sent from Rome during the three years' prescribed residence there for the purpose of study, among other things, an Italian opera, *La Favorita e la schiava*; on his return he became known at first by his romances, and made his *début* as opera composer with great success in 1849 at the Opéra Comique with *La chambre gothique*; since then have appeared *La chanteuse voilée* (1850), *Galatée* (1852), *Les noces de Jeannette* (1853), *La fiancée du diable* (1854), *Miss Fauvette* (1855), *Les saisons* (1855), *La reine Topaze* (1856), *Le cousin de Marivaux* (1857), *Les chaises à porteurs* (1858), *La fée Carabosse* (1859), *Mariette la promise* (1862), *Le mule de Pedro* (1863), *Fior d'Aliza* (1866), *Le fils du brigadier* (1867), *Paul et Virginie* (1876), *Une loi somptuaire* (operetta, not performed, but printed 1879), and *La nuit de Cléopâtre* (posthumous, 1885). In 1860 M.

became chorus-director of the Grand Opéra, professor of composition at the Conservatoire in 1866, and in 1880 he retired from active life with the title of honorary professor. In 1871 he succeeded Auber as member of the Académie.

Massenet, Jules Émile Frédéric, one of the most important of modern French composers, b. May 12, 1842, Montaud, near St. Etienne (Loire); was trained at the Paris Conservatoire, where Laurent (pianoforte), Reber (harmony), and Ambroise Thomas (composition) were his special teachers. In 1863 he received the *Prix de Rome* for the cantata *David Rizzio*, and has since made his name advantageously known by a series of remarkable works. Especially may be mentioned: *Marie Madeleine* (Biblical drama in four acts, 1873, at the Odéon Theatre), *Eve* (a mystery, in three parts, 1875), *La Vierge* (Biblical legend in four scenes); the grand operas *Le Roi de Lahore* (1877), *Hérodiade* (1881), *Le Cid* (1885), and *Le Mage* (1891); the comic operas *Don César de Bazan* (1872), *Manon* (1884), the one-act *Ma grand'tante* (1867) and *Berangère et Anatole* (1876), music to De Lisle's *Les Erinnyes*, and music to Sardou's *Théodora* (1884); *Esclamonde* (1889), *Werther* (1892), and *La Navarraise*; five orchestral suites (among which an Hungarian Suite and "Scènes pittoresques"), overtures, orchestral fantasias, pf. pieces, etc. M. is member of the Institut, and since 1878 professor of composition at the Conservatoire (successor of Bazin).

Masurisch, Masurek. (See MAZURKA.)

Masutto. (1) Giovanni, d. Jan. 1, 1894, Venice, Italian writer on music and critic of several newspapers at Venice, author of "I maestri di musica italiani del secolo XIX." (Venice, 3rd ed. 1884).

(2) Renzo, son of the former, b. April 25, 1858, Treviso, pupil of Cozzi, Del Maino, and Ferrarini (violin), Sartori and Ficarelli (piano), Giov. Rossi at Parma and Tonassi at Venice (composition). He is now bandmaster of the 27th Italian Infantry Regiment. He has appeared in public both as pianist and violinist, and gives promise as a composer (overtures, two operas, pianoforte pieces, songs).

Maszkowski, Raphael, b. 1838, Lemberg, pupil of the Vienna Conservatorium, also of that of Leipzig, in 1885 conductor of the "Im-thurneum" at Schaffhausen, in 1889 musical director at Coblenz, since 1890 conductor of the Breslau orchestral society. M. is highly esteemed as a conductor; he originally gave promise as a violinist, but in consequence of a nervous affection in his left hand had to give up violin-playing.

Matérna, Amalie, eminent dramatic singer, b. July 10, 1847, St. Georgen (Styria), daughter of a schoolmaster, after whose death she went with relations to Graz, where she sang at

first in churches and at concerts, and made her *début* as *soubrette* at the Opera. In Graz she married the actor Karl Friedrich, and both were engaged at the Vienna "Carl-Theater" (Frau M. as operetta singer), and only in 1869 did she become prima-donna at the Court Opera. One of Frau M.'s specially fine impersonations was that of Brünnhilde at Baireuth in 1876 (Wagner's *Bühnenfestspiel*). Her voice possesses wonderful dramatic tone, and is exceedingly pleasing in quality.

Mathews, William S. B., b. May 8, 1837, London, New Hampshire (North America), an esteemed teacher of music at Chicago, zealous champion of modern educational schemes (phrasing, musical dictation), author of an historico-esthetic work, "How to understand music" (two volumes, Philadelphia, 1888), of a "Popular History of Music," of a "Pronouncing Dictionary of Music," of "Outlines of Musical Form," also of "How to Teach the Pianoforte," "Twenty Lessons to a Beginner in the Pianoforte," and "First Lessons on Phrasing and Musical Interpretation." A great "Course of Piano Study" is in course of publication. M. is a diligent contributor to *The Étude*. He has also translated Riemann's "Comparative Pianoforte School" and "The Nature of Harmony" into English.

Mathias, Georges Amédée Saint Clair, excellent pianist and esteemed composer, b. Oct. 14, 1826, Paris (his father was German, a native of Dessau), studied under Kalkbrenner and Chopin, and under Halévy and Barbereau composition; from 1862 he was professor of the pianoforte at the Conservatoire, but has now given up this post and devotes himself wholly to composition. The following of his compositions deserve mention: six pf. trios; the overtures "Hamlet" and "Mazeppa"; symphonies; pf. concertos, sonatas, études (Op. 28, "Études de style et de mécanisme;" Op. 10, "Études de genre"), and other good pf. works for two and for four hands (a selection collected as "Œuvres choisies pour le piano," Brandus).

Mathieu, (1) Adolphe Charles Ghislain, *conservateur* of the Brussels Library manuscripts, b. June 22, 1804, Mons; he published a monograph on Orlando Lasso: "Roland de Latre" (1838; 2nd ed. 1840).

(2) Émile, Belgian composer, b. Oct. 16, 1844, Lille, d. Aug., 1883, Paris; pupil of the Brussels Conservatoire, where he gained several prizes. He was for some time musical director and teacher at the Academy at Louvain, but settled in Brussels in 1872, where he brought out the operas: *Georges Dandin* (1876), *La Bernoise* (1880), and the ballet *Les fumeurs de Kiff* (1876). Already as a pupil he produced a small opera, *L'échange* (1863). Also his cantata, *Torquato Tasso's doom* (Flemish) and a number of songs have made a favourable impression.

Mattei, Stanislao (Abbate M.), b. Feb. 10, 1750, Bologna, d. there May 12, 1825, pupil of Padre Martini, and succeeded him as maestro of San Francesco; afterwards maestro of San Petronio, professor of counterpoint at the Liceo Filarmónico from its establishment in 1804; Donizetti, Rossini, etc., were his pupils. He published "Pratica d'accompagnamento sopra bassi numerati" (Method of thoroughbass, 1829-30, three vols.).

(2) **Tito**, b. May 24, 1841, Campobasso; pupil of Thalberg and Raimondi. After travelling on the Continent, he settled finally in London, and became conductor at Her Majesty's Theatre. Popular pianist and composer; works, an opera, *Maria de Gand*, songs, and various pf. pieces of a light genre.

Matteis, Nicola, eminent violinist, who settled in London in 1672, and attracted notice. He published four books of solo pieces for violin ("Arie, preludj, alemande," etc. [1st and 2nd Books], and "Ayres for the Violin; to wit, Preludes, Fuges, Alemands," etc., 3rd and 4th Books); also a "Guide to playing a true Base upon the Guittare" ("The False Consonances of Musick").—His son Nicola (d. 1749) was likewise a good violinist, lived for a long time at Vienna, but settled finally in Shrewsbury as teacher of the violin and of languages; Burney was one of his pupils.

Matthäi, Heinrich August, b. Oct. 30, 1781, Dresden, d. Nov. 4, 1835, Leipzig. In 1803 he became sub-, and in 1817, principal leader (as successor to Campagnoli) of the Gewandhaus orchestra. He was esteemed as a violin player and teacher.

Mattheson, Johann, highly meritorious writer on music, b. Sept. 28, 1681, Hamburg, of well-to-do parents, d. there April 17, 1764; he received an excellent education, which developed his many-sided talents, so that he could not only sing, but learnt to play on nearly all orchestral instruments. Then, after leaving school, he studied jurisprudence, and acquired English, Italian, and French. In 1697 he appeared as a singer (tenor) at the Hamburg Opera, in 1699 in the triple rôle of opera composer, singer, and conductor in his *Plejaden*. When Handel went to Hamburg (1703) M. took him under his wing, but afterwards quarrelled with him (see HANDEL); he sang for the last time in Handel's *Nero* (1705). In the same year he became tutor in the house of the English ambassador, with whom he made various tours, obtained in 1706 the post of secretary to the legation, and advanced afterwards to that of ambassador *ad interim*. In 1715 he became musical director and canon at Hamburg Cathedral, but, owing to deafness, was forced to give up the post of musical director in 1728, but was allowed to remain in possession of his office of canon. The amount of work accomplished by this busily occupied

man is astonishing. He composed eight operas, twenty-four oratorios and cantatas, a Passion (Brockes), a Mass, clavier suites, twelve flute sonatas (1720), etc.—altogether eighty-eight printed works (some of which are to be found in Pauer's "Old German Composers"). His writings, in which much old theoretical lumber was swept away, cleared the way for and hastened on our modern system. They are as follows:—"Das neu-eröffnete Orchester oder gründliche Anleitung, wie ein *galant homme* einen vollkommenen Begriff von der Hoheit und Würde der edlen Musik erlangen möge," etc. (1713); "Das beschützte Orchester oder desselben zweite Eröffnung" (1717, aimed at Buttstet's "Ut re mi fa sol la, tota musica"); "Das forschende Orchester oder desselben dritte Eröffnung" (1721); "*Vestiphili* Beweisgründe von der Musik" (1717); "Exemplarische Organistenprobe im Artikel vom Generalbass" (1719; a second augmented edition, entitled "Grosse Generalbassschule," etc., 1731); "Kleine Generalbassschule" (1735); "Réflexions sur l'éclaircissement d'un problème de musique pratique" (1720, only the annotations are by M.); "Critica musica, das ist: grundrichtige Untersuch- u. Beurteilung vieler teils vorgefassten, teils einfältigen Meinungen," etc. (1722, two vols.); "Der neue göttingische aber viel schlechter als die alten lacedämonischen urteilende Ephorus, wegen der Kirchenmusik eines andern belehret" (1727, against Professor Joachim Meyer of Göttingen); "Der musikalische Patriot" (1728); "De eruditione musica" (1732); "Kern melodischer Wissenschaft bestehend in den auserlesensten Haupt- und Grund-Lehren der musikalischen Setzkunst" (1737); "Gültige Zeugnisse ueber die jüngste matthesonisch-musikalische Kernschrift" (1738); "Der vollkommene Kapellmeister, das ist Gründliche Anzeige aller derjenigen Sachen, die einer wissen, können und vollkommen inne haben muss, der einer Kapelle mit Ehren und Nutzen vorstehen will" (1739); "Grundlagen einer Ehrenpforte, worin der tüchtigsten Kapellmeister, Komponisten, Musikgelehrten, Tonkünstler, etc., Leben, Werke, Verdienste, etc. erscheinen sollen" (1740); "Etwas neues unter der Sonnen! oder das unterirdische Klippen-Concert in Norwegen" (1740); "Die neueste Untersuchung der Singspiele" (1744); "Das erläuterte Selah" (1745); "Behauptung der himmlischen Musik aus den Gründen der Vernunft" (1747); "Aristoxeni junioris phtongologia systematica, Versuch einer systematischen Klanglehre" (1748); "Mithridat wider den Gift einer welschen Satire genannt, *La musica*" (1749); "Bewährte *Panacea*" (1750); "Wahrer Begriff des harmonischen Lebens; der *Panacea* zwote Dosis" (1750); "Sieben Gespräche der Weisheit und Musik samt zuo Beylagen; als die dritte Dosis der *Panacea*" (1751); "Die neu angelegte Freudenakademie" (1751);

"Philologisches Treenspiel" (1752); *Plus ultra*, ein Stückwerk von neuer und mancherlei Art" (1754); "Georg Friedrich Händels Lebensbeschreibung" (1761; translated from the English). M. wrote, besides, a large number of theological, historical, and political pamphlets, and republished Niedt's "Handleitung," with addition of sixty organ dispositions. Several fully worked-out musical treatises ("Der bescheidene musikalische Diktator," etc.) remained in manuscript. M.'s writings are of the greatest value for the study of the history of music of his time. Cf. L. Meinardus, "M. und seine Verdienste um die deutsche Tonkunst" (1878, No. 9 of the "Waldersee'schen Vorträge").

Matthias Hermann. (See HERMANN, I.)

Matthias (Matheus) Le Maître. (See LE MAISTRE.)

Matthieux, Johanna. (See KINKEL.)

Matthison-Hansen, (I), Hans, distinguished Danish organist and noteworthy composer, b. Feb. 6, 1807, Flensburg, d. Jan. 7, 1890, Roeskilde, son of a sailor, showed early talent for drawing and music, but occupied himself with the former at Copenhagen up to about his twentieth year, when C. F. E. Weyse (*q.v.*) advised him to make a serious study of music. Already in 1832 he became organist of Roeskilde Cathedral, *i.e.* one of the most sought after posts in Denmark, and one in which he greatly distinguished himself through a long series of years. In 1877 his son Gottfred (*q.v.*) became his assistant. M. wrote exclusively sacred and organ music:—an oratorio, *Johannes*, several psalms (with orchestra), church cantatas, organ preludes and postludes, chorales with variations, organ symphonies (sonatas), fantasias, etc.

(2) Gottfred, son of the former, b. Nov. 1, 1832, Roeskilde, also an excellent organist and gifted composer, first studied law at Copenhagen, but turned his attention entirely to music, and in 1859 became organist of the German Friedrichskirche in the latter city. He spent the winter of 1862–63, with the help of a stipend (Ancker Scholarship), in Leipzig, and founded at Copenhagen in 1865, together with E. Grieg, R. Nordraak, and E. Hornemann, a concert society, "Euterpe," which, however, only existed three years. In 1867 he became teacher of the organ at Copenhagen Conservatoire, exchanged his position as organist of the Friedrichskirche for that of St. John's Church, and from 1877 acted as deputy for his father. He is now organist of Trinity Church, Copenhagen. M. has made concert tours in Germany with great success ("Tonkünstlerversammlung," 1877, Hanover). Most of his compositions appeared in Germany, and of these may be named: pf. trio, Op. 5; violin sonata, Op. 11; cello sonata, Op. 16; pf. ballad, Op. 14 ("Frode Fredegod"); organ fantasia, Op. 15; "Konzert-Tonstücke" for organ, Op. 19.

Maurer, Ludwig Wilhelm, distinguished violinist, b. Feb. 8, 1789, Potsdam, d. Oct. 25, 1878, Petersburg, was a pupil of Haak, and appointed member, at the early age of thirteen, of the Berlin court orchestra; when it was disbanded, in 1806, he made a concert tour to Russia, and received, through the aid of Baillot, the post of capellmeister to the Chancellor Wsowologski. In 1817 he again made tours, and only returned to Petersburg in 1832. From 1845 he lived for a long time in Dresden. Of his compositions the quadruple concerto for four violins and orchestra spread his name and reputation, and from time to time his violin concertos and other violin compositions are still played. M. also wrote six operas (*Aloïse*, 1828), now completely forgotten; also quartets, symphonies, etc.

Maurin, Jean Pierre, b. Feb. 14, 1822, Avignon, d. March 16, 1894, Paris, studied under Baillot and Habeneck at the Paris Conservatoire, from 1875 teacher of the violin at that institution, as successor to Alard. M. was an excellent quartet and solo player and teacher (one of the founders of the "Société des d'neurs quatuors de Beethoven").

Maxima (*Duplex longa*, $\overset{=}{\text{—}}$), the longest note of measurable music, equal to two or three Longas, according to the measure prescribed. (See MENSURAL NOTE.)

May, Edward Collet, highly esteemed teacher of popular singing, b. Oct. 29, 1806, Greenwich, d. Jan. 2, 1887, London, was a pupil of Thomas Adams, Cipriani Potter, and Crivelli, and from 1837–69 organist of Greenwich Hospital. Attracted by Hullah's lectures on popular teaching of music, he devoted himself, from 1841, to that style of teaching, and taught at many schools in London, as well as in private circles; and he trained thousands of teachers. (Cf. WILHELM.) He was afterwards appointed teacher of singing at Queen's College, London.

Mayer, (I) Charles, excellent pianist, b. March 21, 1799, Königsberg, d. July 2, 1862, Dresden, went when young with his father, a clarinet-player, to Petersburg, where he became a pupil of Field; as a finished virtuoso, he accompanied his father in 1814 on a grand concert tour to Paris, lived from 1819–50 as teacher at Petersburg, travelled in 1845 through Sweden, Germany, and Austria, and in 1850 settled in Dresden. Mayer's pf. compositions are brilliant and grateful to the player (concertos, concert pieces, fantasias, variations, études, etc., over two hundred works).

(2) Wilhelm, known under the *nom de plume* of W. A. Rémy, b. June 10, 1831, Prague, son of a lawyer, pupil of C. F. Pietsch, who, after an overture of his had been publicly performed, attended the university as *Stud. jur.*, became *Dr. jur.* in 1856, and government official, 1856–61. During this time he continued his musical studies, composed, and in 1862 gave himself

entirely up to music, and undertook the direction of the musical society at Graz. In 1870 he withdrew from this post and devoted himself to composition and teaching. Of his compositions are to be mentioned:—three symphonies; overture "Sardanapal"; symphonic poem "Helene"; orchestral fantasias, "Slavisches Liederspiel" (with two pianofortes), "Oestliche Rosen" (ditto); a concert-opera "Waldfräulein" (1876), songs, part-songs, etc. Among his pupils were: Busoni, Kienzl, Heuberger, and Weingartner.

Mayerhoff, Franz, b. Jan. 17, 1864, Chemnitz, studied at the Leipzig Conservatorium; in 1883 he became capellmeister of Lübeck Theatre, afterwards in a similar position at Memel, Tilsit; from 1884-5 again at the Leipzig Conservatorium; since then music-teacher at Chemnitz, in 1888 cantor of St. Peter's Church there, and conductor of the musical society. As a composer M. is best known by his songs and sacred choruses.


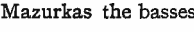
Mayerl (Maierl), Anton von, b. Bozen, and died as *Rentier*, Innsbruck, 1839, pupil of Ladurner and Ett; he was a church composer (a *Stabat Mater*, printed).

Mayr, Johann Simon, a once famous opera composer, b. June 14, 1763, Mendorf (Bavaria), d. Dec. 2, 1845, Bergamo. He was trained at the Jesuit Seminary at Ingolstadt, then went with a Swiss nobleman, De Bessus, as his tutor, to Bergamo, and placed himself under Lenzi, and to Venice, where he studied under Bertoni; he settled there, and wrote and produced numerous sacred compositions (Masses, requiem, psalms, a Passion, etc.) and the oratorios (*Jacob a Labano fugiens*, *Sisara*, *Tobia matrimonium*, *Davidæ*, *Il sacrificio di Jefeie*), and in 1794 his opera *Saffo* met with so favourable a reception at the Theatre della Fenice that he devoted all his energies to the stage, and wrote over seventy operas in twenty years. In 1802 he became maestro of Santa Maria Maggiore at Bergamo, and in 1805, teacher of composition at the newly established Musical Institution there. Donizetti was one of his pupils. M. was also active as a writer on music: "Brevi notizie istoriche della vita e delle opere de Giuseppe Haydn" (1809). Several theoretical works remained in manuscript.

Mayerberger, Karl, theorist and composer, b. June 9, 1828, Vienna, d. Sept. 23, 1881, Pressburg, pupil of Preyer (who studied under Sechter), professor of music at the "Staatspräparandie," Pressburg. He published male choruses, songs, etc., wrote an opera, *Melusina* (1876); an opera burlesque, *Die Entführung der Prinzessin Europa* (1868); music to Oehlschlager's *Yrsa*, a "Lehrbuch der musikalischen Harmonik" (1st Part, "Die diatonische Harmonik in Dur," 1878), and "Die Harmonik R. Wagners" (Chemnitz, 1883).

Mayseder, Joseph, important violinist, teacher, and composer, b. Oct. 26, 1789, Vienna, d. there Nov. 21, 1863, received instruction from Suche and Wranitzky. Schuppanzigh took the boy at an early age into his quartet party, and exerted great influence over his further development. In 1816 M. entered the court orchestra, became solo violinist at the court opera in 1820, and chamber virtuoso in 1835. M. never made concert-tours, and but rarely gave concerts of his own (the first in 1800); nevertheless he was a distinguished master of his instrument, whom Paganini himself recognised without reserve. His violin works (concertos, variations with orchestra, ditto with stringed quartet, rondos, stringed quartets, pf. trios, violin sonatas, études, etc., in all sixty-three works) occupy a respectable position in violin literature.

Mazas, Jacques Féréol, violinist, b. Sept. 23, 1782, Béziers, d. 1849, pupil of Baillot at the Paris Conservatoire; in 1805 he received the first prize for violin-playing. In 1808 Auber wrote a violin concerto for him. M. travelled for a long time all through Europe, and, owing to his full, though sweet, tone, met with much success. He settled finally as teacher of music in Orleans, after having been for a short time solo violinist at the Théâtre du Palais Royal, Paris (1831), undertook, in 1837, the direction of the municipal school of music at Cambrai (until 1841); from that time he entirely disappeared from the eyes of the musical world. His numerous violin compositions are brilliant and effective (concertos, variations, fantasias, romances, stringed quartets, trios, violin duets [prized as teaching pieces], études, etc.). He also wrote a violin Method, with a treatise on flageolet-playing, and a viola Method.

Mazurka (*Masurka*, *Masurisch*), a national Polish dance of chevalresque character, in triple time, frequently with limitation of the motive at the second beat, and with a first beat subdivided, or detached: $\frac{3}{4}$  and close  In old Mazurkas the basses are continuous. The movement of the M. is considerably slower than that of the waltz.

Mazzinghi, Joseph, b. Déc., 1765, London, of Italian parents, d. Bath, Jan. 15, 1844. He studied with Joh. Christian Bach, Bertolini, Sacchini and Anfossi, and (mostly in collaboration with Reeve) wrote ten operas, and some ballets and melodramas, also many pf. pieces (seventy sonatas), a Mass, hymns, and other vocal works.

Mazzochi, Domenico, native of Civita Castellana, Doctor of Civil and Criminal Law at Rome, composer of several books of madrigals and motets, etc. (1625-40). He was the

first who used the signs (\leftarrow \rightarrow) for Crescendo and Diminuendo, and gives an explanation of them in the preface to his "Madrigali a 5 voci in partitura" (1640).

Mazzucato, Alberto, director of the Milan Conservatorio, composer, and critic, b. July 28, 1813, Udine (Friaul), d. Dec. 31, 1877, Milan; he originally studied mathematics at Padua, but soon turned to music, worked for some time under Bresciani, and made his *début* already in 1834 at Padua as opera composer with *La fidanzata di Lammermoor*, but, in spite of repeated attempts (*Don Chisciotte*, *Esmeralda*, *I corsari*, *I due sergenti*, *Luigi V. di Francia*, *Ernani*; an eighth, *Fede*, was not completed), did not achieve lasting success; his other compositions (songs, a Mass, Vespers, etc.) are not important. On the other hand, he was highly esteemed as a teacher; in 1839 he was teacher of singing of the girls' class at the Conservatorio, Milan; in 1851 he advanced to the post of teacher of composition, in 1852 gave lectures on esthetics and history, and, finally, in 1872 received the post of director, as successor to Lauro Rossi, who had undertaken the direction of the Royal Music School at Naples. At the same time M. was (1859-69) leader at La Scala (1854-55 actually director of the same), edited for several years the *Gazzetta musicale di Milano*, established in 1845, translated Garcia's singing Method, Fétis's treatise on harmony, Panofka's "Abc-daire vocal" into Italian, published Asioli's "Principj elementari di musica," and drew up an "Atlas of Ancient Music." A treatise on musical esthetics remained in manuscript.

Measure, (1) the proportion of the width of an organ-pipe to its length, whereby a distinction is made between a *wide* (for example, Hohlflöte), *medium* (Diapason), and *narrow* (Gamba) M. The measure differs somewhat between 1 : 10 and 1 : 24. Wide measure gives a mellow tone; narrow, a sharp, grating. (Cf. REGISTER, LIP-PIPES, and REED-PIPES.)—(2) In other instruments the term applies to various proportions; for example, in the flute, to the determining of the position of the sound-holes; in stringed instruments, to the length of the strings, etc.—(3) A term now antiquated, but of great historical importance: the determination in so-called mensurable or measured music (q.v.) of the *note values* according to the time-signatures. In general, a distinction was made between *binary* and *ternary* M.: the latter was named *perfect* (*Mensura perfecta*, in relation to the Holy Trinity), the former, imperfect (*Mensura imperfecta*). In perfect M. a note was equal to three of the next lesser species; for example, a *Long* = three *Breves*; in imperfect only two. There were, however, many combinations of ternary and binary measure; for example, when the *Long* was equal to three *Breves* (*Modus perfectus*), but the *Breve* to only two *Semibreves* (*Tempus imperfectum*). The

ternary value of the *breve* was indicated by a circle (O), the binary by a semicircle (C), the latter of which has been preserved up to the present day as a sign of $\frac{1}{2}$ time.—(4) A stately dance.—(5) Time, the rhythmical division of the portion of music between two bar-lines.—(6) A bar, the portion of music lying between two bar-lines.

Mechanism, the technique of instrumental playing: training of the fingers for velocity and strength; fingering, etc. (Cf. TECHNICS.)

Mederitsch, Johann, named Gallus, b. about 1760, Bohemia, d. after 1830, from 1794-96 musical director at Ofen, lived before and afterwards in Vienna. He was a diligent composer (operettas: *Der Schlosser*, 1783; *Rose, Die Seefahrer, Die Rekruten, Der letzte Rausch, Die Pyramiden von Babylon* [jointly with P. v. Winter], music to *Macbeth*, chamber-music, pf. concertos, Masses, etc.).

Medesimo (Ital.), the same; *tempo m.*, the same tempo.

Médiant (middle tone) is the name given in the older systems of harmony to the third of the tonic, *i. e.* in c major: *e*; ♩ DOMINANT.

Meerens, Charles, writer on musical acoustics, b. Dec. 26, 1831, Bruges; he was first trained for a cello virtuoso under Bessems (Antwerp), Dumon (Ghent), and Servais (Brussels), but then entered his father's pianoforte manufactory as tuner, and occupied himself more and more with problems relating to acoustics. In the speculative theory of music M. represents a standpoint totally opposed to that which, of late, has been generally recognised as the physiological foundation of the musical system. His writings are: "Le métronètre, ou moyen simple de connaître le degré de vitesse d'un mouvement indiqué" (1859); "Instruction élémentaire de calcul musical" (1864); "Phénomènes musico-physiologiques" (1868); "Hommage à la mémoire de M. Delezenne" (1869); "Examen analytique des expériences d'acoustique musicale de M. A. Cornu et E. Mercadier" (1869); "Le diapason et la notation musicale simplifiés" (1873); "Mémoire sur le diapason" (1877); "Petite méthode pour apprendre la musique et le piano" (1878); "La gamme majeure et mineure" (1890; 2nd ed., 1892).

Meerts, Lambert Joseph, violin teacher at the Brussels Conservatoire, b. Jan. 6, 1800, Brussels, d. there May 12, 1863. He occupied himself with music at first only as an amateur, but, already at the age of sixteen, was obliged to take a post as violinist and *répétiteur* at the Antwerp Theatre. Later on, during a long residence in Paris, he derived benefit from lessons with Lafont, Habeneck, and Baillot. In 1828 he joined the town orchestra, Brussels, became, in 1832, solo violinist, and in 1835 professor of the violin, at the Brussels Conservatoire.

M.'s system of teaching was excellent; his educational works were highly esteemed ("Études pour violon avec accompagnement d'un second violon," "Mécanisme du violon," twelve studies in double-stopping; three sets of studies in the second, fourth, and sixth positions, twelve rhythmic studies on themes by Beethoven, three études in fugue-playing and staccato, six two-part fugues for violin alone, etc.).

Mees, Arthur, b. Feb. 13, 1850, Columbus (N.A.), studied under Weitzmann, Kullak, and Dorn at Berlin; he lives in New York, highly esteemed as teacher of singing and conductor.

Mehlig, Anna (married Falk), excellent pianist, b. July 11, 1846, Stuttgart, studied there under Lebert, and under Liszt at Weimar; she has gained reputation in Germany and other countries; especially in England and America (1869-70). Since her marriage she has resided in Antwerp.

Mehrrens, Fr. Adolf, pianist and director, b. April 22, 1840, Neuenkirchen, near Otterndorf-on-the-Elbe; he was for several years a school-teacher, then turned his attention to music, and from 1861-62 was pupil of the Leipzig Conservatorium. He has since lived at Hamburg as teacher of music and conductor of various societies, and since 1871, of the Bach-Gesellschaft. M. has written various vocal and instrumental works (symphony in *♩*, Te Deum), and has published some small pieces.

Méhul, Étienne Nicolas, famous opera composer, b. June 22, 1763, Givet (Ardennes), d. Oct. 18, 1817, Paris. He developed at an extraordinarily early age, and already at ten was organist of the Franciscan church in his native town. He received his first instruction from a blind organist, and was then greatly assisted by the organist Wilhelm Häuser of the Lavaldieu Monastery, whom the Abbot Lissoir had brought with him from Schleussenried in Swabia. M. was received into the monastery, and became deputy-organist in 1778, but went in the same year to Paris, where, by the help of good recommendations, he found employment as teacher of music. He was presented to Gluck, who recognised his gifts for dramatic composition, and encouraged him to write for the stage. After some compositions by way of exercise (*Psyché*, *Anacréon*, *Lausus et Lydié*), his *Alonzo et Cora* was accepted by the Grand Opéra; but the work was only produced six years later (1791), and had been preceded by the production of *Euphrosine et Corradin* at the Opéra Comique (1790). Already in 1792 *Syralonice* came out at the Opéra, and after some further successes, not, however, altogether of a sensational character (ballet, *Le jugement de Paris*, 1793; operas, *Le jeune sage et le vieux fou*, 1793; *Horatius Cocles*, *Phrosine et Méliodore*, 1795; *La Caverne*, 1795; and *Doria*, 1797), came a

work that was hissed, and which it was impossible to continue till the end; the reason of this rough reception was the appearance, in the fifth year of the *République*, of a king on the stage whom France honoured, *Le jeune Henri* (Henri IV.). But the overture had to be repeated thrice, and for a long time was a piece of *entr'acte* music much in vogue. Meanwhile, on the establishment of the Conservatoire (1794), one of the four posts of inspector was bestowed on M. His theoretical training was incomplete, and of the vocal exercises written by him for the Conservatoire there is not much to be said. In 1795 he was elected member of the Académie. After *Le jeune Henri* came the operas *Le pont de Lodi* (1797, *pièce d'occasion*), *La toupie et le papillon* (1797), *Adrien* (1799), *Aviodant* (1799), *Épique* (1800, jointly with Cherubini), *Bion* (1800), *L'irato* (1801), *Une folie* (1802), *Le trésor supposé* (1802), *Joanna* (1802), *L'heureux malgré lui* (1802), *Hélène* (1803), *Le baiser et la quittance* (1803, jointly with Kreutzer, Boieldieu, and Isouard), *Les Hussites* (1804), *Les deux aveugles de Tolède* (1806), *Uthal* (1806, without violins), *Gabrielle d'Estrées* (1806), and, finally, in 1807, the work which has made his name immortal: *Joseph*, but which, on its production, only met with a *succès d'estime*. M. did not write much after *Joseph*. The successes of Spontini threw him more and more into the shade, and he fell into a morose humour, intensified by a chest complaint, which gradually became worse. In vain, in 1817, did he seek relief in Provence; he died soon after his return to Paris. Besides the works above named, M. produced the ballets: *Le retour d'Ulysse* (1807) and *Persée et Andromède* (1810), also the operas *Les Amazones* (1812), *Le prince troubadour* (1813), *L'oriflamme* (1814, jointly with Berton, Paer, and Kreutzer), and *La journée aux aventures* (1816). His last work, *Valentine de Milan*, was completed by his nephew, Daussoigne Méhul (q.v.), and only given in 1822. *Hypsipile* (offered to the Grand Opéra in 1787), *Arminius* (1794), *Scipion* (1795), *Tancrede et Clorinde* (1796), *Sésostris*, *Agar dans le désert*, and the music to *Le Roi Cédipe* were never produced. His youthful pf. sonatas are of small importance; his symphonies, which were performed at the pupils' concerts of the Conservatoire, made no other impression than that of having been composed with diligence. On the other hand, several cantatas, hymns, and patriotic songs ("Chant du départ," "Chant de victoire," "Chant de retour," etc.) met with a good reception. As member of the Académie M. read a paper on "L'état futur de la musique en France," and "Les travaux des élèves du Conservatoire à Rome" (reprinted in the *Magasin encyclopédique*, 1808). Quatremère de Quincy (1818) read before the Académie the customary *éloge* of M. The composer's friend, Vieillard, wrote a detailed description of his life (1859), and A. Pougin wrote a comprehensive biography of 400 pages (1889).

Meibom (Meibomius), **Marcus**, learned philologist and musical theorist, b. 1626, Tönning (Silesia), d. 1711, Utrecht, lived first in Holland, then, successively, at the Swedish and Danish courts, was for some time professor and librarian at the Upsala University, went then to Holland and France in order to sell a discovery for the improvement of war-ships, which he thought he had made whilst reading ancient history. But he found no purchaser, and then tried in England, with equally barren results, to have his revised Hebrew text of the Old Testament published; he died finally in very impoverished circumstances. M.'s famous work is "Antiquæ musicæ auctores septem" (1652, Greek and Latin text of Aristoxenos ["Harmonica"], Euclid ["Introductio harmonica" and "Sectio canonis"], Nicomachos, Alypius, Gaudentios philosophos, Bacchius the Elder, and Aristides Quintilianus; and, in addition, the ninth Book of the "Satyricon of Martianus Capella). Of his works there are also the following: "Anmerkungen zu Laets Ausgabe des Vitruv" (1649), and a dialogue, "De proportionibus musicis" (1655), together with some polemical pamphlets (the "Dialogue" was hotly attacked by Professor W. Lange of Copenhagen and J. Wallis of Oxford, and the numerous errors of M. exposed).

Meifred, **Joseph Jean Pierre Émile**, horn-player, b. Nov. 22, 1791, Colmars (Lower Alps), d. Aug. 29, 1867, Paris; from 1833-65 he was professor of the horn at the Paris Conservatoire (pupil of Dauprat). He had the merit of perfecting the valve-horn. He wrote duets for that instrument, also: "De l'étendue, de l'emploi et des ressources du cor en général et de ses cors de rechange en particulier, avec quelques considérations sur le cor à pistons" (1829); "Méthode pour le cor à deux pistons" "Méthode pour le cor chromatique" (with three valves); "Notice sur la fabrication des instruments de cuivre en général et sur celle du cor chromatique en particulier" (1851).

Meiland, **Jakob**, b. 1542, Senftenberg (in Oberlausitz), court capellmeister at Ansbach, afterwards at Celle, where he died in 1577. He was one of the best German contrapuntists of his time. He published three books à 5-6, "Cantiones sacræ" (1564, 1572, 1573); thirty-four motets with German and Latin text (1575, composed note against note; also under the title "Neue auserlesene teutsche Gesänge mit 4 und 5 Stimmen," etc.); "Sacré aliquot cantiones latinæ et germanicæ 5 et 4 voc." (1575); "Cantiones aliquot novæ . . . 5 voc." (1576, 2nd ed. 1588), and "Cygneæ cantiones latinæ et germanicæ" (1577, à 5-4, his "Swan Song," published by E. Schell).

Meinardus, **Ludwig Siegfried**, renowned composer and writer on music, b. Sept. 17, 1827, Hooksiel (on the Oldenburg coast), where

his father was in Government service. At Jever, where he attended the Gymnasium, he received only defective instruction in 'cello-playing until 1846, when, owing to the favourable judgment of Robert Schumann, to whom, without any previous theoretical training, he had sent his essays in composition, he attended the Leipzig Conservatorium. As early as 1847 he left that institution and became a private pupil of A. F. Riccius (up to 1849). After he had been private tutor for a short time at Kaputh, near Potsdam, he went to Berlin to continue his studies, but was expelled (1850), remained then for several months in Weimar with Liszt, acted as theatre capellmeister at Erfurt and Nordhausen, and then returned to Berlin, where he studied diligently under A. B. Marx; he then conducted the Singakademie at Glogau, 1853-65, and in 1865 was called by Rietz to Dresden as teacher at the Conservatorium. In 1874 he moved to Hamburg, composing diligently, and doing active work as musical critic of the *Hamburger Korrespondent* (1874 to 1885). In 1887 he went to reside at Bielefeld. In 1862 M. received the title of "Grossherzoglich oldenburgischer Musikdirektor." From the goodly number of compositions by M. the following deserve mention: the oratorios *Simon Petrus*, *Gideon*, *König Salomo*, *Luther in Worms*, *Odrun*, the ballads for chorus "Rolands Schwanenlied," "Frau Hitt," "Die Nonne," "Jung Baldurs Sieg;" a "Passionslied" and "Messgesänge" à 4 for chorus and organ, several violin sonatas, a 'cello sonata, three pf. trios, a pf. quintet, several quartets for strings, an octet for wind instruments, many songs (two books of "Biblische Gesänge" and three books "In der Stille"), two symphonies, pf. pieces, among which three "Novellen" and three suites, etc. M. made a name as writer:—"Kulturgeschichtliche Briefe über deutsche Tonkunst" (2nd ed. 1872); "Ein Jugendleben" (1874, two vols.); "Rückblick auf die Anfänge der deutschen Oper" (1878); "Mattheson und seine Verdienste um die deutsche Tonkunst" (1879); "Mozart, ein Künstlerleben" (1882) and "Die deutsche Tonkunst im 18.-19. Jahrhundert" (1887). Two operas, *Bahnesa* and *Doktor Sassafras*, have not as yet been produced.

Meister, **Karl Severin**, b. Oct. 23, 1818, Königstein (in the Taunus), d. Sept. 30, 1881, Montabaur (Westerwald). After attending the Teachers' Seminary at Idstein from 1835-37, was employed till 1842 as assistant-teacher and organist at Montabaur, up to 1849 as teacher in Wiesbaden, till 1851 in Eibingen, and from Nov., 1851, as principal teacher of the seminary and as music director at Montabaur. He published cadenzas and preludes for the organ, hymns for male choir, a Method of modulation, and an organ accompaniment to the melodies in the Limburg Diocesan Gesangbuch. Of great importance is his work, "Das katholische

deutsche Kirchenlied in seinen Singweisen von den frühesten Zeiten bis gegen Ende des 17ten Jahrhunderts" (1862; continued by Bäumker; 2nd vol. 1883; 1st vol., revised edition, 1886).

Meistersänger (Ger.; "Mastersingers") was the name given to the citizens (following some trade), poets, and singers of the 14th to the 16th century, connected by their traditions with the Minnesingers. They formed societies in various German towns, with strict rules ("Tabulatur"), and various grades, in conformity with the statutes, which had to be won by trial: Scholar (Schüler), Schoolman (Schulfreund), Singer (Sänger), Poet (Dichter), Master (Meister). The subject-matter of the poems of the M. was for the most part Biblical, and its treatment somewhat homely. Poems of the M. have been preserved in large numbers; but, unfortunately, without the Weisen (melodies). The following were famous M.: Michael Behaim, Hans Rosenblüt, Hans Folz, and, especially, Hans Sachs. Mayence, Strassburg, Frankfurt, Würzburg, Zwickau, Prague, were the principal places where Mastersong was cultivated in the 14th century, and during the 15th and 16th centuries Augsburg and Nuremberg (under Hans Sachs, with over 250 Master Singers), Colmar, Ratisbon, Ulm, Munich, etc. According to tradition (Frauenlob, Regenbogen), Mayence was the cradle of Master Singing. Richard Wagner, in his "Meistersinger von Nürnberg," has given a graphic picture of the M., and one, too, based on sound historical research. Cf. J. Grimm, "Ueber den alt-deutschen Meistergesang" (1811); Schnorr von Carolsfeld, "Zur Geschichte des deutschen Meistergesangs" (1872); of older writers especially Adam Puschmann, "Gründlicher Bericht des deutschen Meistergesangs zusamt der Tabulatur" (1571), and Wagenseil, "Buch von der Meistersinger holdseliger Kunst" (1697).

Melchior, Edward A., b. Nov. 6, 1860, Rotterdam, where he lives as music-teacher. He has published "Wetenschappelyk en biografisch woordenboek der Toonkunst" (1889), which includes, more especially, many biographies of contemporary Dutch musicians.

Melgunow, Julius von, pianist and theorist, b. 1846, in the Russian government of Koscroma. He attended the Alexander Lyceum at Petersburg, turned his attention to music, and studied the pianoforte under Henselt and the two Rubinsteins. He was for some time a pupil of the Conservatoire at Moscow, then under R. Westphal (q.v.) in Moscow he studied the art of rhythm. The result of these studies was the publication of a collection of Bach Fugues and Preludes with indication of the rhythmical articulation on the lines of Westphal's system. M. also performed some of these works with the new phrasing at Leipzig, Berlin, and other places. In the matter of harmony M. is a partisan of harmonic

dualism (cf. A. v. OETTINGEN), and has published a collection of Russian popular melodies with national harmonies (using, by preference, the *pure* minor), together with a comprehensive preface (1879).

Melisma (Gk.), a melodic ornament, a grace.

Melodicon, an instrument the sounds of which were produced from a series of tuning-forks which were struck by means of keys. It was invented by Peter Riffelsen of Copenhagen in 1800.

Melodik (Gk.), the science of melody.

Melodion, a keyboard instrument in which metal bars are made to sound by a rotating cylinder. Invented in 1806 by Dietz.

Melodium-Organ, same as Alexandre-Organ. (See AMERICAN ORGANS.)

Melodrama (Gk.), formerly a drama with music, *i.e.* opera; the term is now used exclusively for declamation with instrumental accompaniment (cf. ROUSSEAU) in a stage piece, as in *Egmont* (the dream), whether as an independent work, as in Stör's music to the *Lied von der Glocke*, or as in the numerous ballads for declamation with pianoforte or orchestral accompaniment. As a rule, M. is a hybrid art-species of reprehensible esthetic character, for it is impossible to understand why the speech is not intensified so as to become recitative or something even beyond. (See DRAMATIC MUSIC.) Again, as speech uses the vocal organs, and as the voice-tones have a definable pitch, the reciter must accommodate himself as much as possible to the key and harmonies of the accompaniment, *i.e.* make good to some extent the composer's sins of omission, or there will be inevitable contradiction between the voice tones and the music. In certain cases, however, M. is justifiable, as in *Fidelio* (dungeon scene), where it appears as intensification in contrast to the singing (as Leonore says:—"What is passing within me cannot be expressed," *i.e.* "cannot be sung" in the opera).

Melody is the succession of notes mutually intelligible, just as harmony is the sounding together of such notes. The *ultimate principle of melody* is change of pitch upwards or downwards (rising and falling), and this must not be thought of as taking place by leaps, but by a steady shading off; it is only under the ban of the science of harmony that the change of pitch proceeds by degrees. Hence in melody formation of a natural kind chromatic steps which come nearest to gradual changes of pitch are used by preference; and those steps which in a well-harmonised composition are the smallest (the tone and semitone progressions) count as genuine *melodic* steps, whereas the larger ones (thirds, fourths, fifths, etc.) are generally termed *harmonic*. When the pitch is raised, there is increase of animation, and therefore intensity, and when it falls, a diminution, and, in

consequence, relaxation. The movement of a M. resembles then the movements of the soul when the feelings are stirred; positive movement (rise) answers to longing, yearning, striving, wishing, etc.; and negative (fall), to renunciation, faint-heartedness, introspection, calming down, etc. These elementary effects are concerned, as stated, with change of pitch, as can be clearly perceived in the howling of a storm (or in the chromatic passages in the *Flying Dutchman*, which so closely resemble it). M. as a well-ordered succession of various sounds harmonically intelligible one with the other, has suffered the loss of a part of that elementary effect for the sake of harmonic intertexture, which possesses, certainly, far higher aims (the language of melody presented in an artistic form). A science of melody-formation for practical purposes would have to concern itself about (1) the foundation of diatonic scales as a most intelligible scheme of gradation in place of a continuous change of pitch; (2) the investigations of the various meanings of a chord according to its position in a key; (3) the simplest elements of the science of musical forms (imitation). At the present time there does not exist, either in music-schools or in instruction-books, a course of instruction in melody developed systematically from fixed principles, but the elements of the science of melody are to be found in harmony books, and the higher stages in treatises on composition. Of attempts to open up such a path may be named:—J. Riepel's "Tonordnung," etc. (three parts, 1755–57–65), Nichelmann's "Die Melodie," etc. (1755), Reicha's "Traité de Mélodie," 1814 (1832); L. Bussler's "Elementar-Melodik" (1879); H. Riemann's "Neue Schule der Melodik" (1883).

Melograph (Gk.; *Pianograph, Eidomusikon, Phantasiemachine* [?]), a kind of mechanism for pianofortes, which puts on paper in notation, more or less exact and readable, all that is played on the instrument, so that improvisations, which one so often wishes to retain, are by this means preserved. Very many attempts to prepare good melographs have been made (Adorno, Careyre, Clifton, Creed, Engramelle, Fréke, Guérin, Hohfeld, Keller, Pape, Unger, Witzels, v. Elewycck, etc.), but none have been specially successful.

Melone, Annibale; anagram: Alemanno Benelli (Bonelli). (See BOTTRIGARI.)

Melophone. See (HARMONIUM and ACCORDION.)

Meloplast, the name given by Pierre Galin (q.v.) to his simple method for teaching the elements of music. So as not to torture the pupil at the same time with the many kinds of notes, clefs, etc., he made, as vehicle of instruction, a table with note-lines, sang over to the pupil a well-known melody, and, for the time, replaced words by the names of the notes (*do, re, mi*, etc.), pointing out with a stick the

place on the staff for the notes in question. He gave a clear idea of rhythmical distances by means of a double metronome, which simultaneously marked whole and divided beats (Chronométriste).

Membrée, Édmond, French composer of operas, b. Nov. 14, 1820, Valenciennes, d. Sept. 10, 1882, at the castle of Damont, near Paris; he received training at the Paris Conservatoire in pianoforte-playing under Alkan and Zimmermann, in composition under Carafa. In 1857 he produced his first opera, *François Villon*, at the Grand Opéra, Paris, also at the Théâtre Français the choruses to *Cédipe roi*, in 1861 the cantata *Fingal*, in 1875 at the Grand Opéra *L'Esclave*, in 1876 at the Opéra Populaire *Les Parias*, in 1879 at the Opéra Comique *La Courte-échelle*. He also published songs, ballads, etc., and left two operas not produced, *Colomba* and *Freyghor*.

Mendel, Hermann, writer on music, b. Aug. 6, 1834, Halle-a.-S., d. Oct. 26, 1876, Berlin; he received his musical training at Halle and Leipzig, went in 1853 as apprentice into Schlesinger's music-publishing house, Berlin, served as a clerk afterwards in Bote and Bock's firm, and in 1862 founded a musical business of his own, which ceased to exist in 1868. M. was a diligent contributor to the musical papers: *Echo, Tonhalle*, but especially to the *Deutsche Musikzeitung*, which he edited from the year of its foundation (1870) up to his death, and in which, among other things, he brought out a comprehensive biographical notice of O. Nicolai. He published, besides: "G. Meyerbeer, eine Biographie" (1868), and "G. Meyerbeer, sein Leben und seine Werke" (1869; Ital. by Lazaneo, 1870); but he became widely known by the edition of the great "Musikalisches Konversationslexikon," which he began in 1870, and carried on up to the letter *M* (in Vol. VII.). A. Reissmann undertook the editing after the death of M.

Mendelssohn-Bartholdy, Jakob Ludwig Felix (usually only called Mendelssohn; the father added the name Bartholdy to his family name in memory of his brother-in-law, and to distinguish his family from the other branches), b. Feb. 3, 1809, Hamburg, d. Nov. 4, 1847, Leipzig, grandson of the philosopher and Jewish reformer, Moses Mendelssohn (d. 1786), and son of the banker Abraham Mendelssohn (from 1812 in Berlin). M. displayed musical gifts at an extraordinarily early age, and these were affectionately nourished by his well-to-do and art-appreciating parents. His mother, Leah (daughter of the banker Salomon of Berlin), gave the first pianoforte instruction to her children; it was first of all Fanny (see HENSEL), three years older than her brother, who showed great talent, and Felix soon became a rival (the brother and sister remind one in a most striking manner of Mozart and his sister Nannerl).

Also their younger sister Rebecca (b. 1811, afterwards wife of Professor Dirichlet), and their younger brother Paul (b. 1813) were musically disposed: Rebecca sang and Paul played the cello. Ludwig Berger soon took the mother's place as pianoforte-teacher, Hennings taught them the violin, and Zelter theory. Heyse (afterwards Professor), the father of the poet, Paul Heyse, was private tutor for languages, etc., and Rösel for drawing and painting (M. was also clever with his pencil). In 1818 Felix played for the first time at a public concert: he performed the pianoforte part of a trio by Wölfl, and with great success. In 1819 he entered the "Singakademie" as alto singer. Musical performances were held every Sunday in his father's house, on which occasions there was a small orchestra; and this was of great advantage to the boy's precocious talent for composition, for by this means he could at once bring to a hearing what he had written. M.'s regular activity as a composer dates from 1820: in that year he wrote a violin sonata, two pf. sonatas, a small cantata (*In rührend feierlichen Tönen*), a small operetta with pf. accompaniment, songs, a few quartets for male voices, etc. The ease with which he worked, and which he shared in common with the greatest masters, was then already manifest; painful worrying was unknown to him. A pf. sonata written at that time was published after his death as Op. 105. In 1821 M. made the acquaintance of Weber, for whom he displayed enthusiastic admiration, and from whom he imbibed romantic ideas; and towards the end of the same year Zelter introduced him to Goethe, who took a lively interest in the boy. In 1824, on his birthday, his fourth small opera, *Die beiden Neffen*, was performed in his father's house with orchestra; and in the name of Bach, of Haydn, and of Mozart, Zelter solemnly proclaimed the boy no longer an apprentice, but a journeyman. Already in 1816 M. had accompanied his father to Paris, whither the latter went for business purposes, and there he had the advantage of instruction from Madame Bigot; in 1825 both visited Paris for the second time, and the youth, now sixteen years of age, made the acquaintance of all the musical notabilities in that city, and played with Baillot and other artists. He was examined by Cherubini with favourable results, but the father did not accept his offer to continue the training of Felix, and returned with his son to Berlin. M. was seventeen years old (1826) when he wrote his overture to *A Midsummer Night's Dream*, which displayed the hand of a master and genuine originality, and which is not inferior to any of the works which he produced in later years (the other numbers of the *Midsummer Night's Dream* music were written fifteen years later). In 1827 he brought out his first and last opera, *Die Hochzeit des Camacho*, in the Berlin opera-house; but, in spite of the very favourable reception, it was

withdrawn (Spontini not being friendly towards him). For some years M. attended lectures at the Berlin University. A great artistic deed of M. was enacted in the year 1829, viz., the first performance since the death of Bach of the St. Matthew Passion: it took place in the "Singakademie" under his direction. In the same year M. visited England, and to this he was principally induced by Moscheles, who in 1824 spent six weeks in Berlin, and held daily intercourse with the Mendelssohn family, and even gave M. pianoforte lessons. His fame as composer first spread from London; he produced there his symphony in c minor (at a concert of the Philharmonic Society, to which he therefore dedicated it), and the *Midsummer Night's Dream* overture; both works were received with enthusiasm. After a long pleasure tour through Scotland, he returned, full of musical plans, to London; but he was detained in bed for a long time owing to an injury to his knee, so that he was unable to return to Berlin in time for his sister Fanny's wedding, and was obliged to walk for some time with the aid of a stick. In 1830 he undertook a long journey to Italy, went from there to Paris (1832), where he had an attack of cholera, then to London, where he conducted the *Hebrides* overture, which he had meanwhile completed, and played also his G minor Concerto and B minor Capriccio. He also published here the first book of his "Lieder ohne Worte." During this time Eduard Rietz, the dearest friend of his youth, his teacher Zelter, and Goethe, to whom he had paid a visit for several weeks on his way to Italy, all died. On his return to Berlin he arranged concerts for the benefit of the Orchestral Pension Fund, and conducted the *Midsummer Night's Dream*, the *Hebrides*, and *Calm Sea and Prosperous Voyage* overtures, the Reformation Symphony, the G minor Concerto, and the B minor Capriccio. He tried, but failed, to obtain the post of conductor of the "Singakademie" as Zelter's successor. (See RÜNGENHAGEN.) In 1833 he was commissioned to conduct the Lower Rhenish Musical Festival at Düsseldorf; from there he visited London once again, in order to stand as godfather to Moscheles' son Felix, and conducted his "Italian Symphony." He returned to Düsseldorf, where he had been engaged as Town Musical Director, and remained there two years; he conducted, besides, the Musical Festival at Cologne in 1835. Meanwhile, however, he had accepted the post of conductor of the Gewandhaus Concerts at Leipzig, and entered on his duties in August, 1835. His rare gifts as a conductor, his comprehensive musical culture, and his importance as a creative artist quickly made him the central point of musical life in Leipzig, and through Leipzig, of all Germany, nay, even of Europe. The Gewandhaus Concerts rose to a degree of fame to which they had never previously attained, and which, after his death, they had some

difficulty in maintaining. He was powerfully supported, especially by Ferdinand David (q.v.), whom he drew to Leipzig in 1836 as leader of the band. In 1836 he was named *Dr. Phil. hon. causâ* by the University. To this period belongs also the production of his *Paulus* (Düsseldorf, May 22, 1836). The year 1837 formed a landmark in his life; on March 28 he married Cécilie Charlotte Sophie Jeanrenaud, the daughter of a Huguenot minister, who lived with her mother in Frankfort. The marriage was a happy one, and there were five children, Karl, Marie, Paul, Felix, Lili. In 1843, jointly with "Kreisdirector" v. Falkenstein, Court Councillor Keil, the music-publisher Kistner, the lawyer Schleinitz, and the town councillor Seeburg, as directors, and Moritz Hauptmann, Robert Schumann, F. David, and Chr. A. Pohlenz, forming the first staff of teachers, M. founded the Conservatorium at Leipzig; it was under the patronage of the King of Saxony, and soon became a musical nursery of the first rank. The pecuniary basis of the undertaking was a legacy (Blümner) of 20,000 thl., at the disposal of the king for art purposes. King Friedrich Wilhelm IV. of Prussia made repeated attempts to draw M. to Berlin. In 1841 the composer accepted an engagement for a year, and went for a time to Berlin, and produced, at the king's desire, the music which he had written for *Antigone*, but he soon returned to his duties at Leipzig. Also in 1842, when he was named Royal General Musical Director, and likewise in 1845, he spent a short time in Berlin, and conducted performances of his music to *Œdipus* and *Athalia*. He remained, not reckoning short absences for concert purposes (winter of 1844-45 in Frankfort; August, 1846, in Birmingham for the first performance of *Elijah*), in Leipzig; but a shock was given to his system by the unexpected death of his loved sister Fanny, whom he survived only a few months. The merits of M. have been unduly cast into the shade by the attacks which have been made—and not without certain justification—on one side of his creative faculty, viz., melodiousness tending towards sentimentality, and this was imitated in a one-sided manner by his successors. M. was not only a divinely-gifted creative genius, whose works still enchant his hearers as they did half a century ago; but he was, above all, a man who eminently understood the works of the classical composers, and to him must be ascribed the great merit of having revived Bach. At the head of the works of M. (Op. 1-72 published during his lifetime, 73-121 after his death, besides many without opus number) stand his oratorios: *St. Paul* (1836) and *Elijah* (1846), the most important works in that branch of art since Handel and Haydn; then his concert overtures (*Midsummer Night's Dream*, Op. 21; *The Hebrides*, O. 26 [*Fingal's Cave*]; *Calm Sea and Prosperous Voyage*, Op. 27; *The Story of the Lovely Melusina*, Op. 32; *Ruy Blas*, Op. 95;

Trumpet Overture, Op. 101; also one for wind band, Op. 24); the music (choruses, etc.) to *Antigone*, Op. 55; *The First Walpurgis Night*, Op. 60; *A Midsummer Night's Dream*, Op. 61; *Athalia*, Op. 74, and *Œdipus in Colonus*, Op. 93; four symphonies (c minor, Op. 11; a minor [Scotch], Op. 56; a [Italian], Op. 90; d [Reformation Symphony], Op. 107), and a symphony-cantata, *Lobgesang*, Op. 52; also a violin concerto (Op. 64), one of the finest ever written. His two pf. concertos (g minor, Op. 25, and d minor, Op. 40) are, to say the least, great favourites; also the b minor Capriccio, Op. 22; "Rondo brillant," Op. 29; and the Serenade, Op. 43 (all three for pf. and orchestra). His chamber works take high rank; an octet for strings, Op. 20; two quintets ditto, Op. 18 and Op. 87; seven quartets, Op. 12, 13, 44 (3-5), 80, 81; a pf. sextet, Op. 110; the pf. quartets, Op. 1, 2, 3; the pf. trios, Op. 49, 66; violin sonata, Op. 4; two cello sonatas, Op. 45, 58, and a set of "Variations concertantes" for 'cello and pf., Op. 17; but, undeniably, the compositions for pianoforte enjoy the greatest popularity, "Lieder ohne Worte" (eight books, Op. 19b, 30, 38, 53, 62, 67, 85, 102); Capriccio, Op. 5; Characteristic pieces, Op. 7; Rondo capriccioso, Op. 14; Fantasia, Op. 15; Fantaisies, Op. 16; Caprices, Op. 33; Kinderstücke, Op. 72; Preludes and Studies, Op. 104; Albulblatt, Op. 117; Capriccio, Op. 118; *Perpetuum mobile*, Op. 119; besides four sonatas, Op. 6, 28 (Fantasia "Scotch Sonata"), 105, 106; three sets of variations, Op. 54 (*Variations sérieuses*), Op. 82 (♯) and Op. 83 (♭); also for four hands, as Op. 83a; *Allagro brillant*, Op. 92 (pf. duet); six preludes and fugues, Op. 35; a fugue in e minor without opus number; three preludes and fugues for organ, Op. 37; six organ sonatas, Op. 65. He wrote also eighty-three songs for voice with pf.; thirteen duets (Op. 63, 77, No. 12 in Op. 8, and three without opus number); twenty-eight quartets for mixed voices, Op. 41, 48, 59, 88, 100; twenty-one quartets for male voices, Op. 50, 75, 76, 120 ("Nachtgesang," "Stiftungsfeier," "Ersatz für Unbestand"); two concert arias ("Infelice," Op. 94, and one without opus number); two festival cantatas (*And die Künstler*, for male chorus and wind band, and *Zur Säcularfeier der Buchdruckerkunst* ["Gutenberg" Cantata], for male chorus and orchestra); six "Sprüche" (antheims) for eight pt. chorus, Op. 79; five psalms (Nos. 42, 95, 98, 114, 115) for soli, chorus, and orchestra; three others (2, 22, and 43) à 8, a cappella; motets (Op. 23, for solo, chorus, and organ; three motets for female chorus and organ, Op. 39; three motets a cappella, Op. 69); "Funeral Song" for mixed chorus, Op. 116; Kyrie Eleison for double chorus; Lauda Sion, with orchestra, Op. 73; Hymn, Op. 96, for solo, chorus, and orchestra (organ); *Tu es Petrus*, à 5, with orchestra, Op. 111; two sacred songs, Op. 112; two sacred choruses for

male voices, Op. 115; fragments of an oratorio, *Christus*; fragments of the opera *Lorelei* (finale of the first act, Ave Maria, and chorus of vine-dressers); an operetta, *Son and Stranger*, Op. 89; two concert pieces for clarinet, basset-horn, and pf., Op. 113, 114; a Lied ohne Worte for 'cello and pf., Op. 109; a duo concertant for two pf. (jointly with Moscheles); a pf. accompaniment to Bach's Chaconne (D minor); additional accompaniments to Handel's "Dettingen Te Deum" and *Acis und Galatea*, and a great number of youthful works, among which eleven symphonies for stringed, and one for full orchestra, five small operas, etc., which are not yet published.

Mendelssohn's letters were published by his brother, Paul M.: "Reisebriefe" [1830 to 1832] (1861, two vols.), and "Briefe" [1833-47] (1863; English by Lady Wallace). There also appeared eight letters to Frau Voigt in 1871, others in Ludwig Nohl's "Musikerbriefe," and in the various biographies of the master, the most important of which are:—Lampadius, "Felix M., ein Denkmal" (1848; English by Gage), and the same enlarged as "F. M. B. ein Gesamtbild seines Lebens u. Schaffens" (1886); Benedict, "A Sketch of the Life and Works of the late F. M." (2nd ed. 1853); J. Schubring, "Reminiscences of F. M." (1866); Ed. Devrient, "Meine Erinnerungen an F. M." (1869; English by Lady Macfarren); Karl M. (eldest son of Mendelssohn), "Goethe und F. M." (1871); F. Hiller, "F. M." (1874, German and English); S. Hensel, "Die Familie M." (1879, three vols.); Felix Moscheles, "Briefe von F. M. B. an I. und C. Moscheles" (German and English, 1888), and also J. Eckardt, "Ferdinand David und die Familie Mendelssohn-Bartholdy" (1888). The number of biographies at second hand is very great, like those of A. Reissmann, E. Polko, La Mara ("Studienköpfe"), F. Gleich ("Charakterbilder," etc.). Grove's "Dictionary of Music" contains an excellent article on M.

Mendelssohn Scholarship, (1) the one in London, from a fund obtained by a performance of Mendelssohn's *Elijah* in London, under the direction of J. Benedict, in 1848; the interest of the money (as in the case of the Mozart Scholarship at Frankfort) is given as a stipend to talented young English composers. The first M. S. was held by Arthur Sullivan (1856-60), the second by C. Swinnerton Heap (1865-67); then followed W. Shakespeare (1871), Miss Crawford (1871), and E. Fanning (1873), the last two, short scholarships out of accumulated interest; F. Corder (1875), Miss Maude White (1879); E. d'Albert (1881), and Miss Marie Wurm (1884).—(2) The one in Berlin consists of a stipend of 1,500 marks for composers, and one of like amount for executive artists, and it is only granted to natives of the German empire who have studied for at least six months at a musical institution subsidised by the state.

Occasionally, however, in the case of those born within Prussian states the trustees need not consider this last condition binding.

Mengal, Martin Joseph, horn virtuoso and composer, b. Jan. 27, 1784, Ghent, d. there July 3, 1851, director of the Conservatoire; he studied at the Paris Conservatoire under Catel and Reicha, and for his chosen instrument (horn) under Duvernoy, went through the campaign in Germany from 1805-6, then became horn-player at Paris theatres, and from 1825 was theatre director at Ghent, Antwerp, and The Hague. From 1835 he undertook the direction of the Ghent Conservatoire. M. wrote several operas, much chamber-music, horn concertos, duets, etc.

Mengewein, Karl, b. Sept. 9, 1852, Zaurroda (Thuringia); from 1874-86 teacher at W. Freudenberg's Conservatorium at Wiesbaden, and from 1881-86 conductor of the Society for Sacred Music. In 1886 he founded a new Conservatorium with W. Freudenberg at Berlin. M. wrote a vaudeville, *Schulmeisters Brautfahrt* (Wiesbaden, 1884); an overture, *Dornröschen*; a festival cantata, *Martin Luther*, a requiem, choruses for female voices, etc.

Mengozzi, Bernardo, singer and opera composer, b. 1758, Florence, d. March, 1800, Paris, studied under Pasquale Potenza at Venice, first became known as a singer on Italian stages, then appeared at concerts in London and Paris. He was one of the chief ornaments of the Théâtre de Monsieur, formed by the amalgamation of the Italian Opera Buffa and the French Opéra Comique, which, however, was dissolved at the time of the Revolution. M. himself wrote thirteen operas and a ballet for the Théâtre de Monsieur (Théâtre Feydeau), the theatres Montansier, Favart, and the Théâtre National. In 1794 he became professor of singing at the newly-founded Conservatoire; the "Méthode de chant du Conservatoire" published after his death by Langlé is, in the main, his work.

Meno (Ital.), less; *m. allegro*, *m. forte*, etc.

Mensurable Music is, in fact, all music which possesses definite signs for the duration of the notes; but by the term is specially understood the notations from the time of the invention of the mensural note (*q.v.*) down to the introduction of the bar-stroke, and the period when ligatures (*q.v.*) disappeared, because in these, the same notes, according to the *measure* prescribed by the time signatures, could have various relative values. The most brilliant period of M. M. was that of the Netherlanders (*q.v.*), and of their German and Italian contemporaries:—Alex. Agricola, P. Hofhaimer, Ludwig Senfl, Palestrina, A. and Joh. Gabrieli, etc. Fétis ("Biographie Universelle") and A. W. Ambros (in the second and third volumes

of his "History of Music") rendered special service to the history of M. M. The works and collections of Coussemaker have greatly facilitated the study of the theory and practice of M. M.

Mensural Note, the note of definite duration (*mensurabilis* = measurable) invented about the commencement of the 12th century, in contradistinction to the notes of *Musica plana*. (See CHORAL-NOTE.) The M. N. became necessary when a second voice (*discantus*) began to be placed over the *Cantus firmus* (tenor) of the Gregorian chant. The only mensural notes used up to the end of the 13th century were: the *Longa* ♮, *Brevis* ■, and *Semibrevis* ◆, as well as the *Duplex Longa*, or *Maxima* ▮. The smaller values of the *Minima* ♪ and the *Semiminima* ♫ first occur about 1300. About the middle of the 15th century white notes were introduced in place of these black, the latter colour being reserved only for the smallest note-values, and for the larger ones only for special mensural values. (See COLOR.) The signs, therefore, now received the shape: *Maxima* ▮, *Longa* ▮, *Brevis* ▮, *Semibrevis* (our whole-bar note) ◊, *Minima* (minim) ♪, *Semiminima* (crotchet) ♫ or ♬, *Fusa* (quaver) ♮ or ♯, *Semifusa* (semiquaver) ♮ or ♯; and, for a time, like the note-signs from the *semiminima*, the

pause-signs from the *Fusa* downwards wavered between ♮ or ♯ (quaver), ♮ or ♯ (semiquaver), until, finally, in both cases, the second form given became predominant. Concerning the meaning of the tied figures of M. N. of LIGATURE. The round form of the notes customary at the present day was already in use in the 16th century for ordinary writing (but not for calligraphy); apart from the solitary attempt made by Carpentras (1532), it was only introduced into print about 1700. Concerning the special determinations of the value of the various note-signs (measure), according to the time-signature (*Modus, Tempus, Prolatio*), and to their position between notes of longer or shorter value (Perfection, Imperfection, Alteration), also concerning Proportion, especially *Hemioctia* and *Sesquialtera*, likewise Augmentation, cf. the respective articles. A great number of old writers on theory have dealt with the subject of M. N.; for example, Franco of Cologne, Walter Odington, Hieronymus de Moravia, Marchettus of Padua, Philipp von Vitry, Johannes de Muris, Johannes Hothby, Johannes Tinctoris, Franchino Gafori, Sebald Heyden, and Heinrich Glarean. (Cf. the collections of writers on music-writers of the Middle Ages, of Gerbert, and Coussemaker.) Among modern writers, especially Ambros, H. Beller- mann, G. Jacobsthal, and H. Riemann have written on M. N. (See biographies). The Kyrie from Hobrecht's Mass, *Ave Regina Cælorum*, may serve as a specimen of M. N. :—

The image shows a musical score for a Kyrie, featuring five staves of mensural notation. The staves are labeled as follows:
 1. *Discantus* (top staff), *Kyrie*
 2. *Contratenor* (second staff), *Kyrie*
 3. *Tenor* (third staff), *Kyrie*
 4. *Bassus* (fourth staff), *Kyrie*
 5. *eleison..* (bottom staff)
 The notation uses various mensural note shapes (black and white) and ligatures, characteristic of the mensural system described in the text.

Mensural Theory. (See MENSURAL NOTE.)

Menter, (1) Joseph, famous 'cellist, b. Jan. 19, 1808, Deutenkofen (Landshut), d. April 18, 1856, Munich; he was first a member of the court band at Hechingen, and from 1833 of the court orchestra at Munich. M. made concert tours through Germany, Belgium, England, Austria, etc., and thus became known as a celebrated virtuoso.

(2) Sophie, daughter of the former, b. July 29, 1846, Munich, is a highly-distinguished pianist, studied under Fr. Nienst (Munich), Bülow, and Liszt, and in 1872 married the 'cellist Popper (divorced in 1886). She was for several years (until 1887) lady professor at the Conservatoire, Petersburg, and now lives, during the intervals between her concert tours, at her country seat Itter in the Tyrol.

Menuett. (See MINUETTO.)

Merbecke (the name is thus written in Grove's "Dictionary," and not Marbeck, as in Fétis, Mendel, etc.), John, organist of St. George's Chapel, Windsor, Calvinist, condemned to death in 1544 for heresy, but was pardoned, passed Mus. Doc. degree, Oxford, in 1550; d. 1585. He is the author of the "Booke of Common Prayer Noted" (1550), the first musical setting of the Anglican Liturgy (reprinted in facsimile 1844; also in 1845 by Rimbault, and in 1857 by Jebb in the second volume of "Choral Responses and Litanies"). A mass of M. has been preserved in Burney's "Musical Extracts" (manuscript), also a hymn à 3 in Hawkins's "History of Music."

Mercadante, Giuseppe Saverio Raffaele, gifted Italian opera composer, b. June 26, 1797, Naples, d. there Dec. 17, 1870; he studied under Zingarelli at the Real Collegio di Musica, Naples (the outcome of the amalgamation of former conservatoria); he made his *début* in 1818 at the Teatro del Fondo with a cantata, and in 1819 at the San Carlo Theatre with the opera buffa *Violenza e Costanza*. With increasing success he now composed opera after opera (altogether about sixty) for Rome, Bologna, Milan, Venice, Vienna (1824), Madrid (1827), Lisbon (1829), Paris (1836), etc., always residing, according to the custom of Italian opera composers, in the city for which he was writing. In 1833 he became maestro of the cathedral at Novara, in 1839 filled a similar post at Lanciano, and in 1840 director of the Royal School of Music at Naples. In Novara he lost the sight of one eye and the other became affected; in spite of this, he continued to compose and dictate. In 1862 he became totally blind. Of M.'s operas *Elisa e Claudio* (1821), *La donna Caritea* (1826), *I Normanni a Parigi* (1831), *Ismaïlia* (1832), and *Il Giuvenamento* (1837) appeared in pf. score; also numerous detached arias, duets, etc., from other operas. In addition to works for the stage, M. wrote about twenty

masses, a cantata, *Le sette parole*, for four solo voices, chorus, and strings; psalms, motets, two *Tantum ergo* à 5 with orchestra, and other sacred pieces, several "homage" cantatas, hymns (one to Garibaldi, 1861), fantasias and characteristic pieces for orchestra ("Il lamento dell' Arabo," "Il lamento del bardo," "L'aurora," "La rimembranza," etc.), several *Omaggi*, i.e. funeral symphonies—a *Donizetti*, a *Bellini*, a *Rossini*, a *Pacini*—violin romances and other instrumental pieces, innumerable songs, and many solfeggi for the Naples Conservatorio.

Mercadier, Jean Baptiste (M. de Belesta, thus named from his birthplace), b. April 18, 1750, Belesta (Department Ariège), d. Jan. 14, 1815, Foix; an engineer, and in his leisure hours, musical theorist. He wrote "Nouveau système de musique théorique et pratique" (1776, dedicated to D'Alembert), a work which certainly criticises the systems of Tartini and Rameau severely, yet strongly inclines to that of the latter.

Méreaux, (1) Jean Nicolas Amédée Lefroid de, b. 1745, Paris, d. there, 1797, organist and opera composer, wrote for Paris, 1772-93, nine operas and vaudevilles (seven performed), also several oratorios, cantatas, etc.

(2) Joseph Nicolas Lefroid de, son of the former, b. 1767, Paris, organist and pianist, wrote sonatas for piano alone and with other instruments.

(3) Jean Amédée Lefroid de, son of the former, b. 1803, Paris, d. April 25, 1874, Rouen, a meritorious pianist and writer on music, pupil of Reicha, published (1867) a valuable collection of old clavier music, "Les clavichnistes de 1637 à 1790." He composed a number of pf. works, also vocal and church pieces.

Merk, Joseph, distinguished performer on the 'cello, b. Jan. 18, 1795, Vienna, d. there June 16, 1852, studied under Schindlöcker, from 1818 principal 'cellist at the Vienna Court Opera, in 1823 teacher of his instrument at the Conservatorium of the "Gesellschaft der Musikfreunde;" in 1834 imperial chamber virtuoso. M. made a name by his many concert tours at home and abroad; he published a concerto, a concertino, several concert pieces, variations, also two books of études (Op. 11, Op. 20) for his instrument, which are highly esteemed.

Merkel, (1) Gustav Adolf, distinguished organist, b. Nov. 12, 1827, Oberoderwitz (near Zittau), where his father was teacher and organist, d. Oct. 30, 1885, Dresden; he studied under J. Otto (counterpoint) and Joh. Schneider (organ) at Dresden; and he was indebted to K. Reissiger and R. Schumann for further progress and encouragement. After he had been for some years teacher at a Dresden school, he became organist of the "Waisenhauskirche," the Kreuzkirche, and in 1864 court organist of the Catholic court church: from

1867-73 he was conductor of the Dreyssig Singakademie, and from 1861 teacher at the Dresden Conservatorium. M. was an excellent organ-player, and important as composer for the organ. He published nine organ sonatas (Op. 30 [for four hands, with double pedal], 42, 80, 115, 118, 137, 140, 178, 183), an organ Method, Op. 177, thirty pedal studies, Op. 182, three organ fantasias, and many chorales, fugues, etc. With the sonata Op. 30 he gained a prize, from the Mannheim "Tonhalle"; he also published pf. pieces, songs, motets, an organ school, etc.

(2) Karl Ludwig, Dr. Med., professor at the Leipzig University, occupied himself with deep researches into the functions of the vocal organs, and published: "Anatomie und Physiologie des menschlichen Stimm- und Sprachorgans" ("Anthropophonik" [1856, 2nd ed. 1863]), "Die Funktionen des menschlichen Schlund- und Kehlkopfes" (1862).

Merklin, Joseph, famous organ-builder, b. Jan. 17, 1819, Oberhausen (Baden), pupil of his father, the organ-builder at Freiburg; he worked with Walcker of Ludwigsburg, and settled in 1843 at Brussels, where he obtained a medal from the National Exhibition in 1847. In the same year he received his brother-in-law, F. Schütze, into his business: the latter became a partner, and in 1853 the firm was extended into "M., Schütze and Company." In 1855 they bought the manufactory of Ducrocquet (see DAUBLAINE) in Paris, and kept up two great factories, one in Brussels, one in Paris. From 1858 they traded under the title, "Établissement anonyme pour la fabrication des orgues, établissement M.-Schütze." At the present day the house of M.-Schütze is well known all over the world; from among the great number of organs they have built the most important are those of the Cathedral at Murcia and of St. Eustache, Paris.

Mersenne, Marie, Franciscan monk in Paris, b. Sept. 8, 1588, Oizé (Department Maine), d. Sept. 1, 1648, Paris; with the exception of three tours to Italy (1640-45), he led a quiet life, corresponded with well-known savants of his time, viz. Doni, Huygens, Descartes, etc., and was especially active in philosophy, physics, and music. The writings of M., in spite of lack of critical acuteness and genuine scientific knowledge, are priceless mines for the musical history of the 17th century, especially his chief important work, "Harmonie universelle" (636-37, two folio volumes of over 1,500 pages, with numerous illustrations and music examples; the work contains, among other things, a *Traité des Instruments*, detailed descriptions and illustrations of all the instruments of the 17th century). Not to be confounded with this work is the "Traité de l'harmonie universelle" (487 pages), which appeared in 1627, and which must be regarded only as a forerunner of the principal work. The following must be looked

upon in a similar light: "Questions harmoniques" (1634); "Les préludes de l'harmonie universelle" (1634); "Harmonicorum Libri XII." (1635 [1636]; augmented edition 1648). His earliest work, "Questiones celeberrimæ in Gesenim" (1623) treats principally of the music of the Hebrews. Also his "Questions théologiques, physiques, morales, et mathématiques" (1634), "Les mécaniques de Galiléi" (1634), and "Cogitata physico-mathematica" (1644, three vols.) contain matter relating to music.

Mertens, Joseph, Belgian composer, b. Feb. 17, 1834, Antwerp, principal violinist of the Opera there, and violin-teacher at the Conservatoire. Since 1866, in Antwerp, Brussels (where from 1878-79 he conducted the Flemish Opera), and in Holland he has produced a series of Flemish operas, mostly of one act; and these have been favourably received by his own countrymen. *De zwarte capitain* (1877), which alone found its way to Germany, there met with but little success. The following of his compositions are also known: an oratorio, *Angelus* (1876), many songs, and instrumental works of various kinds.

Mertke, Eduard, pianist and composer, b. June 7, 1833, Riga, lived as teacher of music at Wesserling (Alsace), Lucerne, and, finally, Mannheim, until, in 1869, he was appointed teacher of the pianoforte at the Cologne Conservatorium. Of his compositions the following became known: an opera, *Lisa oder die Sprache des Herzens* (produced at Mannheim, 1872); a cantata, *Des Liedes Verklärung* (printed); a collection of Russian folk-songs, pf. pieces, technical studies for piano, also an edition of Chopin's works.


Merula, Tarquinio, one of the first composers for violin, and improver of the technique of this instrument, about 1628 church concert leader at Cremona, afterwards in his native place, Bergamo. He published, commencing in 1623, besides several volumes of masses, motets and madrigals with instruments: "Canzoni ovvero sonate per chiesa e camera a 2 e 3" (four books, 1623-51); his *Concerti spirituali* of 1628, also the "Pegaso musicale" of 1640, likewise contain some sonatas.

Merulo, Claudio, famous organist and composer, b. beginning of April (baptised April 8), 1533, Correggio (hence called "Da Correggio"), d. May 4, 1604, Parma; his real name was Merlotti, but he called himself M. He received his first musical training from a French musician, Menon, then from Girolamo Donati; he was, at first, organist at Brescia, and became in 1557 organist of the second, and in 1566 of the first, organ of St. Mark's, Venice (successor of Annibale Padovano). In this high post he remained until in 1586 the Duke of Parma, Ranuccio Farnese, persuaded him to become his court organist. His vocal compositions which have been preserved are: two books of

madrigals à 5 (1566 [1579, 1586], 1604); a book each of madrigals à 4 and 3 (1579-80); two books of motets à 5, *Sacrae cantiones* (1578); three books of motets à 6 (1583 [1595], 1593, 1606); "Ricerari da cantare a 4 voci," 2nd and 3rd books, 1606, 1608 (the last published by M.'s grandson, Giacinto M.); a book of "Canzoni alla francese" (1592), of which the library of the University of Upsala contains a copy. The importance of M., as musical historian lies, however, in his organ compositions, the oldest monuments of instrumental music, since it acquired an independent style: "Toccate d'intavolatura d'organo" (1604, two books), and "Ricerari d'intavolatura d'organo" (1605). (Cf. CATLANI "Memoire, etc." [1859].)

Merz, Karl, b. Sept. 10, 1836, Bensheim (near Frankfurt-a.-M.), d. 1890, Wooster (Ohio), went to Philadelphia in 1853, and afterwards lived in various American towns, highly respected as a music-teacher. Articles by M. appeared as "Music and Culture," &c.

Mese. (See GREEK MUSIC V. [p. 300].)

Messa di Voce, not to be confused with *mezza voce*, is the name given to the Italian singing method for the slow production of sound swelling to fortissimo and diminishing to pianissimo,  over a long note. The M. d. V. is one of the most important studies for singers. (See VOICE FORMATION.)

Messanza (Ital.), Quodlibet.

Messel (Arabic, "measure"). This was the name given by the Arabic-Persian theorists (Mahmud, Schirasi, etc.) to their particular mode of determining musical intervals: they named the lower note of an interval a multiple of the higher (according to string-length); for example, the M. for the octave whose lower note requires a string of double the length of that of the higher = 2 (2 M.), for the fifth = $\frac{3}{2}$ (M. + $\frac{1}{2}$), etc. The messel theory is of the highest interest, because, at a time when the West held fast to the Greek theory of intervals, it had already established the consonance of the third, the minor third, even of the major and minor sixth (in the 14th century, if not much earlier). (Cf. Kiesewetter's "Die Musik der Araber und Perser," also the necessary corrections with regard to that work by Riemann, "Studien zur Geschichte der Notenschrift," pp. 77-85.)

Mestdagh, Karel, b. Oct. 22, 1850, Bruges, pupil of Waelput, Gheluwe and Gevaert, composer (overture, *Les noces d'Attila*; festival overture, chorus with orchestra: "Lenzfeier" and "Vrijheidshymne").

Mesto (Ital.), sad.

Mestrino, Niccolò, violinist and conductor, b. 1748, Milan, d. Sept. 1790, Paris; he was at first solo violinist in the band of Prince Esterhazy, then in that of Count Erdödy; and

he made a name by his concert tours through Italy and Germany. He went to Paris in 1786, and played at the *Concert spirituel* with great success; he remained in that city as teacher of his instrument, and in 1789 undertook the conductorship of the Théâtre de Monsieur. M. published twelve violin concertos, a number of violin duets (Op. 2, 3, 4, 7), études and caprices for violin alone, and sonatas for violin and figured bass.

Metamorphoses (Gk.), transformations; generally used as a title for variations.

Metastasio, Pietro Antonio Dom. Bonaventura, the most famous and most prolific librettist, b. Jan. 13, 1698, Assisi, d. April 12, 1782, Vienna; his real name was Trapassi, but he was induced by his patron, Gravina, to Hellenise his name. Of his poems in connection with musical drama the following have to be mentioned: "Didone abbandonata," "Siface," "Siroe," "Catone in Utica," "Ezio," "Serramide riconosciuta," "Alessandro nell'Indie," "Artaserse," "Demetrio," "Adriano in Siria," "Issipile," "Olimpiade," "Demofonte," "La Clemenza di Tito," "Achille in Sciro," "Ciro riconosciuto," "Temistocle," "Zenobia," "Attilio Regolo," "Ipermestra," "Antigone," "Il rè pastore," "L'eroe Cinese," "Nitteti," "Il trionfo di Clelia," "Romolo ed Ersilia," "Rugiero;" further, the "Feste teatrali," "Azioni teatrali," "Drammatici componimenti, etc." "La contesa de' Numi," "Enea negl' Elisei," "L'asilo d'amore," "Le Cinesi," a "Componimento drammatico" without title (1735, set to music by Caldara), "Le Grazie vendicate," "Il palladio conservato," "Il sogno di Scipione," "Il Parnasso accusato e difeso," "La pace fra la virtù e la bellezza," "Astrea placata" (serenade), "Il natale di Giove," "L'amor prigioniero," "Il vero ommaggio," "La rispettosa tenerezza," "L'isola disabitata," "Tributo di rispetto e d'amore," "La gara," "L'innocenza giustificata" (pastorale, 1755, for Gluck), "Il sogno," "Alcide al bivio," "Tetide" (serenade), "L'inverno" (pastorale), "Atenaide," "Egeria," "Il Parnasso confuso," "Il trionfo d'amore," "La corona," "Partenope"; the cantatas: "La festività del santo natale," "La danza," "Augurio di felicità," "Il quadro animato," "L'armonica"; and the oratorios ("azioni sacre"); "La passione di Gesù Christo," "S. Elena al Calvario," "La morte d'Abele," "Giuseppericosciuto," "La Betulia liberata," "Gioa," "Isacco." Nearly all these works have been many times set to music, and they are associated with the names of the most celebrated Italian composers.

Methfessel, (1) Albert Gottlieb, favourite song composer, b. Oct. 6, 1785, Stadtilm (Thuringia), d. March 23, 1869, Heckenbeck (near Gandersheim); in 1810 chamber-musician at Rudolstadt, in 1822 musical director at Ham-burg, 1832-42 court capelmeister at Brunswick.

Besides songs and part-songs, especially for male voices ("Liederbuch," "Liederkranz"), many of which are still sung by Liedertafel societies, he published also pianoforte pieces, sonatas (one for four hands), and sonatas. He also wrote an opera, *Der Prinz von Basra*, and an oratorio, *Das befreite Jerusalem*.—His brother (2) Friedrich (b. Aug. 27, 1771, Stadtilm, d. there May, 1807, as a student of divinity), published songs with guitar and with pf. accompaniment.—A younger relation, (3) Ernst M., b. 1802, Mühlhausen, d. Nov. 19, 1878, as musical conductor in Berne, after occupying a similar post at Winterthur [1837] and at Zürich, published compositions for oboe, songs, etc.—Another of the same name, (4) Ernst M., b. May 20, 1811, died Jan. 20, 1886, as musical conductor at Winterthur.

• **Métra**, Jules Louis Olivier, favourite dance-composer, b. June 2, 1830, Rheims, d. Oct. 22, 1889, Paris, son of an actor; he followed in his father's footsteps, but turned to music, and played at various small Paris theatres the violin, 'cello, or double-bass, as occasion required. Not until 1849 did he enter the Conservatoire as harmony pupil of Elwart, received in 1854 the first prize of the class, and was advanced to the composition class of A. Thomas; but he soon gave up serious study, and became conductor at the Théâtre Beaumarchais. As such he published, in 1856, his first waltz, "Le tour du monde," which was speedily followed by a great number of mazurkas, polkas, quadrilles, etc., which made him enormously popular. He now became successively orchestral conductor at several ball salons (Robert, Mabille, Château des Fleurs, Athénée musical, Elysée-Montmartre, Casino-Cadet, and Frascati); and when, in 1871, the Opéra Comique arranged masked balls, the direction of them was entrusted to M. From 1872-77 he was *chef-d'orchestre* at the Folies-Bergère, conducted from 1874-76 the balls at the Théâtre de la Monnaie, Brussels, and afterwards conducted the ballet at the Grand Opéra, Paris. From 1872-77 he wrote for the Folies-Bergère eighteen operettas and ballet-divertissements, and brought out in 1879 at the Grand Opéra a grand three-act ballet, *Yedda*, which, however, was not very successful.

Metre, Art of. This is the name given in the art of poetry to verse-measurement (Metre), transferred already by the theorists of Grecian antiquity to musical rhythm (Aristoxenos). The opinion that rhythm was not transferred from poetry to music, but that it had its origin in music, and was only displayed and presented theoretically by union with speech in verse has recently led to an attempt to point out the principles of metrical (likewise rhythmical) art in their pure and original form. Indeed, during a long period a simple system of musical measure (for that indeed is the meaning of metre),

a *time-system*, has been evolved from the practical art-system of the last centuries, which differs in a marked manner from the art of metre derived from poetic forms and handed down to us from a remote period, such as Rudolf Westphal has recently attempted to resuscitate and make binding on us. The time-system differs in so far as it proceeds from much simpler structures than the art of metre in speech, which is drawn from living speech with its syllables of various values.

The nature of musical art has itself directly created the necessity for a progressive measure-determination for the duration of notes. On the one hand, the works of plastic art (architecture, sculpture, painting) present themselves in space, to the eye of the spectator, one with the other, enabling him to receive a total impression, and then to examine this and that detail; musical art-works, on the other hand, gradually built up in temporal course (successively) from small atoms, present themselves gradually to the imagination of the hearer (also to the reader), and it is impossible to survey their larger proportions otherwise than by the help of memory; while on the degree of power and training of the latter musical art-enjoyment depends. Thus if the enjoyment of the works of plastic art is essentially of an *analytical* character, that of music is essentially *synthetical*. It is not sufficient for the notes, harmonies, and melody phrases which follow one another to be perceived and strung together, but this stringing together must represent some continued relationship by means of analogies, contrasts, etc. First of all, it is manifestly impossible for the memory to retain without articulation a movement of a sonata or symphony, and then, as in the works of plastic art, to analyse it in detail: all lines become effaced, and the details are no longer reducible, unless during the process of listening they can be perceived in their order according to rules of art.

The necessity which thus arises for sharp perception of the rapidly - vanishing tone-picture demands also a physiognomy as sharply marked as possible, clear design, and an easily-intelligible form through which the ideal contents are revealed. The means of which musical art makes use to communicate its ideas are: pitch, intensity, and duration of sounds. With the relationship of sounds with regard to pitch, and the laws by which the mind of man connects sounds of various pitch and combines them into tone-pictures, the theories of harmony and melody are concerned, while those of metre and rhythm have, on their side, to investigate what share the various durations of tone have in the determination of musical form; finally, the science of dynamics establishes how far, on the one hand, the varied intensity of sound supports the two other means of determining form, and, on the other, how far the

artistic idea is revealed by it in an immediate and elementary manner.

The articulation of the temporal course of a piece of music by regular pulse-beats takes place, first of all, so that the changes of pitch occur especially at the beginning of such time-sections. The first symmetry, the first synthetical formation of a metrical kind is, therefore, the bar motive consisting of two counts, thus $2 \text{ ♩ } | \text{ ♩}$. That note, within such narrow limits, on which stress is laid, is pointed out in notation by having a bar-stroke placed before it. Such a unity of two (at first only of two) beats is called a *bar*; the points of stress of bar motives, rendered evident to the ear by the highest point of the dynamic shading, are then to be regarded as beats of a higher order, and they are as capable of a similar combination towards a higher unity as the simple ones. The next point of stress of higher order is the so-called *accented bar*, i.e. the bar which answers to a preceding one, and which is perceived as symmetrical with it. In notation the accented bar is only indicated when, instead of the bar with two beats ($\frac{2}{2}$), the one with four (C; $\frac{4}{4}$) is chosen, i.e. the bar-stroke has its place not before the accented of two, but before the accented of four beats. This combining together for larger formations can be pursued still further, i.e. as the second bar stress appears of more weight than the first; so again the fourth than the second, the eighth than the fourth. This growth of stress importance known to the musician as increased *cadential power*; and symmetry, the correspondence alluded to, necessarily renders this cadential power metrical. The effect of close absolutely depends on the moment of entry of that beat which thus forms the point of stress of a bar group establishing symmetry.

With the theory of measure established on such a basis, triple time appears less natural because the form is not completely symmetrical. But it has only to be remembered that even in duple time there is a slight dwelling on the accented beat, in order that the form may become clear. A motive $3 \text{ ♩ } | \text{ ♩}$ does, therefore, not appear to be a very important modification of $2 \text{ ♩ } | \text{ ♩}$: the doubling of the duration of

the accented note must be regarded as a mode of writing, a particular character given to the note; the irrational increase of duration is changed, in the simplest conceivable manner (by the addition of a beat), into a rational one.

On this new basis, musical metre appears to be the *science of symmetries*, the smallest of which are represented by the bars as defined above (a bar = 2 or 3 counts or beats), whereas the greatest consist of periods divisible into a fore and an after phrase. Larger forms must not be regarded according to their purely metrical structure, but rather according to the

grouping of the thematic contents. Simple movements in song-form are frequently worked out in strict symmetrical eight-bar periods; but the master displays his art in breaking through such rigid regularity by intentional, and, as such, intelligible deviations. The most frequent alterations are:—(a) an accented bar, and, mostly, one possessing in a marked degree cadential power (4th, 8th), changed into an unaccented bar, by commencing a new thematic formation instead of the expected close;—(b) *Cadence Repetitions*, after the usual symmetrical limit has been reached (a joining together of formations, for the most part of two bars, or even one bar after the eighth or sixteenth bar, practically a confirmation of cadential effect); (c) Prolongation of a close by an *intensified imitation* of the last member of the symmetrical phrase, whereby this imitation appears both as a second member to the one preceding, and as a first to the one following (often by transposition of the cadence formation into another key [modulation.]) (d) *Extensions* of every kind, especially in the responsive portion of the symmetry, to obtain a somewhat broader effect; and these are usual and of long standing; by such extension (supported, of course, by harmonic and melodic means) two unaccented bars frequently take the place of one, so that the effect of a close is delayed for the length of a bar [a bar-triplet]; also greater extensions are possible (four bars in place of two, and even more, especially if there is the help of a sequence formation with its effect of suspense). In regard to these matters cf. Riemann, "Musikalische Dynamik und Agogik" (1884); and "Katechismus der Kompositionslehre" (1889; an English edition will appear shortly); also his phrasing editions, in which the metrical structure is clearly exposed. (See also E. Prout's "Musical Form" [1893], which is partly based on Riemann's theory.)

Metronome (Gk., "time-measurer"), a pendulum with a movable weight, and a scale indicating, according to the position of the weight, how many movements to and fro the pendulum makes in a minute. The M. serves to determine exactly the *tempo* in which the composer desires that his work shall be performed; it is, therefore, an invention of the highest importance, since *allegro*, *andante*, etc., do not determine speed in a very precise manner. The M. now used everywhere is the one patented by Maelzel (1816), yet not actually his invention (see MÄLZEL); and that instrument is referred to by composers in their indications M. M. $\text{♩} = 100$, etc. (the minims of the duration of one beat of the pendulum, when the weight is placed at 100, i.e. 100 per minute). Similar, but more or less imperfect attempts had previously been made by Loulié, Stöckel, and others.

Mettenleiter, (1) Johann Georg, Catholic church composer, b. April 6, 1812, St. Ulrich

(near Ulm), d. Oct. 6, 1858, as *regens chori* and organist of the Collegiate Church at Ratisbon. He composed numerous sacred vocal works (masses, hymns, a Stabat Mater, etc.), which, with the exception of the 59th Psalm for six male voices, remained in manuscript. He published at Ratisbon: "Enchiridion chorale, sive selectus locupletissimus cantionum liturgicarum juxta ritum S. Romanæ ecclesiæ," etc. (1853), and "Manuale breve cantionum ac precum" (1852), both with added organ accompaniment. (Cf. "J. G. M., ein Künstlerbild," by Dr. Dominicus Mettenleiter [1866].)

(2) Dominicus, *Dr. Theol.* and *Phil.*, b. May 20, 1822, Tannenhausen (Württemberg), d. May 2, 1868, Ratisbon, was a contributor to his brother's "Enchiridion," and, on his own account, published: "Musikgeschichte der Stadt Regensburg" (1866), "Musikgeschichte der Oberpfalz" (1867), also a sketch of the life of J. G. Mettenleiter (*q.v.*). His rich musical collection was acquired for the Bishop's Library at Ratisbon, and united with that of Proske's.

(3) Bernhard, a cousin of the former, lives as *regens chori* at Kempten (Bavaria), also a composer of sacred music (a Stabat Mater printed).

Metter la voce, same as *Messa di voce*.

Metzdorff, Richard, composer, b. June 28, 1844, Danzig, son of a horn-player (afterwards horn professor at the Petersburg Conservatoire), Gustav M. (b. May 16, 1822, Wehlau, from 1868 court musician in Brunswick), studied in Berlin under Fl. Geyer, Dehn, and Kiel, and acted as capellmeister at various theatres (Düsseldorf, Berlin, Nuremberg, Hanover). M. has earned a good reputation with two symphonies (F and D minor), an overture to *King Lear*, also pf. pieces and songs. His grand opera, *Rosamunde*, was given at Weimar in 1875.

Metzler & Co., firm of music-publishers in London, founded by Valentine M. about 1790 for the sale of musical instruments. In 1816 they started in addition a publishing department, and later on became agents for Mason and Hamlin's famed American organs.

Metzler-Löwy, Pauline, b. about 1850, Theresienstadt, was first engaged in Altenburg, afterwards, from 1875 to 1887 at the Leipzig Stadttheater as contralto. In 1881 she married Ferdinand Metzler, piano-teacher. She is a much-esteemed concert singer.

Meursius, Johannes, learned philologist, b. Feb. 9, 1579, Loozduinen (near The Hague); in 1610 professor at Leyden and historiographer to the General States of Holland, afterwards professor at the Academy at Sorø (Denmark), where he died on Sept. 20, 1639; he published, besides many historical and philological works: "Aristoxenus, Nikomachos, Alypius" (1616, Greek text with Latin comments), also "Orchestra, sive de saltationibus veterum" (1618).

Meusel, Johann Georg, writer on music, b.

March 17, 1743, Eyrichshof, d. Sept. 19, 1820, as professor of history at Erlangen; he published "Deutsches Künstlerlexikon" (1778, 1789, two vols.; 2nd ed. 1808-9; supplement 1814); "Das gelehrte Deutschland" (1783, up to 1784, four vols.; supplements 1786-88, three vols. This is the fourth edition of the work commenced by Hamberger, and only continued by M.; the fifth appeared 1802-20, seventeen vols.); "Deutsches Museum für Künstler und Liebhaber" (1772-89, newspaper); "Miscellaneen artistischen Inhalts," 1779-83).

Meyer, (1) Joachim, professor of music, later also of law and history at Göttingen, b. Aug. 10, 1661, Perleberg (Brandenburg), d. April 2, 1732, Göttingen. He made an attack on the church cantatas then coming into vogue, "Unvorgreifliche Gedanken über die neulich eingerissene theatralische Kirchenmusik" (1726); Mattheson, on the other hand, wrote "Göttingischer Ephorus," and M. replied with "Der anmassliche hamburgische Criticus sine crisi," etc. (1728).

(2) Leopold von, pianist, b. Dec. 20, 1816, Baden (near Vienna), d. March 6, 1883, Dresden, studied under Czerny and Fischhof; from 1835 he made extensive concert tours through Europe, lived for some time in Constantinople, went in 1845 to America, returned in 1847, and settled in Vienna.

(3) Jenny, excellent singer and teacher of singing, b. March 26, 1834, Berlin, d. there July 20, 1894; she made a name as concert singer, was from 1865 teacher of singing at the Stern Conservatorium, Berlin, and from 1888 owner and directress of that institution.

(4) Waldemar, violinist, b. Feb. 4, 1853, Berlin, pupil of Joachim, from 1873-81 member of the Berlin Hofkapelle; he has since devoted himself to public playing, and has become known as a tasteful, talented violinist.

Meyer-Helmund, Erik, b. ca. 1860, Petersburg. He is known as the composer of light, taking songs, to most of which he has written the words; also two of his operas have recently been produced, *Margitta* (Magdeburg, 1889), and *Der Liebeskampf* (Dresden, 1892).

Meyer-Lutz, Wilhelm, b. 1829, Münsterstadt, near Kissingen; he studied under Eisenhofer and Keller at Würzburg, has lived since 1848 in England, where he was successively organist at Birmingham, Leeds, and London (St. George's Roman Catholic Church); at the same time he has filled the post of conductor at the Surrey Theatre (1851-55), and since 1869 at the Gaiety Theatre. He is known as composer for the church (masses) and for the stage (up to 1887 eight operas); he has also written much chamber-music.

Meyer-Olbersleben, Max, b. April 5, 1850, Olbersleben, Weimar, teacher at the Royal School of Music at Würzburg. He is a gifted composer (songs, pf. pieces, chamber-music).

Meyerbeer, Giacomo (Jakob Liebmann Beer, the addition of the name Meyer was the condition on which he received a rich inheritance left to him by a relative of that name), b. Sept. 5, 1791 (not 1794), Berlin, d. May 2, 1864, Paris. M. was the son of a wealthy Jewish banker, and, as he showed talent for music from an early age, was carefully trained by Franz Lauska, pupil of Clementi, and received pianoforte lessons for a short time from Clementi himself, also from Zelter. He studied composition under capellmeister Bernh. A. Weber, pupil of Abt Vogler, and from 1810-12 under the master himself at Darmstadt; K. M. von Weber and Gänsbacher were his fellow-pupils under the latter. In Darmstadt he wrote, among other things, an oratorio, *Gott und die Natur*, and the opera *Jephtas Gelübde*; the former was produced at the Berlin "Singakademie," the latter at the Munich Court Theatre (1813), but without any particular success. A second opera, *Abimelek (Die beiden Kalifen)*, already made its way from Stuttgart to Vienna (1813-14), and later, under the title *Wirt und Gast*, to Prague and Dresden (where Weber was capellmeister); yet still the road to success was toilsome. M., annoyed at his slow progress, devoted himself heart and soul to the pianoforte, prompted thereto by Hummel, whom he heard in Vienna. He also had the satisfaction to find that as a pianist he met with general recognition and admiration. It was Salieri who gave him the hint that to write a successful opera he must learn something more than the art of counterpoint, and that this something more could best be obtained in Italy. In 1815 M. travelled to Venice. Rossini's star was beginning at that time to shine with clear brilliancy (*Tancred*), and M. soon discovered what he lacked: melody and temperate vocalisation. He soon cast aside learned Darmstadt pedantry, threw himself into the arms of the attractive Italian muse, and speedily won some success with *Romilda e Constanza* (Padua, 1818), *Semiramide riconosciuta* (Turin, 1819), *Emma di Resburgo* (Venice, 1819; produced in Germany under the title *Emma von Leicester*), *Margherita d'Angiù* (Milan, at La Scala, 1820), *L'esule di Granata* (Milan, 1822), and *Il crociato in Egitto* (Venice, 1824). An opera, commenced in 1823, *Almanzor*, remained unfinished, as M. was prevented by illness from getting it ready in time for the stage. A German opera, *Das Brandenburger Thor* (1821), which he wrote for Berlin, was not accepted, although M. visited that city in 1824. On that occasion he met Weber, who was exceedingly angry to find that his fellow-student had become an Italian. It appears that Weber's reproach fell upon good ground, for after the *Crociato*, which, already before the journey to Berlin, had been put in rehearsal, M. wrote no more Italian operas, and was silent for more than six years (this may, however, be explained by family matters: M.'s father died, and the

composer married, and within a few years lost two children). The Protean nature of M., his extraordinary powers of assimilation again were active during the pause (1824-30), and for the last time. As in Italy he had become an Italian composer, so now in Paris, where he settled in 1826 for the purpose of staging the *Crociato*, and which for the following sixteen years he made his headquarters, he became French; German in harmony, Italian in his art of melody, French in that of rhythm—such is the M. as he revealed himself after this second transformation. All his earlier operas vanished soon after their production, and only the *Crociato* held the boards for a certain time; on the other hand, M. made a decided, sensational, but lasting success with his first French opera, *Robert le Diable*, which was produced at the Grand Opéra November, 1831; and he not only established his reputation as composer, but founded a new era of financial prosperity for the Grand Opéra. The success of *Les Huguenots* (1836) was still greater than that of *Robert*; after the former was produced at Berlin, in 1842, Friedrich Wilhelm IV. named M. "General musical director," and the composer removed to Berlin. For that city he wrote, in 1843, *Das Feldlager in Schlesien*, an opera which, however, only achieved a brilliant success when, in 1844, Jenny Lind took the part of Vielka; he afterwards used a great portion of the music for the opera *L'Étoile du Nord*, which was produced at the Opéra Comique, Paris, in 1854. Already in 1838 he had commenced *L'Africain* (libretto by Scribe), but let it lie, as he had many objections to the libretto; in its place he wrote *Le Prophète* in 1848 (libretto also by Scribe), which, however, was only produced in Paris in 1849; *Dinorah*, or *Le Pardon de Ploërmel*, followed in 1859 at the Opéra Comique; *L'Africain* only appeared after his death (at the Grand Opéra, Paris, April, 1865; at Berlin, Nov., 1865). During the last fifteen years of his life M.'s health was uncertain, and he was compelled every year to take the waters at Spa: death overtook him in Paris, whither he had betaken himself to arrange the rehearsals for the production of *L'Africain* at the Grand Opéra.

M.'s importance lies in his operas, and will die with them. In spite of many moments of undoubted nobility, they are losing their hold—at any rate, on the German public—more and more; the hollowness of M.'s pathos becomes ever more glaring. The playing with dynamic contrasts, which was pursued by M. so willingly for the sake of effect, and without satisfactory motives; the all too perceptible arrangement of solo and concerted numbers with a view to applause; and other means which he adopted to ensure success, will not stand before a searching, esthetic analysis. M., in any case, possessed eminent musical gifts, and had acquired perfect

mastery in handling forms and in the means of expression; but he lacked that high conception of his artistic calling which would have enabled him to make effect a means, and not an end. Besides the operas mentioned, M. wrote incidental music to the tragedy *Struensee* of his brother, Michael Beer (overture and entr'actes), perhaps his finest work (performed at Berlin in 1846), the choruses to the *Eumenides* of Æschylus, a festival play, *Das Hoffest von Ferrara* (both for Berlin); and a monodrama, *Thevelindens Liebe*, for soprano solo, chorus, and clarinet (a youthful work). In addition, he wrote orchestral works, of which the best-known are:—three Torch Dances ("Fackeltänze") for wind band (composed for the weddings of the King of Bavaria and of the Princesses Charlotte and Anna of Prussia); the Schiller Festival March (1859), an Overture (march) for the inauguration of the London Exhibition of 1862, and the Coronation March for King Wilhelm I. He wrote a cantata for the unveiling of the Gutenberg memorial at Mayence, and one for the silver wedding of Prince Charles of Prussia, a serenade for the wedding of Princess Louisa of Prussia, a festival hymn for the silver wedding of the royal pair; a hymn, "An Gott"; cantata, *Der Genius der Musik am Grabe Beethovens*; seven sacred Odes of Klopstock (à 4 and a *cappella*); ode to Rauch (the sculptor), for soli, chorus, and orchestra; "Freundschaft" (à 4 for male chorus), the 91st Psalm (à 8, for the Berlin Domchor), and a "Paternoster" (à 4 with organ). Twelve psalms for double choir, a Miserere, Stabat, and Te Deum remained in manuscript. In addition to these works, there are a series of songs with pf. accompaniment (about forty), one with 'cello obl. ("Neben dir"), one with clarinet obl. ("Des Schäfers Lied"), and one with horns ("Des Jägers Lied"); a canon à 3 ("Dichters Wahlspruch"), etc., and many pf. compositions (youthful works), which, however, are not printed. A. de Lassalle (1864), A. Pougin (1864), H. Blaze de Bury (1865), H. Mendel (1868); an epitome of the same in 1869), J. Schucht (1869), and others wrote biographies of M.

Meyerbeer Scholarship. G. Meyerbeer left in his will a legacy of 10,000 thalers, the interest of which was to be devoted every two years (1,000 thl.) to talented young German composers (under twenty-eight years of age), to enable them to reside for six months, for the purpose of study, successively in Italy, Paris, likewise in the German cities of Vienna, Munich, and Dresden (these three together, six months). For the scholarships are eligible only: the pupils of the Berlin royal academical "Hochschule für Musik" (branch for composition), of the Stern Conservatorium, and of the Cologne Conservatorium (formerly also those of the Kullak Akademie, and the private pupils of A. B. Marx and Flodoard Geyer). The judges include members from the

musical section of the Berlin Akademie, the two principal court capellmeisters, and the directors of the Stern and Kullak Conservatoria. To obtain the scholarship, a vocal fugue for eight-part, double choir (text and theme given), an overture for full orchestra, and a dramatic cantata for three voices, with orchestra (text given), must be written. During the holding of the scholarship, a fragment of an opera or oratorio, and an overture or symphonic movement must be sent, as proof of diligence, to the "Königliche Akademie." The following have held the scholarship: 1867, Wilhelm Clausen, of Wismar; 1871, Julius Butts, of Wiesbaden; 1874, Otto Dorn; 1877, Arnold Krug; 1881, E. Humperdinck.

Mézeray, Louis Charles Lazare Costard de, maître de chapelle at the Grand Théâtre, Bordeaux, b. Nov. 25, 1810, Brunswick, d. May, 1887, Asnières (near Paris), son of an official of the French Government, who afterwards (after the Restoration) became opera singer at Strassburg. Already at the age of fifteen M. became *répétiteur* at the Strassburg Opera, where, about the same time, he produced a small opera, *Le Sicilien, ou l'amour peintre*; and at the age of seventeen became maître de chapelle of the Liège Theatre and conductor of the Conservatoire Concerts there, and of the Grétry Concerts. He became in 1830 principal capellmeister at the Court Theatre, Hague, where in 1832 he produced an heroic opera, *Wilhelm von Nassau*; he then occupied similar posts at Ghent, Rouen, and Marseilles. For some time he was stage-singer (baritone) at Bordeaux, Montpellier, Antwerp, and Nantes, and finally became, in 1843, principal maître de chapelle at the Grand Théâtre, Bordeaux, which through his efforts attained a high reputation. He also founded in Bordeaux a Cecilia society (concerts, pension fund, etc.).

Mezzo (Ital.), middle, half, e.g. *mezzoforte* (*mf.*), half-loud; *mezzopiano* (*mp.*), somewhat soft; *mezza voce* (*m.v.*), with half-voice; *mezza manica*, the half-shift, or second position in playing on stringed instruments: for example, on the *a*-string the first finger touches not *b*, but *c*.

Mezzo legato (Ital., "half-legato"), also called in Italy *Legato staccato*, is the specially brilliant mode of touch in pianoforte-playing which, like *Leggiero*, is the result of a blow, and not of pressure, but differs from it in that the player's chief aim is not the rapid drawing back of the finger, but the production of a nervous touch (beating, throbbing).

Mezzo soprano (Fr. *Bas-dessus*) is the name given to the voice (of boys or women) between soprano and contralto, just as baritone lies between tenor and bass. As there are baritone voices of two widely-differing kinds of timbre—tenor-baritone and bass-baritone, according as they lie nearer to the one or

the other kind, so M. s. has either soprano or alto timbre, and its compass extends either more upwards or more downwards. As a rule, the compass of a M. s. voice is a small one; the characteristic feature of this kind of voice consists in its having narrow compass, but, at the same time, fullness of tone in the middle notes.

Mi is the solmisation name of the note E. (*Cf.* SOLMISATION and MUTATION.) *Mi contra fa* (*diabolus in musica*) is the false relation of the tritone (*fa* = F in the *Hexachordum naturale*, and *mi* = B in the *Hexachordum durum*), which was formerly not only forbidden as a melodic progression, but also as an harmonic relation.

Mi-re-ut. (*See* SHORT OCTAVE.)

Michaelis, (1) Christian Friedrich, writer on esthetics, b. 1770, Leipzig, d. there Aug. 1, 1834, teacher at the University. He wrote: "Ueber den Geist der Tonkunst mit Rücksicht auf Kants Kritik der ästhetischen Urteilstkraft" (1795-1800, two vols.); "Entwurf der Aesthetik, als Leitfaden bei akademischen Vorlesungen" (1796); "Katechismus ueber J. B. Logiers System der Musikwissenschaft," etc. (1828); translations of Busby's "History of Music" (1820), Villoteau's treatise on the music of the ancient Egyptians in the "Description de l'Égypte" (1821), etc.; also a large number of partly very interesting esthetic-musical treatises in the *Allg. Mus. Z.*, in Reichardt's *Mus. Zeit.*, in the *Cacilia*, *Eutonia*, *Freimütige*, etc.

(2) Gustav, b. Jan. 23, 1828, Ballenstädt, d. April 20, 1887, Berlin; as capellmeister at the Wallner Theatre he wrote music for a number of farces, etc., also some operettas.

(3) His brother Theodor, b. March 15, 1831, Ballenstädt, d. Nov. 17, 1887, Hamburg, where he lived as orchestral player, was known as a composer of open-air music ("Turkish Patrol").

Michel (clarinet virtuoso). (*See* YOŞT.)

Micheli, Romano, excellent contrapuntist, b. about 1575, Rome, d. there as maestro of the French church of St. Louis, but not before 1655. As master of canon he had few equals; he published "Musica vaga ed artificiosa" (1615, containing fifty elaborate canons); "Madrigali a sei voci in canoni" (1621); "Canoni musicali composti sopra le vocali di più parole," etc. (1645); "La potestà pontifica diritta della sanctissima trinità" (in manuscript at Rome; only partly printed on some detached sheets); besides complines à 6 (1616), psalms à 4 (1638), masses à 4 (1650), and responses à 5 (1658); finally a small treatise: "Lettere di Romano M. romano alli musici della cappella di N. S." etc. (1618, on a species of canon invented by him).

Mickwitz, Harald von, pianist, b. May 22, 1859, Helsingfors; he studied at the Petersburg Conservatoire under Ark. L. Brassin, Rimsky-Korsakoff, then from 1880-83 under

Leschetitzky, Vienna. During a concert tour through the Baltic provinces and Germany (1886), he received the appointment of piano-teacher in the higher classes of the Carlsruhe Conservatorium, and exchanged this post in 1893 for a similar one in the Wiesbaden Conservatorium. As a composer M. has written graceful pf. pieces, somewhat in Tschaikowsky's style.

Middle parts, in a musical composition, are those which lie between the highest (upper part) and lowest (under part, bass) parts. In plain harmonic writing, M. p. have many ties, and consequently little movement, and it is the object of training to set aside this thoroughly natural weakness, and also to give to them life and melodic flow. But it is absolutely essential for the student first to work, and for a considerable time, with strict use of ties, with progressions of a second, and without crossing of parts, etc., before he can venture to treat middle parts in free style.

Mieksch. (*See* MIKSCH.)

Mierzwinski, Ladislaus, b. Oct. 21, 1850, Warsaw, concert singer (dramatic tenor) of phenomenal means, but little training; hence he was only able for a short time to electrify the public.

Mihalovich, Edmund von, Slavonic composer, b. Sept. 13, 1842, Fericsancze, received his school education and first instruction in music at Pesth, studied afterwards (1865) theory at Leipzig under M. Hauptmann, and higher pianoforte-playing at Munich under Bülow; he now lives at Pesth. As a composer, M. belongs to the New German School, and has become specially known by several ballads for orchestra; also a symphony, etc. His opera *Hagbarth und Signe* was produced at Dresden in 1882.

Mieksch (Mielsch), Johann Aloys, famous singer and teacher of singing, b. July 19, 1765, Georgenthal (Bohemia), d. Sept. 24, 1845, Dresden; in 1777 he was chorister at Dresden, in 1786 "Zeremoniensänger" at the Hofkirche. He tried to change his voice from baritone to tenor, and this brought on inflammation of the lungs, which nearly cost him voice and life; he afterwards went through solid training under Caselli, and appeared on the stage in 1799, became master of the chorister boys in 1801, and in 1820 chorus-master at the Opera. He received his pension in 1824, and was appointed *Custos* of the Royal Musical Library. Among his pupils were Schröder-Devrient, A. Mitterwurzer, etc.—A younger brother of M. was a famous player on the Waldhorn, and the creator of the modern style of guitar-playing (d. 1813 as member of the Dresden court band).

Mikuli, Karl, pianist, b. Oct. 20, 1821, Czernowitz; he first studied medicine at Vienna, but went to Paris in 1844, and studied the

pianoforte under Chopin, and composition under Reber. The Revolution of 1848 drove him back to his home. After he had made himself known by concerts in various Austrian cities, he became, in 1858, artistic director of the Galician Musical Society (Conservatorium, concerts, etc.). M.'s edition of Chopin's works (Kistner) contains many corrections and variants written by Chopin himself in the margin of M.'s copy.

Milanollo, Teresa and Maria, two violin virtuose, b. Aug. 28, 1827, and July 19, 1832, Savigliano (near Turin), of poor parents, attracted notice as children in France, England, Germany, etc. The younger (Maria) died early, Oct. 21, 1848, Paris, of consumption. Theresa married, in 1857, the military engineer, Thermentier of Toulouse, and abandoned her itinerant career.

Milchmeyér, Philipp Jacob, pianist and mechanic, b. 1750, Frankfort-o.-M., d. March 15, 1813, as pianoforte-teacher in Strassburg, was at first royal Bavarian court musician, then lived for a long time in Paris, and settled in 1780 as court mechanic at Mayence. M. invented a keyboard with three manuals, which, according to the statement of C. F. Cramer, *Magazin der Musik*, produced 150 (?) various combinations of sound. His book, "Anfangsgründe der Musik um das Pianoforte sowohl in Rücksicht des Fingersatzes als auch der Manieren und des Ausdrucks richtig spielen zu lernen" (1797), is of greater importance.

Milde, Hans Feodor von, b. April 13, 1821, on the estate Petronek, near Vienna; he studied under Fr. Hauser and Manuel Garcia (life member of the Court Opera, Weimar: baritone). He created the part of Telramund in Wagner's *Lohengrin* (1850); his wife Rosa (*née* Agthe), b. June 25, 1827, Weimar, studied under Götze. She created the part of Elsa, and, up to the time of her withdrawal from the stage (1876), sang likewise at Weimar.

Milder-Hauptmann, Pauline Anna (*née* Milder), famous singer, b. Dec. 13, 1785, Constantinople, d. May 29, 1838, Berlin; she was the daughter of an Austrian courier, and lived after her father's death as waiting-maid to a lady of high position in Vienna, when Schikaneder discovered her voice, and had her trained by Tomascelli and Salieri. She made her *début* in 1803, was engaged at the court theatre, and achieved extraordinary fame, although she had to rely principally upon her natural gifts. Beethoven wrote the *rolé* of Fidelio for her. In 1810 she married the jeweller Hauptmann. She celebrated her greatest triumphs in Berlin, where, in 1816, she was *prima donna*, and sang up to 1829 (she quarrelled with Spontini). For some time she paid visits to Russia, Sweden, etc., but in 1826, at Vienna, took her last farewell of the stage.

Mildner, Moritz, b. Nov. 7, 1812, Türrnitz

(Bohemia), pupil of Pixis at the Prague Conservatorium, of which institution M. became violin-teacher from 1842 till his death, Dec. 4, 1865. He trained many excellent pupils (Laub, Hfimaly, Zajic), and was also leader at the theatre.

Military music, musical bands for the several regiments, at the head of which stands the *band-master*; the term must not be confused with the players under the drum-major (drummers and fife-players, also horn-players). The M. m. of the Prussian Infantry now has two flutes, ten to twelve clarinets (seven to nine in \mathfrak{B} , two in $\mathfrak{E}\flat$, one in $\mathfrak{A}\flat$), two alto clarinets in $\mathfrak{E}\flat$, two oboes, two bassoons, one to two double bassoons, four valve horns, four valve trumpets in $\mathfrak{E}\flat$, two cornets in $\mathfrak{B}\flat$, two alto cornets in $\mathfrak{E}\flat$, two tenor horns in $\mathfrak{B}\flat$, one baritone horn, four trombones, three tubas, large and small drums, and cymbals, and sometimes also a "Glockenspiel" (lyre). The *Jäger* Brigade has only one piccolo (cornet) in $\mathfrak{E}\flat$, two $\mathfrak{B}\flat$ cornets, four $\mathfrak{E}\flat$ trumpets, two alto cornets in $\mathfrak{E}\flat$, two tenor horns in $\mathfrak{B}\flat$, four $\mathfrak{E}\flat$ horns, a baritone horn, two tubas; the cavalry bands are composed in somewhat similar manner (the horns are wanting). Those for infantry are, in Germany, now mostly so arranged that each member can play on two instruments; and thus the wind-band can be turned into a symphony orchestra.

Miller, Edward, composer and theorist, b. 1731, Norwich, d. Sept. 12, 1807, Doncaster. He studied under Burney, was organist at Doncaster in 1756, and graduated as Mus.Doc., Cambridge, 1786. He published flute solos (with remarks on double-tonguing, 1752), pf. sonatas, elegies and songs with pf., psalms, etc. He wrote: "Institutes of Music for Young Beginners" (piano Method, 16th ed.); "Letters on behalf of Professors of Music residing in the Country" (1784), and "Elements of Thoroughbass and Composition" (1787).

Milleville, Francesco, b. about 1565, Ferrara, where his father, Alexandre M., and grandfather, Jean de M., were musicians in the service of the duke; he was for a time in the service of the King of Poland, afterwards in that of the Emperor Rudolf II., returned to Italy in 1614, and became maestro both at Volterra and Chioggia. His preserved compositions are: six books of madrigals à 3-4 (1614-24), seven books of motets à 2-6 (up to 1626), a Mass à 8, Dixit, Magnificat, and a motet à 9 (1626), one Mass à 4, two Masses à 8 (1617), Masses and psalms à 3 (1620), Litanies (1619, 1639), "Concerti spirituali" and "Gemme spirituali" (1622).

Millöcker, Karl, composer of operettas, b. May 29, 1842, Vienna, pupil of the "Conservatorium der Musikfreunde," in 1864 theatre capellmeister at Graz, in 1866 at the Vienna "Harmonietheater," which soon became bankrupt. Since 1869 he has been capellmeister

and composer at the Theater an der Wien. He has written the operettas: *Der tote Gast* (1865), *Die beiden Binder* (both for Graz), *Diana* ("Harmonietheater"), *Die Fraueninsel* (Pesth), *Der Regimentstambour*, *Ein Abenteuer in Wien*, *Drei Paar Schuhe*, *Die Musik des Teufels*, *Das verwunschene Schloss* (with songs in Upper Austrian dialect), *Gräfin Dubarry* (1879), *Apajuna der Wassermann*, *Die Jungfrau von Belleville*, *Der Bettelstudent* (1882), *Der Feldprediger* (1884), *Der Dieb* (Berlin, 1886), *Der Viceadmiral* (1886), *Die sieben Schwaben* (1887), *Der arme Jonathan* (1890), *Das Sonntagskind* (1892); and several musical farces. M.'s music is, as one would expect, light and piquant. M. published for several years a collection of pf. pieces in monthly parts (*Musikalische Presse*).

Mills, Sebastian Bach, b. March 13, 1838, Cirencester (England). He received his first musical training from his father, 1856–59 pupil of the Leipzig Conservatorium (Plaidy, Moscheles), appeared as a pianist in 1859 at New York, under Bergmann, in Schumann's concerto and Liszt's "Midsummer Night's Dream" fantasia, and was so brilliantly received that he resolved to remain in New York, where he is highly esteemed both as teacher and player. M. has published some pf. pieces.

Milton, John, the father of the celebrated poet, d. 1646 or 1647; he was an able musician, and composed the famous madrigal à 6, "Fayre Oriana in the Morne," in the "Triumphes of Oriana" (1601). To Leighton's "Teares or Lamentations" (1614) he contributed four motets, also several psalm tunes to Ravenscroft's "Whole Booke of Psalmes" (1621).

Mingotti, Regina (*née* Valentini), famous singer, b. 1728, Naples, the daughter of an Austrian officer, who was sent to Graz at a later period, d. 1807, Neuburg-on-the-Danube. She was brought up in the "Ursuline" convent at Graz, where she received her first instruction in singing. The director of the Dresden Opera discovered her voice, married her, and had her trained under Porpora; she then soon became a rival, and a formidable one, of Faustina Hasse. In 1751 she went to Madrid, where for two years she sang under Farinelli, and obtained great triumphs in London, also in various cities of Italy. She went afterwards to Munich (1763), and, finally (1787), to Neuburg-on-the-Danube.


Minim (♩), *Minima* (Lat. and Ital.), our half-bar note, which formerly (to the end of the 13th century) was the smallest of the note species in use: *Maxima*, *Longa*, *Brevis*, *Semibrevis*, *M*. In mensurable music, to the end of the 16th century M. was, according to the signature (*see* PROLATION), the half or the third part of the semibreve, but itself always subject to binary division. In modern music (since the 17th century) it is always the half of the semibreve (whole bar note). *Fuga in minimam* was

in the 16th century the term for a canon in which the imitating part entered a minim later than the first part. (*Cf.* canon under *Entry Signs*.)

Minnesänger (Minne-singers) was the name given to the lyric singers of noble birth in Germany during the 12th and 13th centuries; they were, in fact, contemporaries of the Provençal and Northern French Troubadours (Trouvères), but were distinguished from them by the more sincere, more modest, homage which they paid to women (Minne). The songs of the M., like those of the Troubadours, were accompanied by a stringed instrument (pointed harp, fiddle). Minne-song flourished first in Austria, spread thence to the Rhine, and later on to Thuringia and Saxony. Von Kuremberg, Dietmar von Eist, Heinrich von Veldeke, Reinmar, Hartmann von der Aue, Wolfram von Eschenbach, and, above all, Walter von der Vogelweide, were celebrated representatives of the same. Richard Wagner drew a graphic picture of the essence of Minne-singing in his *Tannhäuser*, in which especially Wolfram stands as a type of Minne-singing in its ideal purity. (*Cf.* MEISTERSÄNGER.) For further details respecting the M. *see* v. d. Hagen's "Sammlung der Dichtungen der M." (1838, four vols.), and the epitome with introduction by Bartsch (1864), Wolf's "Ueber die Lais, Sequenzen und Leiche" (1841), etc. The notations of the melodies of the M., like those of the Troubadours, require careful investigation, and must not be explained straight off according to the mensural theory of their time, but rather (especially the older ones) must they be regarded as noted merely with Longs and Shorts (♩ and ♪ or ♫ as ♩ ♪, and Ligatures as short notes equivalent in value to a Long):

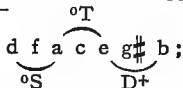
Minoja, Ambrogio, teacher of singing and composer, b. Oct. 21, 1752, Ospitaletto (near Lodi), d. Aug. 3, 1825, Milan, cembalist at La Scala, Milan, for which he wrote an opera, *Tito nelle Gallie*; afterwards maestro at La Scala monastery and inspector of studies (Censor) at the Milan Conservatorio. He is known by his Solfège, which are still in vogue as teaching material, and by his "Lettere sopra il canto" (1812, to B. Asioli; in German 1815). M. wrote for the iron crown coronation of Napoleon I. a *Veni creator* and *Te Deum*, a cantata for the marriage of the vice-king Eugen Beauharnais, also a march for the entry of the French into Italy, and a funeral symphony for General Hoche; and, besides, numerous sacred compositions, quartets for strings ("I divertimenti della campagna"), church sonatas, etc.

Minor Chord (*Minor Triad*) is the sounding together of a principal note with (perfect) under-fifth and (major) under-third; or, according to the usual definition in thorough-bass, the chord consisting of perfect (thorough) fifth, and minor

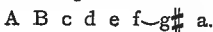
(upper) third. If in the minor triad the lowest note of the triad, for example, *c* in 

be taken as principal note (that *c* is the fundamental note is not in dispute), it is not clear how the minor third can blend into unity with this note, since the upper-tone series has, in place of it, the major-third, with which the minor comes into collision, and must give rise to violent beats. Helmholtz, as a matter of fact, characterises the minor consonance as a "troubled consonance" ("getrübte Konsonanz"). In another place he explains *c* : *e♭* : *g* as a *c*-clang (*c* : *g*) + an *e♭*-clang (*e♭* : *g*); this at once takes away the consonance of the chord, for, however consonance be defined, unity as the cardinal point of consonance must not be lost sight of. O. Hostinsky (q.v.) goes still further, and in *c* : *e♭* : *g* takes *c* : *g* as *c*-clang, *e♭* : *g* as an *e♭*-clang, and *c* : *e♭* as an *a♭*-clang: thus three clangs are represented. The minor triad in a major sense, and the major chord, likewise, in a minor sense, is dissonant, as was first skilfully pointed out by v. Oettingen. The minor triad must be explained in a totally different way, and in one the very reverse of that employed for the major chord, since the third and fifth relationships have to be sought not above, but below the principal note. In *c* : *e♭* : *g* *g* is then principal note, *e♭* third, and *c* fifth; *e♭* and *c* are undertones of *g*. Although this mode of considering the minor chord is more than three hundred years old, and was established by Zarlino (1558), father of the modern science of harmony, and has been repeatedly revived by theorists of the greatest distinction (Tartini, 1754; Hauptmann, 1853), yet not the smallest use has been made of it in practical treatises on harmony. V. Oettingen in recent times has made suggestions with that view, and the compiler of this Dictionary, in his theoretical writings, has developed this idea for the first time in a logical manner. (Cf. CLANG, CONSONANCE, DISSONANCE, and TRIAD MAJOR.)

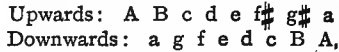
Minor Key. The key in which a minor chord can form the close (tonic) is called a M. K. Since the principle of clang representation has been established, *i.e.* the conception of tones in the sense of chords, a scale is said to consist of a system of three clangs: tonic, dominant, and subdominant, *i.e.* the minor key, of minor tonic, minor subdominant, and major upper-dominant; for example:—



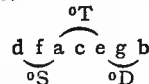
and these three chords, at any rate, occur most frequently in the harmonies of a minor key. But they produce a scale which contains the progression of an augmented second:—



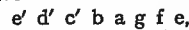
Only since the 19th century have theorists ventured to set up this succession of tones as the true type of minor melody, as the *normal minor scale* (the so-called "harmonic"). On the other hand, the older, and, since the evolution of minor keys from the Church Modes, more usual, form of minor scale is as follows:—



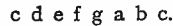
the so-called "melodic" minor scale. Without doubt this is really melodic, which, on account of the hiatus *f-g\#*, cannot be asserted of the other. From modern music, however, we learn that scale and key by no means coincide (even without modulations). Cf. TONALITY. Discussion is therefore idle. From the standpoint of our present knowledge of the nature of harmony, scales are merely types of melodic movement through chords, *i.e.* filling up the gaps between the tones of a chord with passing tones, which must differ according to the position of the chord with respect to the tonic, and which, in the case of the tonic, may differ. Now the simplest form of the scale of the tonic is the one which makes use of the tones of the two dominants of the same clang genus, *i.e.* the simplest representation of the M. K. by means of three clangs is not the one given above, with major upper-dominant, but the one with minor upper-dominant:—



The point of union of the various relationships of the tones of a minor chord (q.v.) is the uppermost tone of that minor triad; and if from this we trace the scale downwards to its lower octave, we have



which is the exact counterpart of the rising major scale



This pure minor scale was the favourite one (the Doric) of the ancient Greeks; it is also that of the *Phrygian Church Mode*, which since the evolution of polyphonic music has been so utterly misunderstood. Its true meaning was first thoroughly grasped by K. Fortlage ("Das musikalische System der Griechen in seiner Urgestalt," 1847), and by O. Kraushaar ("Der akkordliche Gegensatz," 1852). There followed: K. F. Weitzmann, A. v. Oettingen, v. Thimus, Riemann, Thürlings, v. Hostinsky, Y. v. Arnold, v. Melgunow, Fr. Marschner; and before Fortlage already Blainville defended the idea of the scale with the minor second ("Troisième mode," "Mode hellénique"), and he was afterwards followed by Nicola d'Arienzo (Cf. also Zarlino and Tartini). It is only by regarding the use of the major upper-dominant in the minor key

as somewhat similar to the use of the minor subdominant in the major key (Hauptmann's "Minor-Major") that a safe basis is won for the consideration of a minor system of harmony, and for the peculiar moments in Greek, Scotch, Irish, Scandinavian, Russian, Hungarian, and Czechish melodies, the adequate harmonisation of which was for so long an unsolved problem. It is a fact well worthy of note, that before the rise of polyphony the conception of melodies in a pure minor sense was quite a common one, and is still so among nations where music is little cultivated, whereas we incline exactly in an opposite direction. The reaction in favour of a minor conception was certain to come: it is now in full swing, and will probably leave its impress on a future phase of the development of music.

Minor Scale. (See MINOR KEY.)

Minore (Ital.), smaller, hence equivalent to minor chord (*harmonia di terza m.*), also minor key. M. is often used as superscription to an episodic movement (trio), when in minor, the chief section of the piece being in major; also a minor variation of a major theme is marked M. M. is also written as a sign, that after a major trio the chief key, when minor, returns. (Cf. MAGGIORE.)

Minstrels (*Ménéstrels Ménétriers*) was the special name of the musicians in the service of the Troubadours (*Trouvères*); they developed the songs devised by the Troubadours (with viol, and probably also hurdy-gurdy, accompaniment). But those poets and singers who were not born of noble blood were also termed M. (*Troveori bastarti*); the name Troubadour was only given to knights. Finally the term M. acquired the general meaning of musician, especially fiddler (performer on the viol).

Minuet (Fr. *Menuet*; Ger. *Menuett*; Ital. *Minuetto*), an old French dance-form, which, however, in artistic music does not extend further back than Lully. The M. is written in triple time, and was originally performed at a moderate pace, with all due dignity and without ornaments (with which especially the Sarabande was overladen). The well-known M. in *Don Juan* is a masterpiece of the older sort. Bach and Handel occasionally introduced the M. into their suites, and then, as a rule, it is inserted between the Sarabande and the Gigue. Haydn also made a place for it in the symphony, but gave to it a somewhat more lively tempo, a more jovial, humorous character, whereas Mozart infused into it greater charm and tenderness. Beethoven further developed the Haydn M. into a *Scherzo* (q.v.); by tempo di *minuetto* he indicated a movement of more moderate pace.

Miracle-plays. The miracle-play is distinguished from the Mystery in that it connects itself less closely with the Scriptures and the services of the Church, and embodies, for the

most part, various apocryphal legends concerning the saints and the Virgin. (See MYSTERIES.)

Mirus, Eduard, b. 1856, Klagenfurt; as a student at Vienna, he was a pupil of Hanslick, then studied singing (baritone) in Italy, appeared at various theatres, and in 1891 settled in Vienna as teacher of singing; he has published songs.

Miry, Karel, Flemish composer, b. Aug. 14, 1823, Ghent, d. there Oct. 5, 1889, studied under Mengal and Gevaert. From 1847 he wrote eighteen Flemish operas and operettas, also some ballets, etc., for Ghent, Antwerp, and Brussels. M. was finally professor of harmony and deputy-director at Ghent conservatorium.

Miserere (*Miserere mei Deus*), the commencement of the 51st Psalm, which has been set to music by an innumerable number of composers. The M. is sung with special solemnity in the Sistine Chapel during Holy Week, on the Wednesday, Thursday, and Friday in the so-called *Tenebræ* service; and, indeed, only the works of three composers, Allegri, Bai, and Bainsi (see the respective articles), have been considered worthy of performance on this occasion. Other settings in vogue before Allegri were completely thrown into oblivion by his music. The manuscript of Allegri's M. was preserved as a sacred treasure, and was not allowed to be copied. It was only towards the close of last century that it appeared in print (Burney, Choron, etc.).

Missa. (See MASS.)

Misterioso (Ital.), mysterious.

Mistichanza, same as Quodlibet.

Mitterwurzer, Anton, famous stage-singer (baritone), b. April 12, 1818, Sterzing (Tyrol), d. April 2, 1872, Döbling (near Vienna), nephew and pupil of Gänsbacher (q.v.), sang as chorister at St. Stephen's Cathedral, and made his *début* as *Jäger* in *Nachtlager von Granada* at Innsbruck. After he had sung for several years at small provincial theatres in Austria, he finally obtained, in 1839, an engagement at the Dresden Court Opera, receiving his pension in 1870. M. was a dramatic singer of the first rank, and specially excelled in the operas of Marschner and Wagner (*Tannhäuser*, *Lohengrin*), also in *Don Juan*, *Zar und Zimmermann*, etc.

Mixed voices, (1) (Ital. *coro pieno*; Lat. *Plenus chorus*), mixed chorus, full chorus, i.e. the union of men's and women's, or boys', voices (bass, tenor, alto, soprano), in contradistinction to one composed of equal voices (*voce aequales*), i.e. of men's or of women's, or of boys' voices. M.v. offer to the composer a richer combination of sounds than only high or low voices.—(2) In the organ this term is equivalent to mixture stops (*Jeux composés*) [Mixture, Rauschquinte, Cornet, Sesquialtera, Tertian, Scharf, Cymbal]

Mixolydian. (See CHURCH MODES and GREEK MUSIC.)

Mixture (Lat. *Mixtura*, *Regula mixta*; Ital. *Ripieno*, *Accordo*; Sp. *Lleno*; Ger. *Mixtur*; Fr. *Fourniture*, but the more general term is *Plein jeu*; Dutch *Mixtuur*), the most used of all the "mixed" stops of the organ. As a rule, it is compounded of octaves and fifths, but often contains also a third, or even seventh (for example, in the great organ in the Oliva Monastery there is a M. of six ranks with third and seventh). Formerly there were mixtures with a great number of pipes (for example, in the Weingarten Monastery mixtures of eight, twelve, twenty, and twenty-one ranks; in the Marienkirche, Danzig [1585], a twenty-four rank M.; but then naturally the same tone was represented by several pipes). At the present day three is taken as the minimum, six as the maximum of the number of pipes. Such mixtures repeat in the higher octaves, i.e. employ for the highest octaves relatively lower overtones than those for lower octaves (a three-fold M. generally has $c' g' d'$ for the key c, but, on the other hand, for c' , not $d'' g''' c''''$, but $c'' g'' c'''$, etc.). Also mixtures of several ranks are constructed, which, below and above, have fewer pipes than in the middle register. The M. is only used in combination with many other stops, and, as in most cases it produces as lowest sound the double octave (at least for the lowest sounds), it pre-supposes not only foundation, but also octave and quint stops. The legend that the M. is the oldest stop of the organ has long been set aside; on the other hand, it is certainly probable that still in the 12th and 13th centuries the organs had no separate stops, and, hence, all the pipes belonging to one key spoke at the same time.

Mizler, Lorenz Christoph (afterwards raised to the rank of a nobleman as M. von Kolof), writer on music, b. July 25, 1711, Heidenheim (Württemberg), d. March, 1778, Warsaw; he attended the Gymnasium at Ansbach, and, from 1731 to 1734, studied philosophy at Leipzig, and received instruction from J. S. Bach in clavier-playing and composition. In 1734 he took the degree of Magister, and his theme for discussion was "Dissertatio, quod musica ars sit pars eruditionis musicae" (printed 1734; 2nd ed., with slight alteration of the title, 1736). After that he still continued his studies in Wittenberg, and qualified himself in 1736 at Leipzig, and gave lectures on mathematics, philosophy, and music. In 1738 he established the "Societät der musikalischen Wissenschaften" in Leipzig, to which Bach afterwards belonged, although the latter troubled himself little about the principal aim of that society, viz., to establish the laws of composition: he could afford to leave that to others. In 1743 Count Malachowski attracted M. to Koskie (Poland) as private teacher to his son. M. went some years later to the court at Warsaw, was raised to the rank of a nobleman and named court councillor. In 1747 he received from the

University of Erfurt the diploma of a Doctor of Medicine. M. was one of the first who published a kind of musical newspaper, viz., the *Neu eröffnete musikalische Bibliothek oder gründliche Nachricht nebst unparteiischem Urtheil von musikalischen Schriften u. Büchern* (1736-54). Another newspaper, issued in an octavo sheet every month, *Musikalischer Staatsstecher* (criticisms of practical musical works), appeared only up to the seventh number (1739-40). M. wrote, besides, "Die Anfangsgründe des Generalbasses, nach mathematischer Lehrart abgehandelt" (1739); further, a humorous pamphlet in Latin, in which the probable course of the war of the Emperor Karl VII. with France was expressed by the combination and opposition of various musical sounds: "Lusus ingenii de præsentis bello," etc. (1735, dedicated to Count Lucchesini, one of the original founders of the "Societät"), and an excellent translation of Fux's "Gradus ad Parnassum" ("Gradus ad Parnassum, oder Anführung zur regelmässigen musikalischen Komposition," 1742); his compositions (odes, suites, flute sonatas) are unimportant.

M.M. = Mälzel's *Metronome* (q.v.).

Mockwitz, Friedrich, b. March 5, 1785, Lauterbach (Saxony), d. Dec., 1849, Dresden; he became known by his clever (the first) four-hand pianoforte arrangements of classical orchestral works.

Mode (Lat. *Modus*), (1) equivalent to key, octave species, e.g. *M. Lydianus* (the Lydian mode; cf. CHURCH MODES).—(2) Among the older theorists of mensurable music (12th and 13th centuries), a rhythmical scheme for the formation of melody, e.g. ■ ■ ■ (Longa Brevis), in regular repetition (trochaic), or ■ ■ ■ (Brevis, Brevis, Longa, anapæstic).—(3) In the measured music of the 15th and 16th centuries, the determination of the measure of the *Maxima* (*M. major*) and of the *Longa* (*M. minor*). The tripartite nature of the *Maxima* (*M. major perfectus*), also of the *Longa* (*M. minor perfectus*), could, according to the teaching of various theorists, be indicated in various ways. (Cf. Chapter IX. "Geschichte der Taktzeichen," in H. Riemann's "Studien zur Geschichte der Notenschrift"). In actual practice, however, this was very seldom indicated, but had, as a rule, to be inferred from certain peculiarities of the notation. These latter (*Signa implicita* or *intrinseca*, in contradistinction to the *Signa indicialia*, the time signatures) were for *M. major perfectus* the occurrence of three blackened *Maxima* (see HEMIOLIA), for the *M. minor perfectus*, the occurrence of three blackened *Longa*, or of two *Brevis*-rests at the beginning of a M.-unity (perfection). The figures 3 and 2 (see DIMINUTION) after the time-signatures (O 3, O 2), were signs for the measure of the *M. minor*, as by them the *Longa* acquired the previous value of the *Brevis*.

Mode (Tonal Genus, Clang Genus). A chord or key (tonality) differs according as it is major or minor. Keys with different signatures are so many various kinds of transpositions, whereas clangs, or keys varying in M., differ essentially. (See CLANG.)

Modena, Giulio di. (See SEGNI.)

Moderato (Ital., "moderate"), a time indication which falls somewhere between *Allegretto* and *Alliegro*, and is not to be distinguished from *Allegro moderato*.

Modernus, Jakobus (really Jacques Moderne, on account of his *embonpoint* also named Grand Jacques, or Jacobus M. de Pinguento), was maître de chapelle of Notre Dame at Lyons, where he established a music-printing business, which lasted from 1532-58; he printed especially the works of French contrapuntists. M. himself was a composer, and published chansons à 4 and motets à 5-6, but these appear to have been lost.

Modulatio, also *Modulus* and *Modulamen*, stands for Motet in titles of the 16th century.

Modulation is the passing from one key to another, or, in modern parlance, a change of tonality (q.v.), passing from the meaning of the principal clang (tonic) to that of another clang. A distinction is made between transition and M. proper, and by the first is understood a quitting of the old tonality, but with speedy return to the same. Thus in the themes of sonatas there are frequently transitions, but a real M. only takes place before the entry of the second subject, which, according to rule, stands in another key. For the rest, in a musical work of art in which unity prevails, even those portions which do not move within the principal key are under its sway; these other keys have their peculiar meaning in relation to the principal key, so that the modulations of the piece as *tonality progressions* are subject to the same considerations as *successions of clangs* (harmony progressions). The *relationship of keys* is the standard for modulation, and this is nothing else than the relationship of the principal clangs (tonics). Progressions to keys not directly related, but only in the second degree, require supplementary justification, *i.e.* the transition to a key related in the first degree, as the result of distantly related clangs. (Cf. TONE-RELATIONSHIP.) A further distinction is made between movements in various keys merely in juxtaposition, which happens in dance pieces, and forms related to these (Rondo, Scherzo), and real modulation by chord succession which completes the change of tonality. (Cf. Dräseke's "Anweisung zum kunstgerechten Moduliren" [1876], and Riemann's "Systematische Modulationslehre" [1887] and "Vereinfachte Harmonielehre" [London, 1893].)

Mohr, Hermann, b. Oct. 9, 1830, Nienstedt (near Sangerhausen), attended the teachers'

seminary, Eisleben, went (1850) to Berlin, where he founded the Luisenstadt Conservatorium; since 1886 M. has lived in Philadelphia as teacher in Zeckwer's Conservatorium. He has composed instructive pf. pieces, choruses for male voices, songs, a cantata *Bergmannsgruss*, etc.

Möhring, Ferdinand, favourite composer of part-songs for male chorus, b. Jan. 18, 1816, Altruppin, d. May 1, 1887, Wiesbaden; he was originally intended for an architect, and attended the Polytechnic school at Berlin, but entered the Berlin Akademie as pupil for composition, became organist and musical director at Saarbrücken in 1840, received in 1844 the title of "Königlicher Musikdirektor," and in 1845 became organist and teacher of singing at Neuruppin. He retired from active life during his last years and lived quietly at Wiesbaden. Besides his well-known quartets for male voices (for example, the vigorous "Normannenzug"), M. composed vocal and instrumental works of all kinds (including two operas), which, however, met with little approbation.

Molck, Heinrich, b. Sept. 7, 1825, Gross-Himstedt, d. Jan. 4, 1889, Hanover, pupil of Hauptmann. He was a composer of choruses for male voices, and organist at the Marktkirche, Hanover.

Molique, Wilhelm Bernhard, famous violinist and composer, b. Oct. 7, 1802, Nuremberg, d. May 10, 1869, Kannstadt (near Stuttgart); he was the son of a "Stadtmusikus," from whom he first learnt to play on several instruments; was trained, at the cost of King Maximilian I. of Bavaria, by the leader Rovelli at Munich; was then for some time member of the orchestra at the Theater an der Wien, Vienna, and in 1820 became successor to Rovelli in Munich. From 1826-49 he displayed meritorious activity as court leader at Stuttgart, whence, by numerous concert tours, he became famous in Germany and abroad. In 1849 he resigned his post, settled in London, and obtained high repute as a solo and quartet player, and was much esteemed as a teacher of his instrument. In 1866 he retired to Kannstadt. M.'s compositions, still prized, are: six violin concertos, one concertino, one 'cello concerto, eight string quartets, concertantes for two violins, for violin and piano, for flute and piano, for flute and violin; fantasias, rondos, etc., for violin, two pianoforte trios, one symphony, two masses, and an oratorio, *Abraham* (composed for the Musical Festival at Norwich, 1860).

Molitor, Ludwig, b. July 12, 1817, Zwei- brücken, d. there, Jan. 12, 1890, pupil of the Munich Conservatorium, chief justice in the provincial court at Zwei- brücken. He wrote choruses for male voices, songs, pf. pieces, a Grand Mass, a Te Deum, a Stabat Mater, etc.

Moll (Ger., "minor"). The Latin *molle* ("soft"), was used (probably first by Odo of

Clugny in the 10th century) to indicate the round B (♭, *B molle*), as opposed to the angular (♮, ♯, *B durum*); *B durum* had like meaning with *B quadratum* or *quadrum*; *B molle* with *B rotundum*. The name M. was then transferred to the hexachord *f-d*, which used *b* flat, not *b* natural (see MUTATION), and later on stood for the key and the chord with minor (lowered) third. (Cf. MAJOR.)

Moller, or Möller, Joachim. (See BURGK.)

Molloy, James L., b. 1837, Ireland, popular and prolific song-writer; has also written operettas.

Molto (Ital.), much, very; *allegro m.*, very quickly; *m. largo*, very slowly, etc.

Momigny, Jérôme Joseph (de), theorist, b. Jan. 20, 1762, Philippeville. He was at the age of twelve organist at St. Omer, then at St. Colombe, in 1785 at Lyons; during the Revolution he fled to Switzerland, and set up in 1800, at Paris, a music-warehouse, in which he published pamphlets of his own. Afterwards he settled at Tours, where he was still living in 1855, according to Fétis: the date of his death is unknown. M. wrote: "Cours complet d'harmonie et de composition d'après une théorie neuve" (1806, three vols.; M. derives the scales from the series of upper-tones up to the 13th); also "Exposé succinct du seul système musical qui soit vraiment bon et complet" (1809); "La seule vraie théorie de la musique" (1823); "Cours général de musique, de piano, d'harmonie et de composition depuis A jusque Z" (1834). M. was convinced of the importance of his supposed discoveries, as is evident from the titles of his writings. His compositions are:—stringed quartets, trios, violin sonatas, pf. sonatas, and other pf. works, songs, cantatas, an operetta (*Arlequin Cendrillon*), and an elementary method of the pianoforte: "Première année de leçons de pianoforte."

Momoletto. (See ALBERTINI, 2.)

Monasterio, Jesus, distinguished violinist, b. March 21, 1836, Potes, in the Spanish province of Santander; from 1849–51 he was pupil of De Bériot at Brussels. Soon after M. became violin professor at the Madrid Conservatorio, and solo violinist of the royal band and of the royal chamber musicians. He has also played with much success in France and Germany. In 1894 M. was appointed Director of the Madrid Conservatorio.

Monbelli, Marie, famous singer, b. Feb. 15, 1843, Cadiz, pupil of Mme. Eugénie Garcia at Paris, shone as *prima donna* at London, and made sensational concert tours with Ullmann.

Mondonville, Jean Joseph Cassanea de (added his wife's family name, De M., to his own [Cassanea]), violinist and composer, b. Dec. 25, 1711, Narbonne, d. Oct. 8, 1772, in his country house at Belleville, near Paris. He

was at first violinist at Lille, afterwards in the orchestra of the *concerts spirituels* at Paris, at which he produced motets of his own composition, and with such success that he became royal chamber musician, also in 1744 *intendant de la musique de la chapelle* at Versailles. In 1755 he succeeded Royer as conductor of the *concerts spirituels* (up to 1762). Besides his motets, which, even after his withdrawal from the direction, remained specially attractive pieces in the programmes of the *concerts spirituels*, M. wrote several operas and oratorios.

Monferrine, a dance common in the district around Monferrato. (Cf. Clementi, Op. 49.)

Moniot, Eugène, composer, b. about 1820, d. Nov., 1878, Paris; he was conductor at various small Paris theatres, at which a number of his operettas were produced; he became known also by his chansons and (pianoforte) drawing-room pieces.

Moniuszko, Stanislaw, Polish composer, b. May 5, 1820, Ubil, on his father's estate, in the Government Minsk (Lithuania), d. June 4, 1872, Warsaw; he received his musical training from the organist Freyer at Warsaw, and from Rungenhagen at Berlin, 1837–39. He was for a long time private music-teacher and organist at the Johanneskirche, Wilna, and became in 1858 Opera capellmeister at Warsaw, and afterwards professor at the Conservatoire there. M. wrote the national operas: *Lotterie* (1846), *Der neue Don Quixote*, *Ideal*, *Betty*, *Der Zigeuner*, *Halka*, *Fawnutz* (*Der Paria*), *Der Floschnecht*, *Verbum nobile*, *Rokitschana*, *Die Gräfin*, *Das Spenserschloss*, *Beata* (1872), also some incidental music to *Hamlet*, many songs; likewise sacred works (*Ostrobramer Litanei*, masses), several cantatas, pf. pieces, a theoretical work ("Pamiatnik do nanki harmoniji"), and a "Hausliederbuch," in six parts. Al. Walicki wrote a biography of M. (Polish, 1873).

Monk, (1) Edwin George, organist and musical director of the cathedral at York, b. Dec. 13, 1819, Frome (Somersetshire), pupil of Macfarren for composition, Doctor of Music (Oxford, 1856), published, besides several of his own compositions, "Anglican Chant Book," "Anglican Choral Service Book," "Anglican Hymn-book" (with E. Singleton), "Psalter and Canticles, Pointed for Chanting," and "Anglican Psalter Chants" (both with Ouseley).

(2) William Henry (not related to the former), b. 1823, London, d. March 1, 1889, became, after he had occupied various posts as organist in London, teacher of singing at King's College in 1874 (successor of Hullah), 1876 teacher at the National Training School for Music, and 1878 at Bedford College. M. also gave lectures in London, Edinburgh, and Manchester, and was editor of the *Parish Choir* (sacred songs, a serial work), and co-editor of "Hymns Ancient and Modern."

Monochord (Gk., from *monos*, "one"; and *chordê*, "string"), an instrument of extreme antiquity for the mathematical determination and explanation of relationships of musical sounds; it consists of one string, stretched over a sound-chest, which can be divided at pleasure by a movable bridge. A scale indicates exactly under what point of division the bridge must be placed; so that by help of the M. every interval can be produced, so far as is possible, in acoustic purity. During the Middle Ages the M. (in contradiction, however, to its name) was constructed with several strings and respective bridges, for the purpose of producing combination of sounds. For the process of evolution by which it became a clavichord, see PIANO-FORTE.

Monodrama (Gk.) is the term applied to a stage piece for only one person; *Duodrama*, for two persons. The name M., however, is often used for pieces of the latter kind.

Monody ("single song") is the term applied to the new kind of music which sprang up in Italy about 1600, and which established singing for one voice, with instrumental accompaniment, in place of the customary singing in several parts, which for a long time previously had been regarded as the only music of an artistic kind. The accompaniment was at first extremely simple (a figured bass, executed on a clavicymbal, organ, lute [theorbo], or gamba), but it soon developed, and became more interesting. Singing for one voice was, nevertheless, much older than part-singing, and, with accompaniment otherwise than in unison, was, without doubt, in vogue long before the 17th century (among the Troubadours, especially in popular and home music during the Middle Ages): it was only something new that artists and theorists took up a neglected style of music. The musical drama, the oratorio, the cantata, even pure instrumental music itself, *i. e.* our whole system of modern music, sprang from this humble beginning. (Cf. PERI, CACCINI, CAVALIERI, etc.)

Monotone, of one tone. A monotone recitative is one without melodic inflection, the voice preserving throughout the same pitch.

Moupon, Hippolyte, b. Jan. 12, 1804, Paris, d. Aug. 10, 1841, Orleans, pupil, and afterwards *chef de chant*, at Choron's School of Music in Paris; he composed many romances to words by A. de Musset and Victor Hugo. After the dissolution of Choron's school he was compelled to maintain his family, and wrote numerous operas; but he was only a half-trained musician gifted with talent for melody.

Monsigny, Pierre Alexandre, famous composer of operas, b. Oct. 17, 1729, Fauquembergue (near St. Omer), d. Jan. 14, 1817, Paris; he attended the Jesuit College at St. Omer, and began to practice the violin with zeal. When, by

the early death of his father, he had to support his family, he obtained, in 1749, a clerkship in the Bureau des Comptes du Clergé, Paris, and after some time became maître d'hôtel to the Duke of Orleans. Only in 1754 did a performance of Pergolesi's *Serva padrona* revive his musical inclination, which now turned with full force to composition. M. had received little or no theoretical instruction; he now studied harmony and thorough-bass with such zeal, under Gianotti, that already after five months he was able to write a comic opera: *Les Aveux Indiscrets*, which was produced in 1759 at the Théâtre de la Foire St. Laurent, and with great success. When the same theatre produced in quick succession, and with increasing success, new operas by M.:—*Le Maître en artoit*, *Le cadé dupé* (both in 1760), and *On ne s'avise jamais de tout* (1761), the Comédie Italienne made use of its privilege, and closed that theatre. Both theatres were now united, and the Comédie Italienne profited by M.'s further triumphs. There followed; *Le roi et le fermier* (1762), *Rose et Colas* (1764), *Aline, reine de Golconde* (1766), *L'île sonnante* (1768), *Le déserteur* (1769), *Le faucon* (1772), *La belle Arsène* (1773), *Le vendez-vous bien employé* (1774), and *Félix ou l'enfant trouvé* (1777). M. had found in Sedaine an excellent librettist, who, from 1761, wrote nearly all his libretti. Félix met with an enthusiastic reception almost without parallel; this appears to have preyed upon M.'s mind, feeling that now he must go down hill; so he laid aside his pen and wrote not a single note more. He left behind two operas, *Pagamini de Mondgue* and *Philémon et Baucis*, which were already completed in 1770. Meanwhile he had become administrator of the estates of the Duke of Orleans and General Inspector of Canals. The Revolution cost him his posts, and he even lost his savings; so that he would have fallen into bitter need had not the Opéra Comique granted him a pension of 2,400 francs. After the death of Piccinni he became Inspector of Instruction at the Conservatoire, but resigned that post in 1802, not feeling equal to it, on account of his superficial theoretical training. In 1813 he was elected member of the Académie in place of Grétry. M. was one of the creators of French comic opera; what he lacked in training he atoned for by his melodic gifts and dramatic instinct. His name is not forgotten, and even his music not quite dead in Paris. Quatremère de Quincy (1818), Alexandre (1819), and Hédouin (1820) wrote biographical notices of the composer.

Monte, Philippus de (Filippo de M., Philippe de Mons), famous contrapuntist of the 16th century, b. 1521, Mons, Hainault (or at Malines), d. July 4, 1603, Vienna; he became in 1568 capellmeister to the Emperor Maximilian II., and afterwards to Rudolf II. His works which have been preserved are: a book of masses à 5-8 (1557), mass, *Benedicta es*, à 6 (1580), a book of masses à 4-5 (1588), six books

of motets à 5-6 (1569-74; also 1572-76; the sixth book 1584), two books of motets à 6 and 12 (1585, 1587), nineteen books of madrigals à 5 (1561-88), eight books of madrigals à 6 (1565-92), "La fiammetta," canzonets and madrigals, à 7 (1598), a book of *Madrigali Spirituali* à 5 (1581), a book of French chansons à 5-7, and "Sonnets de Pierre de Ronsard" (à 5-7, 1576). Many collections contain pieces of M., which are taken from the above-named works. There are to be found in modern editions a few others, namely, a madrigal à 4 in Hawkins' "History," a motet in Dehn's "Sammlung," and Commer's "Collectio."

Montéclair, Michel Pignolet de, b. 1666, Chaumont, d. Sept., 1737, St. Denis, near Paris. He was (1707-37) contrabassist in the orchestra of the Grand Opéra, Paris, being one of the first performers on the modern contrabass. He composed the ballet-opera *Les fêtes de l'été* (1716), and the grand opera *Féphité* (1736); also cantatas, duets for two flutes, duets for flute and bass, six chamber sonatas for two violins and bass, and "Brunettes" for flute and violin, and a requiem (1736). M. wrote an excellent "Méthode pour apprendre la musique" (1700; entirely rewritten as "Nouvelle méthode," 1709 and 1736), also a "Méthode pour apprendre à jouer du violon" (1720, 2nd ed. 1736), one of the first violin schools written. In a dispute on theory with Rameau M. was outmatched.

Monteverde, Claudio, the great innovator, who at the time of the origin of the modern style of music (1600), by the side of the purely negative efforts of Caccini, Peri, and their associates, gave positive proof of creative ability. He was born May, 1567, Cremona, d. Nov. 26, 1643, Venice. M. entered when young as violinist into the service of Duke Gonzaga at Mantua, and received instruction in the art of counterpoint from the duke's maestro, Marc Antonio Ingegneri, whom he succeeded in 1603. In 1613 he was distinguished by receiving the post of maestro at St. Mark's, Venice, was reimbursed for the expenses connected with his change of residence, and received a much higher salary than his predecessor (400 ducats), a house, and besides, from time to time, extra fees; he occupied this high post until his death. When called thither he was already a widower, but had two sons, who likewise obtained important positions at Venice: the elder, Francesco, as tenor singer at St. Mark's; the younger, Massimiliano, as physician. M. was already a composer of fame before he commenced writing music dramas. His first work was a book of "Canzonette a 3 voci" (1584; there is a copy in the Munich Library); his second, a book of madrigals à 5 (1587), followed by four other books (1593, 1594, 1597, 1599, all of which were several times republished). In these works

M. often shows himself as an innovator in the matter of harmony, introduces unprepared dissonances, uses the chord of dominant seventh, and works according to a system of harmony closely allied to that of our day, *i.e.* he moves no longer among the ecclesiastical modes, but among modern keys. M.'s merit was simply to have broken away from rules which had outlived their day; but German composers had already proved hardy pioneers. The diatonic basis of Church Modes had indeed long been ignored, and the chromatics of a Vicentino and Gesualdo di Venosa settled its fate. When, however, M. was attacked in 1600 by Artusi on account of his innovations (in "L'Artusi, ovvero delle imperfettioni della moderna musica"), he was one of the many against whom the conservative theorists levelled their attacks. M.'s services with regard to musical drama are of quite a different, and, undoubtedly, original, character. The fame of the *Stilo rappresentativo* of the Florentines (*see* CACCINI and PERI) had quickly spread through Italy, and the Duke Vincenzo Gonzaga of Mantua wished to arrange theatrical performances of this kind for the wedding festivities of his son (1607); Gagliano and M. were entrusted with the composition. M.'s first attempt in this new sphere was a brilliant success (*Orfeo*; libretto *not* by Rinuccini). In the following year (1608) he produced *Arianna* (libretto by Rinuccini); the lament of Ariadne has been preserved to us as a Latin lament to the Virgin in the *Selva*, *see* below), also the ballet, *Ballo delle ingrâte*. With this opera was brought to an end in Mantua, Venice, whither M. went in 1613, had at that time no opera house; and, besides, it was M.'s duty as church maestro to write sacred works. The following years only produced in the *Stilo rappresentativo*: 1624, *Il combattimento di Tancredi e Clorinda*, a work, half-dramatic, half-epic (with a narrator [testo] connecting the speeches), produced at the house of Senator Mocenigo, and printed in the 8th book of madrigals (1638), in 1627, five *Intermezzi* for the court of Parma, and, finally, in 1630, the *Proserpina rapita* (libretto by Strozzi), also produced at the house of Mocenigo on the occasion of the marriage of his daughter. The desolation caused by the plague in 1630 effaced the impression made by *Proserpina*, and only in 1637 arose the first opera house (di San Cassiano); and then, in Venice alone, nearly a dozen sprang up, like mushrooms from the ground, within the space of sixty years. Besides *Arianna*, four more operas of M., *Adone* (1639); *Le nozze di Enea con Lavinia* (1641), *Il ritorno d'Ulisse in patria* (1641), and *L'incoronazione di Poppea* (1642), were brought out in this city. Only the following operas have been preserved: *Orfeo* (printed in 1609), and *Ulisse*, in manuscript at the Vienna Court Library. (*Cf.* Ambros' *Gesch. d. M.*, IV. 363.) If the musical drama of the Florentines was dry

and barren, an endless recitation over a meagre continuo accompaniment, not unlike Gregorian Chant, M., on the other hand, struck chords of warmer feeling; he frequently introduced *arioso*, and attached great importance to the instruments accompanying the song; and he became the father of the art of instrumentation. It is known that he invented the tremolo of strings (in the *Combattimento di Tancredi*); Orpheus mourns to the accompaniment of bass viols, and the chorus of spirits answers, supported by small *organi di legno*, to the song of Pluto strengthened by four trombones. The sacred works of M. which have been preserved are: a mass à 6, together with several vespers and motets (1610); "Selva morale e spirituale" (masses, psalms, hymns, Magnificats, motets, Salve, and the above-named Lamento, à 1-8 with violins, 1623); finally, masses à 4 and Psalms à 1-8, with litanies to the Virgin (posthumous, 1650). Besides the madrigals already mentioned, there are: the sixth book (madrigals à 5, and a dialogue à 7, 1614), the seventh book ("Il concerto," madrigals à 1-6, and other songs, 1619), and the eighth book ("Madrigali guerrieri e amorosi, con alcuni opuscoli in genere rappresentativo," 1638). Finally, Giulio Cesare M., the master's brother, published: "Scherzi musicali a tre voci" (1607), which are written in the "French style" (*i.e.* after the manner of chansons); according to the report of his brother in the preface, M. visited the Spa Baths in 1599, whence he brought back a knowledge of this style. Of madrigals by M. lately reprinted there are: "Cruda Amarilli," in Martini's "Esemplare," Choron's "Principes de composition," and Kiesewetter's "Geschichte," etc.; "Strazziami pure il core," in Burney's "History," and in the *Antologia* of the Milan *Gazetta musicale*; the Lament from the *Avianna* in Kiesewetter's "Geschichte der abendländischen Musik," Winterfeld's "Gabrieli," etc.; fragments from *Orfeo* in Hawkins' and in Burney's Histories, Kiesewetter's "Geschichte," etc.; psalms in La Fage ("Diphthérogaphie"), besides detached pieces in Martini, Choron, Winterfeld, Reissmann, Gevaert; and, finally, in 1881, the complete *Orfeo*, with worked-out general-bass by R. Eitner (Publications of the "Gesell. f. Musikforschung," tenth vol.).

Moore, Thomas, the famous poet, b. May 28, 1779, Dublin, d. Feb. 25, 1852, Sloperton Cottage, near Devizes, was a gifted, though not trained, musician. For many of his songs he wrote melodies, which became popular; he also wrote some part-songs. (Cf. Grove's "Dictionary of Music.")

Morales, Cristofano, important Spanish contrapuntist of the 16th century, b. Seville; about 1540, Papal singer at Rome. He published two books of masses (the first without date, at Paris; 2nd ed. 1546; 2nd Book 1544, and frequently), Magnificats à 4 (1541, and

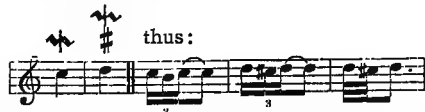
frequently), two books of motets à 4 (1543-46), motets à 5 (1543), Lamentations à 4-6 (1564). Among modern publications Esclava's "Lira sacro-hispana," especially, contains motets and portions of masses; Martini's "Esemplare," Choron's "Principes de composition," Rochlitz' "Sammlung," Proske's "Musica divina," etc., also contain pieces by M.

Moralities. (See MYSTERIES.)

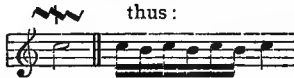
Moralt Brothers established a famous quartet of strings at Munich about the beginning of this century. Joseph (b. Aug. 5, 1775, Schwetzingen (near Mannheim), leader at Munich, d. 1828), played first violin; Johann Baptist (b. Jan. 10, 1777, Mannheim, d. Oct. 7, 1825, Munich), second violin (composed symphonies, concertantes, and duets for two violins, quartets, etc.); of the twin brothers Jacob and Philipp, b. 1780, Munich, the former died as early as 1803; Philipp, who died 1829, Munich, was the 'cellist of the Quartet. The youngest, Georg (b. 1781, Munich, d. there 1818), was the viola-player of the excellent ensemble.

Moran-Olden, Fanny, celebrated stage-singer (dramatic soprano, with voice of great compass), b. Sept. 28, 1855, Oldenburg; she was the daughter of the chief medical councillor, Dr. Tappenhorn; and, after efforts for a long time unavailing, she overcame the opposition of her parents to her wish to go on the stage. She was trained by Haas, at Hanover, and Auguste Götte, at Dresden, and made her *début* in 1877, under the assumed name of Fanny Olden, at a Leipzig Gewandhaus concert, appearing some months later as Norma on the Dresden court stage. In the autumn of 1878 she obtained her first engagement at Frankfort, and, at once, for a principal *rolle*. In 1879 she married the tenor singer Karl Moran. Since the autumn of 1884 she has been a member of the Leipzig Stadttheater company.

Mordent (Fr. *Pincé*, *Mordant*) is the name of the ornament which consists of a single and quick exchange of the principal note with that of the under minor second; it is indicated by ♯. If the auxiliary note has to be chromatically altered, the sharp, flat, or natural, etc., must be placed under the sign; but even if one of these signs is absent, or placed by mistake above, the *minor* under second must be taken:—



Only a part of the value of the note is taken up by the M. The *long M.*, ♯, is executed, in corresponding manner, with two or three repetitions of both notes:—



Older signs of the M. are > after the note (\downarrow >) and v (Martellement), likewise vv (double martellement). (Cf. PRALLTRILER, SHAKE, and BATTEMENT.)

More, Félicité. (See PRADHER.)

Morel, Auguste François, composer, b. Nov. 26, 1809, Marseilles, d. April 22, 1881, Paris, went in 1836 to Paris, and first made himself known as a composer of songs; he wrote the music to Autran's *Fille d'Eschyle*, which was produced at the Odéon Théâtre. He also wrote a ballet for the theatre of the Porte St. Martin. He went in 1850 to Marseilles, and in 1852 became director of the Conservatoire there. In 1860 he produced a grand opera at the Grand Théâtre, *Le Jugement de Dieu*, which was also successfully performed at Rouen; but M. excelled especially as a composer of chamber-music: five quartets and a quintet for strings, also a pf. trio. He was twice honoured with the *Prix Chavrier* from the Académie for chamber-music.

Morelli, Giacomo, librarian of St. Mark's, Venice, where he was born, April 14, 1745, and d. May 5, 1819. He deserves, apart from his other numerous and meritorious publications, a place of honour in every musical dictionary, for he discovered the long-lost fragments of the "Art of Rhythm" of Aristoxenos, which he published together with some other discoveries (1785).

Morelot, Stéphen, a learned connoisseur of sacred music, b. Jan. 12, 1820, Dijon, dean of the Faculty of Jurisprudence there. He was one of the editors of Danjou's "Revue de la musique religieuse, populaire et classique," was commissioned (1847) by the Ministry of Public Instruction to make a journey through Italy in connection with the reform of Church song; he collected notices concerning important libraries, and contributed highly valuable articles to Coussemaker's "Histoire de l'harmonie au moyen-âge," and published himself some important pamphlets, namely: "De la musique au XV. siècle" (1856, with transcripts of compositions by Dunstable, Binchois, and Haynes), and "Éléments d'harmonie appliqués à l'accompagnement du plain-chant" (1861), besides many articles in Danjou's "Revue" and in the church musical paper, *La Maitrise*; finally, a practical realisation of his ideas on the accompaniment of plain-chant: "Manuel de psalmodie en faux-bourdon à 4 voix" (1855).

Morendo (Ital., "dying away"), for an extreme *diminuendo* with slight *ritardando*.

Moresca ("Moorish dance"), a kind of Saltarello or lively Gigue in vogue during the 16th

and 17th centuries. Monteverde's *Orfeo* concludes with an M.—



(it continues thus, in sets of three members, and in triple rhythm, except at the close of each half period, at which point of rest there are two instead of three bars).

Moretti, Giovanni, b. 1807, Naples, d. Oct., 1884, Ceglie (near Naples); pupil of P. Casella and G. Elia. He was theatre maestro at Naples and a prolific composer of operas (1829-60, twenty-four operas); he also wrote a large number of sacred works (twelve masses, a requiem, litanies, etc.).

Morlacchi, Francesco, noteworthy composer, b. June 14, 1784, Perugia, d. Oct. 28, 1841, Innsbruck; he received his first instruction in his native town from the maestro Caruso and the organist Mazetti, then for a short time from Zingarelli at Naples, whose teaching, however, did not satisfy him, so that he went to Bologna to Padre Mattei (1805). Still in the same year was produced a cantata of his in celebration of the coronation of Napoleon as King of Italy; also sacred works (*Te Deum, Paternoster*) at various churches. In 1807 he appeared as a dramatic composer with the operetta *Il poeta in campagna* at the Pergola Theatre, Florence, and the comic opera *Il Ritratto* at Verona. A *miserere* à 16 (Bologna) was written about this time. His reputation grew apace, and Parma, Livorno, Milan, and Rome produced operas of his; so that in 1810 he was appointed capellmeister of the Italian Opera at Dresden, and in 1811 was engaged for life. M. occupied this post with distinction for thirty years, lived in friendly intercourse with men such as Reissiger and C. M. v. Weber, while his style became less superficial under the influence of German music. He also wrote operas and sacred music, not only for Dresden, but still for Italy, and revisited it for longer or shorter periods. Death overtook him while on a journey to Pisa with his physician, for the purpose of restoring his health, which had suddenly given way. The number of M.'s compositions is great: more than twenty operas, mostly comic, ten grand masses with orchestra, a requiem for the King of Saxony (1827), a Passion oratorio, the oratorios *Isacco* and *La morte d'Abele*, also a great number of sacred pieces of all kinds, and cantatas, chansons; likewise organ sonatas, etc.

Morley, Thomas, famous English contrapuntist of the 16th century, b. 1557, studied under William Byrd; Bachelor of Music (Oxford, 1588), Gentleman of the Chapel Royal, d. about

1604. He published: "Canzonets, or Little Short Songs to Three Voices" (1593); "Madrigals to Four Voices" (1594); "Ballets to Five Voices" (1595, dance songs); "Canzonets to Two Voices" (1595); likewise seven instrumental pieces; "Madrigals to Five Voices" (1595); "Canzonets; or, Little Short Ayres, to Five or Six Voices" (1598); "Aires; or, Little Short Songs to Sing and Play to the Lute with the Base-viol" (1600); he also edited the collections: "Canzonets . . . to Four Voyces, selected out of the best approved Italian Authors" (1598); "Madrigals to Five Voyces, selected out of the best Italian Authors" (1598); "The Triumphes of Oriana, to Five and Six Voyces, composed by divers several Authors" (1601, reprinted in score edition by Hawes); and "Consort Lessons, made by divers exquisite Authors for Sixe Instruments to play together, viz. the Treble Lute, the Pandora, the Citterne, the Base-viol, the Flute, and the Treble Violl" (1599; 2nd ed. 1611). Finally, he was the author of an excellent theoretical work, "A Plaine and Easie Introduction to Practicall Musicke" (1597; republished 1608 and 1771; German by J. K. Trost: "Musica practica"). Some of his harpsichord pieces are to be found in the so-called Queen Elizabeth "Virginal-Book"; sacred works (services, anthems) are preserved in the collections of Barnard and Boyce; others are still in manuscript. His canzonets à 3-4 and madrigals appeared in a modern score edition by Holland and Cooke; ballets à 5, revised by Rimbault, were published by the Musical Antiquarian Society in 1842, detached pieces by Vincent Novello, J. J. Maier, and others.

Mornington, Garret Colley Wellesley, Earl of, the father of Wellington, b. July 19, 1735, Dangan (Ireland), d. May 22, 1781; he was an excellent composer of glees, Dr. of Music and professor (1764-74) at the Dublin University. He himself published glees, and gained prizes several times from the Catch Club. H. R. Bishop published a complete collection of his glees and madrigals (1846).

Morris dance, a dance in imitation of the Moors. In England the Morris dance formed a part of the May-games, although its use was not confined to these occasions. (See MORESCA.)

Morsch, Anna, b. July 3, 1841, Gransee, studied under Tausig, Ehlert, and Kriger at Berlin, where she lives as teacher; since 1885 she has been proprietress of an institution of music in that city; and, besides, she is a diligent contributor to musical papers (historical articles).

Mortelmans, Lodewijk, b. Feb. 5, 1868 Antwerp, studied at the Conservatorium there and also at Brussels. He composed a cantata, *Sinai*; a symphony, "Germania"; a symphonic poem, "Wilde Jacht"; pieces for string-

orchestra, and a dramatic scena from *Ariadne* (tenor and orchestra).

Mortier de Fontaine, Henri Louis Stanislaus, a distinguished pianist, b. May 13, 1816, Wisniowiec, Volhynia, d. May 10, 1883, London, who attracted notice by his exceptional technique. He lived from 1853-60 at Petersburg; afterwards at Munich, Paris, and finally, London.

Mortimer, Peter, b. Dec. 5, 1750, Puttenham, Surrey, d. Jan. 6, 1828, Dresden, a Moravian brother. He received his education at Niesky (Silesia) and Barby, was engaged as teacher at Ebersdorf (1774), Niesky (1775), and Neuwied (1777), finally settling at Herrnhut. He wrote, among other works on Church history, "Der Choralgesang zur Zeit der Reformation" (1821), one of the best books on the old Church Modes.

Mosca, (1) Giuseppe, b. 1772, Naples, d. Sept. 11, 1839, Messina, studied under Fenaroli; from 1823 he was theatre maestro at Messina, and wrote for the important Italian theatres, forty-four serious and comic operas, also two ballets.

(2) Luigi, brother of the former, b. 1775, Naples, d. Nov. 30, 1824, Naples, professor of singing at the Conservatorio there, and second maestro; he wrote, likewise, a series of (fourteen) operas, also a festival mass, an oratorio (*Joas*), etc.

Moscheles, Ignaz, distinguished pianist and composer, b. May 30, 1794, Prague, d. March 10, 1870, Leipzig, first studied under Dionys Weber at Prague, appeared in public at the early age of fourteen, and played a concerto of his own composition; soon after that he went to Vienna, where he made further study in composition, under Albrechtsberger and Salieri, maintaining himself, meanwhile, by giving pianoforte lessons. He was received there in the best circles; even Beethoven took notice of him, and in 1814 he was asked to arrange a pianoforte edition of the master's *Fidelio*. Between M. and Meyerbeer, who was also in Vienna at that time, there arose an artistic rivalry, which, however, did not affect personal relationship. In 1816 M. undertook his first concert tour, visiting Munich, Dresden, and Leipzig, went to Paris in 1820, where he made a sensation, and settled in London in 1821, where he soon became much sought after as a teacher, whilst at the same time his reputation as a composer grew rapidly. Repeated visits to the Continent kept his virtuosity in fresh remembrance, and when Mendelssohn founded the Leipzig Conservatorium (1843), he secured M. as a colleague. In 1846 M. settled in Leipzig, and contributed in a marked manner towards the development of the new institution, to which he devoted his teaching powers to the end of his life. The compositions of M. (142 opus numbers) differ considerably in value; side by side with many brilliant virtuoso pieces and

light *morceaux de salon*, he wrote works of lasting importance and original colouring. A pathos, which cannot be exactly described as affected, is one of his characteristics, also a certain grandeur which seldom forsakes him; his harmony is interesting, his rhythm, sharply marked. Of his seven pf. concertos (Op. 45, 56, 58, 87, 90, 93, the last without opus number), the third (G minor) and the seventh (*concerto pathétique*) are still prized and popular. His chamber compositions (pf. sextet with violin, flute, two horns, and 'cello, Op. 35; pf. sextet with strings, clarinet, and horn, Op. 88; trio, Op. 84; duets for pianoforte and various instruments, variations, rondos, etc., for ensemble of various kinds) are now seldom heard. On the other hand, the grand duet for two pianofortes ("Hommage à Haendel"), Op. 92; the "Sonate mélancolique," Op. 49 (for pianoforte solo); also the "Sonate caractéristique," Op. 27; and the "Allegri di bravura," Op. 51, never fail to produce a good effect. His twenty-four "Études" (Op. 70) and the "Charakteristische Studien" (Op. 95) are excellent educational works, and enjoy a large circulation. M. translated into English Schindler's "Beethoven-Biographie," and made many additions to it ("The Life of Beethoven," 1841, two vols.). For further details concerning M.'s life, likewise for a complete catalogue of his works, consult "Aus M.'s Leben. Nach Briefen und Tagebüchern herausgegeben von seiner Frau" (1872, two vols.). The life of M. was translated into English by A. D. Coleridge. The correspondence with Mendelssohn was published in 1888, in German and English.

Mosel, Ignaz Franz (Edler von), meritorious writer on music, b. April 1, 1772, Vienna, d. there April 8, 1844; he composed several operas, overtures, hymns, psalms, etc. In 1816 he conducted the first concert of the "Gesellschaft der Musikfreunde," received the title of Court Councillor, and was raised to the rank of a nobleman, became vice-director of the court stages in 1820, and from 1829 until his death was *Custos* of the court library. M. wrote: "Versuch einer Aesthetik des dramatischen Tonsatzes" (1813); "Ueber das Leben und die Werke des Antonio Salieri" (1827); "Ueber die Originalpartitur des Requiems von W. A. Mozart" (1829); "Geschichte der Hofbibliothek" (1835); and "Die Tonkunst in Wien während der letzten fünf Dezennien" (1838, in the *Vienna Allg. Musik. Zeit.*; printed separately, 1840).

Möser, Karl, important violinist, b. Jan. 24, 1774, Berlin, d. there Jan. 27, 1851. He was the son of a trumpet-player, and received his first instruction in the violin from his father, afterwards from Böttcher and Haacke. After holding for a short time an appointment in the royal band, he went to Hamburg, where intercourse with Rode and Viotti urged him on to fresh study.

After numerous journeys, he returned to Berlin in 1811, and once more joined the royal band; for the last ten years of his life he bore the title of "Königl. Kapellmeister." His compositions are of small importance; among his pupils were Karl Müller and his own son August Möser. The latter, b. Dec. 20, 1825, Berlin, died on concert tour in America, 1859; he published some pieces for violin (Op. 4, "Freischütz" fantasia).

Mosewius, Johann Theodor, b. Sept. 25, 1788, Königsberg, d. Sept. 15, 1858, Schaffhausen, during a holiday excursion; he studied law, but afterwards turned to music. He was, at first, opera singer at Königsberg and Breslau, afterwards sub-professor of music at the University in the latter city (1827) and director of the academical Institution for Church Music, musical director at the University 1832. To M. belongs the credit of having founded the Singakademie at Breslau (1825), and thereby influenced musical life in that city. Not only was that influence invigorating, but M. understood how to lead awakened minds into the right paths. In no other city in Germany were the old and new classics, Bach and Handel, Mozart and Beethoven, so cultivated at that time, nor such excellent performances of their works given from year to year as under M. in Breslau. He wrote: "J. S. Bach in seinen Kirchenkantaten und Choralgesängen" (1845), and "J. S. Bachs Matthäuspassion" (1852).

Mosonyi (Michael Brandt, called M.), national Hungarian composer, b. Sept. 4, 1814, Wieselburg, d. Oct. 31, 1870, Pesth, published his first compositions (songs) under his real name, Brandt, produced a symphony at Pesth, and wrote an offertory and graduale for the consecration of the basilica at Graz. It was only in 1860 that he began to produce national compositions under the pseudonym M.; first of all pianoforte pieces ("Studien zur Vervollkommnung der ungarischen Musik," "Kinderwelt"), but afterwards, also orchestral works (a funeral symphony in memory of Count E. Szechenyi, an overture including the national song, "Szozat:" a symphonic poem, "Triumph and Trauer des Honved"), and two operas (*Die schöne Ilha*, given at Pesth, 1861; and *Almos*, not produced). Liszt wished to produce at Weimar (1857) a German opera, *Maximilian*, but demanded certain alterations from the composer, whereupon the latter threw the score into the fire.

Mosso (Ital.), "moved," fast.

Moszkowa, Joseph Napoléon Ney, Prince de la, the eldest son of Marshal Ney, b. May 8, 1803, Paris, d. July 25, 1857, St. Germain en Laye; a French statesman and member of the Chamber of Peers, senator and brigade-genera lunder Napoleon III. He was a well-trained and gifted musician, produced

in 1831 a grand orchestral mass at Choron's School of Music, which showed mastery of the fugal style; and the same quality was displayed in the two operas successfully produced at the Opéra Comique: *Le Ceni-Suisse* (1840) and *Yvonne* (1855). In 1843 he established the "Société de musique vocale, religieuse et classique," with the object of producing vocal works of the 16th and 17th centuries, and at these concerts the prince himself conducted in his own palace. The society published a highly valuable collection of the works which he produced ("Recueil des morceaux de musique ancienne exécutés," etc., eleven vols.).

Moszkowski, Moritz, composer and able pianist, b. Aug. 23, 1854, Breslau, where his father, a native of Poland, lived as an independent gentleman. M. received his first musical instruction at Breslau and Dresden, and his artistic training at Stern's, and, especially, Kullak's, Conservatorium, Berlin, in the latter of which he also became for some time teacher. In 1873 he arranged his own first concert at Berlin, which was a brilliant success; since that time he has made repeated concert tours, visiting Berlin and various other cities, also Paris, Warsaw, and quickly brought his name into high repute. As a composer, M. certainly has a practised pen, but lacks deep originality. His "Spanische Tänze" for pf., fresh pieces of refined workmanship, first made him known in wider circles; subsequently his symphonic poem in four movements, "Jeanne d'Arc," met with great approval at Berlin, Wiesbaden (Tonkünstlersammlung, 1879), Warsaw, Amsterdam, Hanover, etc. There are still to be named two concert pieces and a scherzo for violin with pf., three concert pieces for pf. and 'cello, two orchestral suites (Op. 39, 47), "Phantastischer Zug" for orchestra, a violin concerto (Op. 30), a number of pf. pieces, three concert études, concert waltzes, gavottes, etc., and songs, also a pf. concerto. An opera, *Boabdil*, was produced successfully in April, 1892, at Berlin. His brother Alexander, b. Jan. 15, 1851, Pilica (Poland), lives as musical critic of the *Deutsches Montagsblatt*, and co-editor of the *Berliner Wespenn*, at Berlin.

Motet (Lat. *Motetus*, *Mutetus*, *Motellus*, *Motecta*, etc.; Ital. *Motetto*; Ger. *Motett*; Fr. *Motet*), a term applied for centuries to Church Music in several parts, and of moderate length, without instrumental accompaniment. The words of motets are biblical, and, as a rule, in Latin; they can, however, be in other languages. It is true that when vocal music was first accompanied (after 1600), motets were frequently written with accompaniment of continuo, or several violins, etc., and even motets for one voice (*a voce sola*) with accompaniment; but these formed exceptions, and the *cappella* style was the rule. As regards the etymology of the much-dislocated word *motetus* (especially in the

16th century), Walter Odington (about 1225) defines it as "*brevis motus cantilena*," i.e. *motetus* as a diminutive formed, after the French manner, from *motus*; Ambros refers it to the French *mot* (Ital. *motto*). Odington's guide to the composition of a *motetus* points to a continued movement of the measure, on the plan of one of the six modes (see **MODE**), in the part specially characteristic of the *motetus*, the so-called *medius cantus* (the third part inserted between the tenor and discant, and hence frequently called *motetus*). From Franco of Cologne's "Ars cantus mensurabilis" we learn that the *motetus* had two sets of words (the tenor different from alto and discant); and the still older "Discantus vulgaris positio" (12th century) expressly mentions that the *motetus* is not arranged note against note of the tenor, but differs from it in note values and rests. Unfortunately there is no monograph on the oldest art-forms (*organum*, *motetus*, *conductus*, *vondellus*, etc.); the necessary material for such a work is accessible to everyone in the collections of Gerbert and Coussemaker.

Motion. (See **MOVEMENT**, 2.)

Motive (Ger. *Motiv*) is the term applied in music, as in architecture, to the ultimate characteristic members of an art formation. (Cf. **THEME** and **IMITATION**.) One speaks, first, of *rhythmical motives*, i.e. characteristic mixing of longs and shorts. If a motive fills a bar consisting of two or three beats, so that its point of stress, each time, is a bar point of stress, it is named a bar motive; but if the point of stress of a motive only occupies the time of one beat, the more exact term for the M. is *M. of subdivision* (Untertheilungsmotiv). Rhythmical motive and metre do not, however, always coincide: for example, the rhythmical motive can be duple in triple time, etc.; and then there are different modes of executing the motive resulting from the metre, so as to render the bar-measure recognisable; for example, in Beethoven (Sonata, Op. 14, No. 2):



Here the first motive has its last note on the principal stress of the bar; the second, on the other hand, remains entirely in suspense, for it does not even reach the beginning of the second beat; wherefore it happens that the first note of the third forms a common point of stress. In the course of a theme, frequently-recurring progressions which give a special cachet to the theme are termed *melodic motives*. Finally, one speaks of *harmonic motives*, i.e. chord combinations, which return, transposed into other keys, and, like rhythmical and melodic motives, stand out as prominent members of the art-structure. (Cf. **LEITMOTIV**.)

Mottl, Felix, b. Aug. 29, 1856, Unter-St. Veit (near Vienna), was received into the Löwenburg *Konvikt* owing to his lovely soprano voice, and was further trained at the Vienna Conservatorium, where he distinguished himself. He afterwards conducted the academical "Wagnerverein," and in 1881 succeeded Dessoff as court capellmeister at Carlsruhe (until 1892 conductor also of the Philharmonic Society). At the end of 1886 M. received an invitation to become capellmeister at the Berlin Court Opera, which, however, he declined. M. composed the *Opera Agnes Bernauer* (Weimar, 1880), the *Festspiel Eberstein* (Carlsruhe, 1881; words by G. of Putlitz), songs, etc. In 1886 M. became chief conductor of the Bayreuth *Festspiele*, and as such has achieved great success. M. produced Berlioz' *Les Troyens* (1st. and 2nd parts, Carlsruhe, 1890). M. gave concerts at London in 1893 and 1894.

Motus, Lat., movement.

Mouret, Jean Joseph, b. 1682, Avignon, d. Dec. 12, 1738, Charenton (in the madhouse). In 1707 he went to Paris, soon made himself popular, and rose to be Intendant to the Duchess of Maine. M. was conductor of the *concert spirituel* and composer to the *Comédie Italienne*; but when the Duchess died, in 1736, he suddenly lost all his posts, and, in addition, his intellect. M. wrote operas and ballets in the style of Lully, which, however, met with no lasting success.

Mouthpiece, that part of a wind instrument which the player puts in or to his mouth. To the former class of mouthpieces belong those of the oboe, clarinet, and bassoon; to the latter those of the horn, trumpet, and trombone.

Mouton, Jean (de Hollingue, named M.), one of the most important contrapuntists of the first half of the 16th century, born probably at Holling (near Metz), d. Oct. 30, 1522, St. Quentin; he was a pupil of Josquin and teacher of Willaert, chapel singer to Louis XII. and Francis I. of France, canon of Théroanne, and afterwards of St. Quentin. M. was thoroughly master of the most complicated arts of counterpoint, of which, among other works, proof is given by his most harmonious motet, "Nesciens mater," an eight-part quadruple canon; but, as a rule, he made no use of these arts, and in this proved a worthy successor to his teacher, whose style of writing is so similar that many works of the one have been ascribed to the other. The compositions of M. which have been handed down to us are: five masses, the "Alleluja," "Alma redemptoris," "Regina mearum," and two "Sine nomine," printed by Petrucci, 1508 (2nd ed. 1515); the mass "Regina mearum" is also to be found as "Missa d'Allemagne" in the third book of Attaignant's great collection of masses (1532), which contains still another, "Tua est potentia;" the mass "Alma redemptoris," and one of the unnamed as "Dites

moy toutes vos pensées," are to be found also in Andreas de Antiquis' "XV. Missæ," 1516; another, "Quem dicunt homines," in the "Liber X. missarum" of Jacques Moderne (1540). Lastly come two unprinted masses: "Missa de sancta trinitate" (in the Ambras collection at Vienna), and "Missa sine cadentia" (Cambray). Other known mass manuscripts (in which the Munich Library is specially rich) contain only those enumerated (in all, nine). A great number of M.'s motets have been preserved; in the "Motetti della Corona" Petrucci alone (1514-1519) printed twenty-one, besides two already in "Motetti libro quarto" (1505); Le Roy and Ballard printed "Joannis Mouton Somercencis (of the Somme, on account of his last residence at St. Quentin) aliquot moduli" (1555, twenty-two motets); detached ones are to be found in Books VII.-XI. of Attaignant's great collection (1534), and in his "XII. Motetz" (1529); in Otts' "Novum et insigne opus" (1537), and other collections; a Gospel narrative in Montan-Neuber's "Evangelia dominicarum" (1554-56); psalms in the collection of Petrejus, and chansons in the collections of Tilman Susato. Of modern reprints of M. there are very few, viz. three motets and a hymn in the histories of Forkel, Burney, Hawkins, and Busby, and in Commer's "Collectio," etc. Those to whom Glareanus' "Dodekachordon" is accessible will be able in the quickest way to form a judgment concerning M. from the examples given therein.

Mouzin, Pierre Nicholas (called by his family Édouard; hence he often uses this name), b. July 13, 1822, Metz, pupil of the branch of the Conservatoire of Paris in that town; in 1842 teacher, and 1854 director of that institution. M. went to Paris in 1871, after the annexation of Alsace and Lorraine, and was appointed teacher at the Conservatoire. He wrote symphonies, cantatas, two operas, many sacred works, songs, etc.; two historical sketches on the School of Music at Metz, and on the male choral society there (*Société chorale de l'Orphéon*), and a "Petite grammaire musicale" (1864).

Movement, Kinds of, (1) the absolute time-value of the notes indicated by means of words (*Adagio, Allegro*), or by metronome marks (see **METRONOME**); in particular cases *Presto* minimis may actually be taken faster than quavers in a *Largo*. (See **TEMPO**).—(2) (or *Motion*) In a melodic sense, the rising and falling of pitch; two parts have either the same M., viz. when they rise or fall in parallel motion (*motus rectus, parallel movement*), or a different one when one rises and the other falls (*motus contrarius, contrary movement*); or one part may remain while the other rises or falls (*motus obliquus, oblique movement*).—(3) The different divisions of a sonata, symphony, etc.

Movimento (Ital.), movement, tempo.

Mozart, (1) Johann Georg Leopold, father of Wolfgang M., b. Nov. 14, 1719, Augsburg, d. May 28, 1787, Salzburg. He was the son of a bookbinder of small income, and devoted himself to the study of jurisprudence at the University of Salzburg, earning money for that purpose by teaching music. Lack of means compelled him, however, to enter the service of Count Thurn, Canon of Salzburg, who procured for him occupation as violinist in the archbishop's band. His previous musical training must have been excellent, for he was not only an able violinist and teacher of that instrument, but active as a composer, and so was named "Hofkompositeur" to the archbishop, and in 1762, *Vizekapellmeister*. In 1747 he married Anna Maria Pertlin, a native of Salzburg, from whom Wolfgang inherited a humour peculiar to the Salzburgers, one bordering on the low comic. Of the seven children of that marriage five died before they were one year old; only Nannerl and Wolfgang (*see below*) grew up. The parents devoted themselves earnestly to the education and musical training of their gifted offspring; their life, henceforth, was determined by that of the children; M. even ceased composing when Wolfgang commenced. This renunciation must not be undervalued, for he was a fruitful composer, wrote much sacred music, symphonies, serenades, concertos, divertimentos, twelve oratorios, operas, pantomimes, and all kinds of *pièces d'occasion*; of these the sacred works were especially esteemed. The following appeared in print: a divertissement, "Musikalische Schlittenfahrt;" six trio sonatas for two violins with *basso continuo*, and twelve clavier pieces ("Der Morgen und der Abend"). A work of greater importance is his "Versuch einer gründlichen Violinschule," printed in the year in which his celebrated son was born (1756), and with the exception of that of Geminiani (1740) probably the oldest; but, in any case, it was the first generally recognised Method for the violin (2nd improved edition 1770, and, after that, frequently republished up to 1804: in French by Röser, 1770, and by Woldemar, 1801; also in Dutch).

(2) **Maria Anna (Nannerl)**, daughter of the former, b. July 30, 1751, at Salzburg; she developed at a very early age into an excellent pianist, and accompanied her brother on his first artistic tours. Their correspondence shows how devoted they were to each other all through their lives. In 1784 she married the Salzburg Councillor, Baron v. Berchthold zu Sonnenberg, lived at Salzburg after his death and gave piano lessons; she died there, having been blind for nine years, on Oct. 29, 1829.

(3) **Wolfgang Amadeus** (really Johannes Chrysostomus Wolfgangus Theophilus; his father translated Theophilus into Gottlieb, M. himself later, into Amadé; his confirmation name was Sigismund), b. Jan. 27, 1756, Salzburg, d. Dec. 5, 1791, Vienna. Probably of no

other distinguished artist are so many details known concerning the period of youth as of M. His musical gifts were displayed at an exceptionally early age, and in so strong a manner as to command attention. The communication made later by the court trumpeter Schachtner to Maria Anna M. (Frau v. Berchthold) is known; how already at the age of four M. scrawled down a clavier concerto, before he really knew his notes, and how he could not listen to the sound of the trumpet without experiencing physical pain, etc. In 1761 the five-and-a-half-year-old boy took part (probably in the boys' choir) in the performance of a *Liederspiel* by Eberlin, "Sigismundus Hungariæ rex," in the hall of the Salzburg University. In 1762, when Nannerl was eleven and Wolfgang six years old, their musical performances were already so extraordinary that the father felt induced to make an artistic tour with them, in the first place (January) to Munich, and after that (September) to Vienna. The story is well known of how M. excited the astonishment of the monks at Ips by his organ-playing, how he met with a most hearty reception at the court, and held intercourse with the princesses, especially with Marie Antoinette; how he played on a covered keyboard, etc. It may be mentioned, further, that numerous poems about the wonder-child M. were printed in various languages. The result of this first journey encouraged Leopold M. to undertake a greater one already in the following year, and, indeed, to Paris. Naturally, the breaks which were made occurred mostly at the courts of princes: the residences and country seats of the Bavarian Elector at Nymphenburg, of the Duke of Wurtemberg at Ludwigsburg, and of the Elector Palatine at Schwetzingen. At Mayence and Frankfurt they gave some public concerts with extraordinary success, played besides at Coblenz before the Elector of Trèves, at Aix la Chapelle before the Princess Amalie of Prussia, sister of Frederick the Great; lastly, at Brussels before Prince Charles of Lorraine, Governor of the Austrian Netherlands, and arrived in Paris November 18, 1763. They stayed there with the Bavarian ambassador, Count Eyck, found a zealous protector in Baron Melchior Grimm, played before Madame de Pompadour and their Imperial Majesties, and gave two public concerts with immense success. At Paris M.'s first compositions were printed: four violin sonatas, of which two were dedicated to the Princesse Victoire, and two to the Comtesse de Tessé. From Paris they went straight to London; they performed before the Royal Family, while *capellmeister* (music-master) Johann Christian Bach (youngest son of J. S. Bach) arranged all kinds of musical performances with M.: improvisations of all kinds, transpositions into difficult keys, extemporaneous accompaniments which seemed almost impossible for the child. In England M. wrote likewise six

violin sonatas, which he dedicated to Queen Charlotte; small symphonies of his were also repeatedly performed. Leaving London, they accepted an invitation from the Princess of Nassau-Weilburg (to whom M. dedicated his next six violin sonatas) to visit The Hague. At Lille, Wolfgang was seized with violent illness which lasted four weeks; at The Hague, first Marianne, and again Wolfgang, were at death's door. Altogether they were confined to bed for about four months, and the father almost lost self-control. On the return journey they passed through Paris, where Grimm was astonished at Wolfgang's progress; they gave concerts at Dijon, Berne, Zürich, Donaueschingen, Ulm, and Munich; and, at length, towards the end of November, 1766, after three years' absence, arrived once more in Salzburg. There M. wrote (at the age of ten) his first oratorio (*St. Mark* xii. 30). After a year's serious study, a fresh journey was undertaken, and to Vienna; an outbreak of smallpox frightened them away to Olmütz, where the children, nevertheless, were attacked. On their return to Vienna, they played before Joseph II., but there was no opportunity for public concerts. Young M. was exposed to bitter calumny, and was compelled, by improvising music to words placed before him, to prove that he, and not his father, was the author of his works already made public. At that time, by command of the Emperor, M. wrote his first opera, *La finta semplice*, which was accepted by the theatrical manager Affligio; yet, in spite of the recommendations of Hasse and Metastasio, intrigue prevailed, and it was not, after all, produced (it was, however, performed at Salzburg in 1769). On the other hand, a "Liederspiel" (vaudeville), *Bastien und Bastienne*, was put on the stage in a private circle; and on Dec. 7, 1768, the twelve-year-old M. conducted, for the first time, a grand concert, viz. the performance of his solemn Mass, on the occasion of the consecration of the orphan asylum chapel. On his return to Salzburg the boy was appointed "Concertmeister" to the archbishop, but only remained a year there; in December, 1769, he started with his father on a journey to Italy. This was a triumphal procession for the young master; the churches and theatres in which he gave concerts (Nannerl was not with him this time) were filled to overflowing; and he passed with brilliant success the severe examinations of serious masters, such as Sammartini at Milan, Padre Martini at Bologna, and Valotti at Padua; at Naples he charmed the court, and Rome was invested by the Pope with the order of the Golden Spur (hence at that time he signed himself "Cavaliere M."), and, on his return to Bologna, after passing the stipulated examination, was admitted as member of the *Accademia dei Filarmonici*. A halt was made at Milan, and by Christmas, 1770, the opera *Mitridate, re di Ponto*, which he had been commissioned to write, was produced,

and repeated twenty times in succession with enormous success. In March, 1771, they returned to Salzburg, where he wrote the oratorio *La Betulia liberata*; but already in the autumn of the same year father and son were again in Milan, where a theatrical serenade of M.'s, *Ascanio in Alba*, in commemoration of the marriage of the Archduke Ferdinand with the Princess Beatrice of Modena, was produced; this work drove Hasse's festival opera, *Ruggiero*, completely off the field. Soon after this the Archbishop of Salzburg died, and his successor, Hieronymus, Count of Colloredo, was by no means musically disposed. For his installation M. wrote the opera *Il sogno di Scipione* (1772). By Christmas, 1772, we find M. again in Milan for the production of his opera *Lucio Silla*. After this, M. led a quieter life; he diligently composed symphonies, masses, concertos, the music to *König Thamos* (1773), and chamber-music. But for the Carnival of 1775 he was commissioned to write an opera for Munich, viz. *La finta giardiniera*, which met with a brilliant reception; and shortly afterwards *Il re pastore* followed at Salzburg to celebrate the visit of the Archduke Maximilian. Notwithstanding all this success, M. as yet had no sufficient income, and the father meditated another journey. The archbishop refused leave of absence, and the now twenty-one-year-old M. saw himself compelled to resign, in order to seek a position elsewhere. With heavy heart the father, this time, allowed his son to go out into the world with his mother; they went first to Munich, where, after long delay, nothing was obtained; through Augsburg to Mannheim, where M. fell in love with the singer Aloysia Weber (afterwards Frau Lange); and only through pressure on the part of the father could he be urged to proceed on his journey to Paris, where one of his symphonies was performed at the *concert spirituel*. But he met with a bitter loss: his mother died July 3, 1778. Deeply moved, and without having accomplished anything, M. returned to Salzburg, and again resumed his duties of concertmeister, becoming, in 1779, court organist. A new commission from Munich caused him to write the opera *Idomeneo* (produced 1781), which forms the transition to his classical works. Soon after M. definitely broke off his untenable relations with the Archbishop of Salzburg and settled in Vienna; even there it was some time before he obtained a position (1789, as imperial private composer, with a stipend of 800 fl.); but here he had, at least, opportunity to produce great works, and of this he made use. By commission from the Emperor he wrote, in 1781, the Singspiel *Die Entführung aus dem Serail* (*Belmonte und Constanze*), which, amid renewed intrigues, at last, by special order of the Emperor, was put on the stage. In the same year M. married Constance Weber, the sister of his youthful love. She was, unfortunately, a bad housewife, and the family, in consequence,

was perpetually in pecuniary straits. In 1785 M. produced *Le Nozze di Figaro*, which in Vienna, owing to the intentionally bad singing of the Italians, proved nearly a failure; for this, on the other hand, the success at Prague made full amends. Hence M. wrote his next opera, *Don Giovanni*, for Prague (1787), and only allowed it to be played afterwards at Vienna, and again with bad result. It is sad to see how M., who as a boy was worshipped, had as a man to fight with the cares of everyday life; how his works, now universally honoured, gave place in Vienna to productions of second rank, and now long forgotten; and how he could not obtain any one of the more honourable posts. At the suggestion of, and in company with, Prince Karl Lichnowski, he undertook a journey to Berlin in 1789, played at the Dresden court, at Leipzig in St. Thomas's Church (Doles and Görner pulled out the stops for him), and lastly at Potsdam before Friedrich Wilhelm II., who offered him the post of principal capellmeister with a salary of 3,000 thlr.; here M.'s Austrian patriotism interposed, and the one opportunity of obtaining a comfortable post slipped by. The slender gratitude on the part of the Emperor was the commission to write a new opera, *Così fan tutte* (1790). During the last year of his life M. produced further: *La clemenza di Tito* (Titus) for Prague, for the coronation of Leopold II. (Sept. 6, 1791), and for Vienna (Schikaneder) *Die Zauberflöte* (Sept. 30, 1791). His last work was the Requiem. (Cf. Joh. Ev. Engl's festival pamphlet, written on the occasion of the M. centenary [1891]; in it he shows that the work was left by M. in an almost complete state.) His burial was as simple and as inexpensive as possible: he had not even a special grave, but without funeral escort (his few friends accompanying the coffin only half way), he was buried in "the common ditch;" so that his exact resting-place is really unknown. In 1859, on the anniversary of his death, a monument was erected to his memory in the churchyard of St. Marx; a noble monument had already adorned Salzburg, his native city, since 1841. We marvel to-day at the rich inheritance left to the world by the so-early deceased master. He held unequalled dominion over the means of musical expression, and over musical form. Sweetness and sincerity are his distinguishing marks; his humour is less extravagant than that of Haydn, and the resentful seriousness of Beethoven is quite foreign to him. His style is the happiest mixture of Italian joyfulness of melody with German thoroughness and depth. The natures most akin to him are those of Schubert and Mendelssohn, who also resemble him in their astonishing productivity and ease in creating, as well as in the shortness of their lives. The importance of M. the composer is universal. In opera, in the province of orchestral as well as that of chamber-music, and also in that of sacred composition, he denotes progress, and has produced

master-works of undying beauty. The transfer of the reformatory ideas of Gluck—which this composer brought to bear upon material derived from ancient and mythical sources—to lively, every-day subjects, created types which will serve as models for a long time to come. The first century which has passed since they came into existence has not been able to find any fault in them: in *Don Giovanni*, *Figaro*, *Così fan tutte*, and *Zauberflöte* nothing, absolutely nothing, is at the present day old or antiquated.

The catalogue of Breitkopf & Härtel's monumental complete critical edition of M.'s works, 1876-86, contains:—I. *Sacred Music* (Series 1-4):—Fifteen masses, four litanies, a Dixit and a Magnificat, four Kyries, a madrigal, a Veni sancte, a Miserere, an antiphon, three Regina cœli, a Te Deum, two Tantum ergo, two German hymns, nine Offertories, a De profundis, an aria, a motet for soprano solo, a four-part motet, a graduate, two hymns, funeral music (Passion cantata), *Davidde penitente* (cantata), also two Freemason cantatas (*Masonic Joy* and *A Short Masonic Cantata*). II. *Works for the Stage* (Series 5):—*Die Schuldigkeit des ersten Gebotes* (*The Observance of the First Commandment*, only partly by M.), *Apollo et Hyacinthus* (Latin drama with music), *Bastien et Bastienne* (*Liederspiel*), *La finta semplice* (opera buffa), *Mitridate, re di Ponto* (opera seria), *Ascanio in Alba* (theatrical serenade), *Il sogno di Scipione* (ditto), *Lucio Silla* (opera seria), *La finta giardiniera* (opera buffa), *Il re pastore* (dramatic cantata), *Zaide* (German opera), *Thamos, König in Ägypten* (*Thamos, King of Egypt*, heroic drama with music), *Idomeneo, re di Creta* (*Iliad ed Adamante*, opera seria), *Die Entführung aus dem Serail* (*The Seraglio*, light comic opera), *Der Schauspieldirector* (comedy with music), *Le Nozze di Figaro* (*Die Hochzeit des Figaro*, opera buffa), *Don Giovanni* (*Don Juan*, ditto), *Così fan tutte* (ditto), *La clemenza di Tito* (opera seria), *Die Zauberflöte* (*The Magic Flute*, romantic opera). III. *Concerted Vocal Music* (Series 6):—Twenty-seven arias and a rondo for soprano with orchestra, an aria for alto, eight arias for tenor, five arias and an arietta for bass, a German war-song, a duet for two sopranos, a comic duet for soprano and bass, six trios, a quartet. IV. *Songs, etc.* (Series 7):—Thirty-four songs for one voice with pianoforte, a song with chorus and organ, a three-part chorus with organ, a comic trio with pianoforte, twenty canons for two and more voices. V. *Orchestral Works* (Series 8-11):—Forty-one symphonies, two symphonic movements, thirty-one divertimentos, serenades and cassations, nine marches, twenty-five dances for orchestra, "Masonic Dirge," "A Musical Joke," for strings and two horns; also a sonata for bassoon and cello, an adagio for two basset-horns and bassoon, an adagio for two clarinets and three basset-horns, adagio for harmonica, an adagio and rondo for harmonica, flute, oboe,

viola, and violoncello; adagio and allegretto (ditto), fantasia for Glockenspiel, andante for a barrel-organ. VI. *Concertos and Solo Pieces with Orchestra* (Series 12 and 16).—Six violin concertos, six solo pieces for violin, concertone for two violins, concertante for violin and viola, a concerto for bassoon, a concerto for flute and harp, two flute concertos, an andante for flute, four concertos for horn, a concerto for clarinet, twenty-five concertos for pf., a concert rondo for pf., a double concerto for two pfs., a triple concerto for three pfs. VII. *Chamber-music* (Series 13-15, 17, 18).—Seven quintets for strings (two violas), a quintet for violin, two violas, horn (*ad lib.* cello), and 'cello; a quintet for clarinet and strings, twenty-six quartets for strings, a quintet "Nachtmusik" for strings (double bass), adagio and fugue for strings, a quartet for oboe and strings, a divertissement for strings, two duos for violin and viola, a duo for two violins, a quintet for pf., oboe, clarinet, horn, and bassoon; two pf. quartets with stringed trio, seven pf. trios, one trio for pf., clarinet, and viola, forty-two violin sonatas, also an allegro and two sets of variations for pf. and violin. VIII. *Pianoforte Music* (Series 19-22), (a) For four hands:—Five sonatas and an andante with variations; (b) for two pianos: a fugue and a sonata; (c) for two hands: seventeen sonatas, fantasia and fugue, three fantasias, fifteen sets of variations, thirty-five cadenzas to pf. concertos, several menusets, three rondos, a suite, a fugue, two allegros, allegro and andante, andantino, adagio, gigue. IX. *For Organ* (Series 23).—Seventeen sonatas, the greater part with two violins and 'cello. The Supplement (Series 24) gives the unfinished (among which the Requiem), and doubtful works, also transcriptions of the works of other composers (five fugues from Bach's "Wohltemperirtes Klavier" for strings, etc.).

The biographies of Niemtschek (1798), Nissen (1828), Ulibischeff (1843), Holmes (1845), etc., have been absorbed in, and surpassed by, the exhaustive Mozart biography of Otto Jahn (1856-59, four vols.; 2nd ed. 1867, two vols.; 3rd ed., 1891-93, revised by H. Deiters; English translation by P. D. Townsend), a truly worthy memorial of the world's favourite musician. In addition, Ludwig Nohl has contributed valuable material concerning M. ("Die Zauberflöte," 1862; "Mozarts Leben," 2nd ed. 1876; English by Mrs. Wallace, 1877; "Mozarts Briefe," 2nd ed. 1877; "Mozart nach den Schilderungen seiner Zeitgenossen," 1880). Another work of the highest value deserving of mention is v. Köchel's "Chronologisch-thematisches Verzeichnis sämtlicher Tonwerke W. A. Mozarts" (1862; supplement 1889). Of M.'s two sons the elder, Karl (b. 1784), died as a government official at Milan in 1859; the younger—

(4) Wolfgang Amadeus, named after his father, b. July 26, 1791, d. July 30, 1844, Carlis-

bad, studied under A. Streicher, Albrechtsberger and Neukomm as pianist; he lived at Lemberg for several years as music teacher and conductor of the Cecilia Society, afterwards at Vienna. His works are:—Two pf. concertos, a sonata for pianoforte solo, and one for pianoforte and violin, a quartet for strings, a pf. trio, a set of variations, polonaises, etc. They are not of much importance, and must not be confused with those of his father.

Mozart Scholarship, at Frankfort-on-Main, obtained from the surplus fund of the Frankfort "Liederkranz" musical festival, established in 1838; the interest is given for a period of four years to young composers of small means; the trustees appoint the teachers. The year's stipend was 400 Rh. florins, but has now risen to 1,800 marks (£90). The recipients of the stipend have been: J. J. Bott, K. J. Bischoff, M. Bruch, K. J. Brambach, E. Deurer, L. Wolf, A. Krug, F. Steinbach, E. Humperdinck, Paul Umlauf and Alexander Adam (the last two simultaneously, 1879-83), Adolf Weidig and Otto Urbach.

Muck, Carl, b. Oct. 22, 1859, Darmstadt, studied philosophy at Heidelberg and at Leipzig, where he obtained the degree of Dr. Phil., becoming meanwhile more and more of a musician. For three years he attended the Leipzig Conservatorium, and then became conductor at Zurich, next at Salzburg (1881), Brünn (1882), Graz (director of the Steyermark-Musik-Verein, 1884), and Prague (German Opera, 1886). In 1892 he withdrew from an engagement with Pollini for Hamburg and accepted the post of Hofkapellmeister of the Berlin Royal Opera.

Mudie, Thomas Molleson, English composer, b. Nov. 30, 1809, Chelsea, d. July 24, 1876, London, pupil of Crotch at the Royal Academy, 1832-44 pianoforte professor at that institution, then, from 1863, teacher of music in Edinburgh, and after that in London up to his death. He published numerous pf. pieces, duets and fantasias on Scotch airs, a collection of sacred songs, many other songs, etc. Also three symphonies, a pf. quintet, and a pf. trio were produced at the Society of British Musicians, and, according to Macfarren, these are works of note.

Muffat, (1) Georg, remarkable composer of the 17th century, probably born in Germany, of an English family which had emigrated during the 16th century, d. Feb. 23, 1704, Passau; he studied Lully's style in Paris for six years, then became organist of Strassburg Cathedral until 1675, lived for a time in Vienna, and already some years before 1682, must have been organist to the Bishop of Salzburg, for it was owing to the latter that he was able to make a stay in Rome, whence he was recalled by the bishop on Oct. 18, 1682. When the latter died, May 3, 1687, M. sought to enter the service of the Bishop of Passau.

He was at first only organist, and probably was not named capellmeister and master of the pages until 1695. M. published:—"Armonico tributo" (1682, sonatas for several instruments), "Suavioris harmoniæ instrumentalis hyporchematicæ florilegium" (1695, 1698, two parts, containing fifty and sixty-two dance pieces for four and eight violins with continuo), "Apparatus musico-organisticus" (1690: twelve toccatas, a chaconne, and a passacaglia), and twelve concertos for strings (1701).

(2) August Gottlieb, son of the former, b. April 17, 1683, d. Dec. 10, 1770, Vienna; pupil of J. J. Fux, in 1717 imperial court organist at Vienna, received his pension in 1764. He published:—"72 Motetten oder Fugen samt 12 Tokkaten" (for organ, 1726), and "Componimenti musicali" (for clavier, 1727; with a treatise on ornaments).

Mühdörfer, Wilhelm Karl, b. March 6, 1837, Graz; until the middle of 1881 sub-capellmeister at the Leipzig Stadttheater, then capellmeister at Cologne. He has composed several operas (*Kyffhäuser*, *Der Kommandant von Königstein*, *Prinzessin Rebenblüte*, *Der Goldmacher von Strassburg* [Hamburg, 1886], *Iolanthe* [Cologne, 1890], also much incidental music to plays, overtures, a ballet (*Waldeinsamkeit*, 1869), songs, and part-songs.

Mühling, August, b. Sept. 26, 1786, Raguhn, d. Feb. 3, 1847, as royal music director and cathedral organist at Magdeburg. He published many sacred duets and songs (among others, settings of forty poems from Spitta's "Psalter und Harfe"); orchestral works and oratorios remained in manuscript.

Müller, (1) Christian, celebrated organ-builder at Amsterdam about 1720-70; among other things, he was the builder of the great organ at Haarlem (1738, sixty stops).

(2) Wilhelm Christian, writer on music, b. March 7, 1752, Wasungen (near Meiningen), d. July 6, 1831, Bremen, as musical director. He wrote: "Versuch einer Geschichte der Tonkunst in Bremen" (in the *Hanseatisches Magazin*, 1799); "Versuch einer Aesthetik der Tonkunst" (1830).

(3) Wenzel, a popular composer in his time, b. Sept. 26, 1767, Tyrnau (Moravia), d. Aug. 3, 1835, Baden (near Vienna); theatre capellmeister at Brünn, 1786 at the Marinelli Theatre, Vienna; afterwards at the Leopoldstadt Theatre. He composed instrumental and vocal works of all kinds, but not of much depth; yet with his numerous vaudevilles, fairy operas, and farces he made a real furor (*Das neue Sonntagskind*, *Die Schwestern von Prag*, *Die Zaubertrommel*, *Die Teufelsmühle*, etc.). His son Wilhelm, b. 1800, Vienna, was also a composer, and died Sept., 1882, as capellmeister at Agram.

(4) August Eberhard, one of the worthy successors of Bach in the cantorship of St.

Thomas's, Leipzig, b. Sept. 13, 1767, Northeim (Hanover), d. Dec. 3, 1817, Weimar; an excellent pianoforte- and organ-player, in 1789 organist of the Ulrichskirche, Magdeburg, and in 1794 of the Nikolaikirche, Leipzig; in 1800 he became assistant, and in 1804 successor, of A. Hiller, as cantor of St. Thomas's School, and town musical director; and in 1810 court capellmeister at Weimar. He published two pf. concertos, five pf. sonatas, two sets of organ pieces, one organ sonata for two manuals and pedal, chorales with variations, etc.; one pf. trio, two violin sonatas, six caprices and fantasias for pianoforte (excellent pieces), sets of variations for pianoforte, eleven flute concertos, one fantasia for flute and orchestra, four flute duets, and a few vocal pieces. His instructive works take high rank, especially his pianoforte Method (1804, really the 6th ed. of Löhlein's "Pianoforteschool," revised and rearranged by M.; the 8th ed. was published by Czerny in 1825; Kalkbrenner's Method is based on that of M.); likewise, 1797, a guide to the rendering of Mozart's concertos (in which M. excelled), instructive pf. pieces for beginners, a flute Method, and tables for fingering the flute.

(5) Iwan, famous clarinet-player, b. Dec. 3, 1786, Reval, d. Feb. 4, 1854, Bückeburg; he was the inventor of the clarinet with thirteen keys, and of the altclarinet, which, by the introduction of the basset-horn, became antiquated. He went in 1809 to Paris, and, under the patronage of a banker, established a manufactory for his improved clarinets; but, nevertheless, he failed, because the Académie thought fit to oppose the inventions of M., and by so doing they exposed the worthlessness of their judgment, since within a few years the instruments met with general recognition. M. left Paris in 1820, and then lived for some time in Russia, afterwards at Cassel, Berlin, London, Paris, also in Switzerland, and died, finally, as court musician at Bückeburg. M. published a Method for his improved instruments, six flute concertos, a concertante for two clarinets, several pieces for clarinet and pianoforte, and three quartets for clarinet, violin, viola, and 'cello.

(6) Friedrich, b. Dec. 10, 1786, Orlamünde (Altenburg), d. Dec. 12, 1871, Rudolstadt, an able, all-round musician, distinguished clarinet-player. In 1803 he became member of the royal band at Rudolstadt, in 1831 succeeded Eberwein as capellmeister, and in 1854 received his pension. He composed two symphonies, two concertos, and two concertinos, as well as other solos for clarinet, variations for clarinet and stringed quartet, clarinet études, pieces for four horns, horn tertzes, variations for bassoon and orchestra, also pieces for wind band.

(7) The Brothers M., two famous stringed quartet parties, of which the older consisted of the four sons of Aegidius Christoph M. (b. July 2, 1766, Görsbach, near Nordhausen, d. Aug. 14, 1841, as court musician [violinist] in

Brunswick), viz., for the first violin: Karl Friedrich M., b. Nov. 11, 1797, Brunswick, for many years leader there, d. April 4, 1873; viola: Theodor Heinrich Gustav, b. Dec. 3, 1799, "herzoglicher Symphoniedirector," d. Sept. 7, 1855, Brunswick; violoncello: August Theodor, b. Sept. 27, 1802, chamber-musician, d. May 22, 1875, Brunswick; and the second violin: Franz Ferdinand Georg, b. July 29, 1808, ducal capellmeister, d. Oct. 20, 1875, Brunswick. The brothers played together from 1831 to 1855, and, besides Germany, went to Paris, Holland, Denmark, and Russia.—The younger M. quartet party was formed immediately after the older one, owing to a death, had been broken up (1855); it was composed of the four sons of Karl Friedrich M., who were—first violin: Karl (M.-Berghaus), b. April 14, 1829, afterwards capellmeister at Rostock, from which time Leopold Auer became leader of the quartet; second violin: Hugo, b. Sept. 21, 1832, Brunswick, d. there June 26, 1886; viola: Bernhard, b. Feb. 24, 1825; and 'cello: Wilhelm, b. June 1, 1834. All four brothers, born at Brunswick, became court musicians at Meiningen (Karl was previously leader at Berlin); but in 1866 they settled in Wiesbaden, and when Karl received a call to Rostock the others followed him there. The quartet party was definitely broken up by the appointment of Wilhelm as principal 'cellist of the royal band and teacher at the "Hochschule," Berlin (as successor to De Sweert in 1873). Karl became conductor of the Electoral band at Wiesbaden, and for some time of the private band of the Russian Baron von Dervies at Nice, settled in 1880 at Stuttgart, where his wife founded a vocal academy, whilst he himself was active from 1881-86 in Hamburg. M. composed two stringed quartets, a symphony, overture to *Fiesco*, "Vortragsstücke" for violin, also for 'cello; songs, a cantata, *Fephtias Tochter*; lately an operetta; he also scored Beethoven's c sharp minor quartet as a "Tenth Symphony," Wagner's "Album Sonata," etc. Berghaus was the maiden name of his wife, Elvira M., daughter of the geographer Berghaus, an excellent concert singer ("Königl. Württemb. Kammersängerin"), pupil of the Stern Conservatorium, then of Frau v. Milde at Weimar, of Götzte at Leipzig, and of Ettore at Milan.

(8) Peter, b. June 9, 1791, Kesselstadt (near Hanau, d. Aug. 29, 1877 (pastor at Staden), Langen, attended the University at Heidelberg, was afterwards teacher at Giessen, Gladenbach, and of the seminary at Friedberg. Here he wrote his male choruses, organ preludes, two stringed quintets, and his well-known "Jugendlieder." In the year 1839 he settled as pastor at Staden, where he wrote five quintets, most of which were brought out at Darmstadt. At Christmas, 1853, his opera, *Die letzten Tage von Pompeji*, was produced, for which his eldest

son wrote the libretto after Bulwer Lytton's novel. Among the works he left behind are still many songs (unpublished), a stringed quartet, and the opera *Claudine von Villabella*, libretto by Goethe.

(9) Adolf (really Schmid), b. Oct. 7, 1801, Tolna (Hungary), d. July 29, 1886, Vienna, was first, and for a long time, an actor at Austrian theatres, and afterwards, when his shallow compositions began to achieve success, capellmeister and composer at the Theater-an-der-Wiener, Vienna. He wrote over sixty works of minor importance for the stage (comic vaudevilles, farces, burlesques), also two operas, which, however, had no success, and instrumental and vocal pieces by the dozen.—His son, also Adolf, b. Oct. 15, 1839, Vienna, since 1875 capellmeister at the German Opera, Rotterdam (operas: *Heinrich der Goldschmied*, *Waldmeisters Brautfahrt*, *Van Dyck*; operettas: *Das Gespenst in der Spinnstube*, *Der kleine Prinz*, *Der Liebeshof*, *Des Teufels Weib*).

(10) Johannes, famous physiologist, b. July 14, 1801, Coblenz, d. April 28, 1858, Berlin, became in 1824 lecturer at Bonn, in 1826 occasional, and in 1830, ordinary professor of physiology in the latter town; in 1833 he went to Berlin. In addition to numerous and important works, he wrote:—"Untersuchungen ueber die menschliche Stimme" (1837), and "Ueber die Compensation der physischen Kräfte am menschlichen Stimmorgan" (1839); also his great "Handbuch der Physiologie des Menschen" (1833-40, two vols.) contains much that is new and important respecting the organs of speech and hearing.

(11) Franz Karl Friedrich, b. Nov. 30, 1806, Weimar, d. there Sept. 2, 1876, as government councillor. He wrote: *Tannhäuser* (1853), "R. Wagner und das Musikdrama" (1861), *Der Ring des Nibelungen* (1862), *Tristan und Isolde* (1865), *Lohengrin* (1867), and *Die Meistersinger* (1869), also sketches on theatrical matters in Weimar: "Im Foyer" (1868).

(12) August, distinguished performer on the double-bass, b. 1810, d. Dec. 25, 1867, as grand-ducal leader at Darmstadt; he published variations, etc., for the double-bass.

(13) Karl, esteemed conductor, b. Oct. 21, 1818, Weissensee (near Erfurt), d. July 19, 1894, Frankfurt, pupil of J. N. K. Götzte, Weimar, was at first violinist in the court band there under Hummel, fulfilled his military duties at Düsseldorf from 1837, where he was often engaged as deputy by J. Rietz, remained there as private teacher of music and conductor of a vocal society of artists. He then became, 1846-60, musical director at Münster (Westphalia), and, finally, undertook in 1860 the direction of the Cecilia Society at Frankfurt, which he continued till 1892. M. was active also as a composer:—cantatas (*Tasso in Sorrent*, *Rinaldo*), overtures, and other works of more or less importance, with which he obtained success.

(14) Bernhard, b. Jan. 25, 1824, Sonneberg, d. Dec. 5, 1883, Meiningen, pupil of the Hildburghausen Training College, in 1850 cantor at Salzungen, where he established an excellent church choir.

(15) Richard, b. Feb. 25, 1830, Leipzig, son of K.G.M., the conductor of the Euterpe Concerts, pupil of his father, of K. Zöllner, Hauptmann, and Rietz, conductor of the academical vocal society "Arion" (until 1893), the male choral society, "Hellas," and the "Lieder-*tafel*," and teacher of singing at the "Nikolai" Gymnasium, etc. He composed songs, children's songs, part-songs, motets, and a choral work, "Die Lotsen" (with connecting declamation).

(16) Carl C., b. 1831, Meiningen, pupil of Fr. W. Pfeifer, H. Pfeifer (junior), and A. Zöllner (theory); he went in 1854 to New York, where he is esteemed as teacher of theory. M. published an English version of the Sechter system, besides three sets of exercises in connection therewith: "Three Series of Tables for writing Harmonic Exercises." Of his compositions (songs, quartets for male voices, symphonies, etc.), there appeared in Germany two organ sonatas, Op. 47, in F and B \flat minor, also choruses for male voices.

(17) Joseph, b. 1839, d. June 18, 1880, Berlin, as secretary of the "Hochschule für Musik," from 1871-74 editor of the *Allg. Mus. Zeitung*; he published a valuable catalogue, "Die musikalischen Schätze der königlichen und Universitätsbibliothek zu Königsberg" (1870).

(18) Gustav. (See BRAH-MÜLLER.)

(19) William, excellent stage-singer (tenor), b. Feb. 4, 1845, Hanover, son of a shoemaker, and originally a thatcher. In 1868 he made his *début*, after previous training under H. Dorn, Lindhult, and K. L. Fischer, in the opera *Joseph*, at Hanover, and soon made a name there. From 1874-76 he was at Leipzig, and after that, was engaged at the Berlin Court Opera.

(20) Hans, son of the Rhenish poet, Wolfgang Müller von Königswinter, b. Sept. 18, 1854, Cologne, attended the colleges at Cologne and Wiesbaden; in the year 1873 he had a severe attack of inflammation of the lungs, which forced him for three years to betake himself to health resorts in Switzerland and Italy. After a stay of a year and a half in Davos, he was completely restored to health, and devoted himself to philosophical and art-historical studies at the Universities of Leipzig and Bonn, was made *Dr. Phil.* at Leipzig, and published various historical, art-historical, and poetical works. In the year 1879 he settled in Frankfort, and began to occupy himself with the study of the science of music, especially with matters relating to the Middle Ages; and, in order to treat his subjects thoroughly, he made

several important journeys through Germany, Italy, France, Belgium, and Switzerland. In 1885 he received appointments at the Grand Ducal court and at the national library at Carlsruhe, and in the autumn of the same year was called to the musical section of the Royal Library at Berlin. In 1888 he became teacher of the history of music at the Royal High School, Berlin, and in the following year royal professor. Up to the present his most important works in connection with the history of music are: "Die Musik Wilhelms v. Hirschau" (1884), "Hucbalds echte und unechte Schriften über Musik" (1884), "Eine Abhandlung über Mensuralmusik" (Leipzig, 1886).

Müller-Berghaus. (See MÜLLER, 7; KARL in the junior MÜLLER QUARTET.)


Müller-Hartung, Karl, b. May 19, 1834, Stadtsulza (Thuringia), attended the Gymnasium at Nordhausen, studied theology at Jena for a short time, then turned his attention to music and studied under Kühmstedt at Eisenach. After having been opera conductor for two years, from 1857, at Dresden, he was called to Eisenach, after Kühmstedt's death, as musical director and teacher at the training college, received in 1864 the title of professor, became director of church music at Weimar in 1865, opera capellmeister there in 1869, and, in 1872, founder and director of the Grand Duke's "Orchester- und Musikschule." In 1889 he resigned his other posts. Of his compositions, the organ sonatas deserve special mention, besides psalms, part-songs for male choir, and liturgical choruses. M. is now publishing a theory of music in several volumes (Vol. I. "Harmonielehre," 1879).

Müller-Reuter, Theodor, b. Sept. 1, 1858, Dresden, studied under Friedrich and Alwin Wieck (pianoforte), and Meinardus and Julius Otto (composition), from 1878-79 at the Hoch Conservatorium, Frankfurt. In 1879 he became teacher for pianoforte and theory at the Strassburg Conservatorium, moved in 1887 to Dresden, became conductor of the "Männergesangverein Orpheus" in 1888; in the following year also of the Dreyssig "Singakademie," and in 1892, teacher at the royal Conservatorium. M.-R. has composed songs, choruses for female voices with pianoforte, choruses for male voices with and without accompaniment, two operas (*Andolina*, Strassburg, 1883; and *Der tolle Graf*, Nuremberg, 1887), a Paternoster for mixed choir and orchestra, also pf. pieces (studies, Op. 20, with "change of finger").

Müller von der Werra (Friedrich Konrad Müller, named M. v. d. W.), b. Nov. 14, 1823, Ummerstadt (Meiningen), d. April 26, 1881, Leipzig. He was the well-known poet of the people, founded the *Deutsche Sängerbund*, and published (1861-71) the *Neue Sängerkhalle*; he

also edited the *Allgemeine Reichskommersbuch für Studenten*.

Munck. (See DEMUNCK.)

Muniera, Galician dance of moderate movement in $\frac{3}{4}$ time, with a crotchet up-beat, and the principal accent of the bar reinforced by castanets:— etc.

Munzinger, Karl, b. Sept. 23, 1842, Balsthal (Canton Solothurn), studied from 1859–60 at Basle University, but cultivated music with diligence under A. Walther, became pupil of the Leipzig Conservatorium under Hauptmann, Richter, and Moscheles (1860–63); he has been for some years conductor and music-teacher at Berne. His cantata for male chorus with orchestra, *Murtenschlacht*, gained a prize.

Muris, Johannes de, one of the most famous musical theorists of the first half of the 14th century; he wrote a comprehensive work on practical and theoretical music, "*Speculum musicæ*" (in seven books: I. Misc., 76 chapters; II. Theory of Intervals; 123 chapters; III. Musical Ratios, 56 chapters; IV. Consonance and Dissonance, 51 chapters; V. The Theory of the Music of the Ancients according to Boëtius, 52 chapters; VI. Ecclesiastical Modes, Solmisation, 113 chapters; VII. Mensurable Music, Discant, 45 chapters); there are two manuscripts of this work at the Paris Library, and it was printed by Coussemaker ("*Script.*" II.). Three other works—asccribed likewise to M., but, according to the most recent investigations of Dr. Robert Hirschfeld ("*Johannes de M.*" 1884, dissertation), probably written before M., since M. quotes them as the works of others—"De musica practica" (written 1321), "De musica speculativa" (written 1323), and "Ars discantus" ("De discantu") have been printed by Gerbert in the 3rd volume of the "*Scrip-tores*, etc." The other works given by Gerbert, "*Summa musicæ Magistri Joannis de M.*" "*Liber proportionum musicalium*," "*Quæstiones super partes musicæ*," etc., are only extracts from the work of M., made at a later period by other hands. Whether the musical theorist de M. was identical with the professor of like name at the Sorbonne (Paris University) appears doubtful; of the latter it is known that he was a mathematician and astronomer, but not that he was a musical theorist. Further, de M.'s theoretical work, "*Speculum musicæ*," shows a man already advanced in years, and the allusion to Philipp de Vitry's "*Ars nova*" leads one to suppose that the above-mentioned treatise was compiled somewhere about the year 1325; so, according to that, the birth of M. would have to be placed far back in the 13th century; and this is confirmed by the fact that the conservative M. entirely follows the teaching of Franco.

Murkys (Murky Bass), a term applied to broken octaves in accompaniment, thus:



Also pieces with such basses are termed M.

Murschhauser, Franz Xaver Anton, b. about 1670, Zabern (near Strassburg), studied under Kerl at Munich, was capellmeister of the Frauenkirche, Munich, and died there 1724. The following of his works have been preserved: "*Octitonum novum organum*" (1696, organ pieces in the eight Church Modes), "*Vespertinum latriæ et hyperdulæ cultum*" (1700, four concertante parts, two obbl. violins and four ripieni parts), "*Prototypon longo-breve organicum*" (two parts), "*Fundamentalische Anleitung sowohl zur Figural-als Choralmusik*" (1707); "*Opus organicum tripartitum*" (1712, 1714). A theoretical work, "*Academia musica-poetica*," or "*Hohe Schule der Komposition*," of which the first half appeared in 1721, contains an attack on Mattheson, who made such a crushing reply in his "*Melopoetische Lichtschere*" that the second part of M.'s work never appeared.

Musard, Philippe, famous French dance composer, the "*King of Quadrilles*," b. about 1792, probably at Paris, d. there March 31, 1859, became first known in London, where his dances were played at the court balls; he returned to Paris in 1830, and at first became ball-conductor at the Variétés Theatre, then at the Champs Elysées (Concert M.), afterwards at the Opéra Comique, and, finally, at the Grand Opéra. His quadrilles, partly composed from opera themes, and partly original, made an immense furor.—His son Alfred (d. 1881, on the return journey from Algiers to Marseilles) also became well known as a composer of quadrilles.

Muses, the goddesses of arts and science amongst the Greeks (see Erato, Euterpe, Terpsichore, Polyhymnia, Melpomene, etc.)

Musette, (1) French name for the bag-pipe (q.v.).—(2) A term derived therefrom for a dance movement in triple measure, which was popular in the days of Louis XIV. and XV., when the M. was a favourite instrument; it was evidently accompanied by musettes; the characteristic feature of this dance movement is a holding-on bass note.

Musica (Lat., *sc. ars*; Gr. μουσική [τέχνη], the art of the Muses, music. *M. divina*, divine, i.e. sacred music. *M. mensurabilis*, or *mensuralis*, *mensurata*, mensurable music. *M. plana* (*immensurabilis*), Gregorian song (without rhythm).

Musica ficta or Falsa, or Colorata (Cantus fictus), i.e. feigned, or artificial music.

Musical-box. (*See* SNUFFBOX, MUSICAL.)

Musical Dictation (*Fr. Dictée musicale*), a highly important, though, unfortunately, much neglected branch of musical education; the teacher plays or sings a short composition, and the pupils have to write it down. It forms a supplement to the teaching of singing, and during the period of mutation it offers the advantage of developing the progress already made by scholars. Already since the middle of this century attention has been called to M. D., as, for example, by Pflüger in his "Anleitung zum Gesangunterricht in Schulen" (1853), Hipp. Dessirier "Méthode de musique vocale" (1869, a work which gained a prize). Collections of examples were published by H. Duvernoy, "Recueil de dictées;" M. A. Thurner, "Solfège de rythmes," "Dictées d'intonation;" H. Götz, "Musikalische Schreibübungen" (1882), and A. Lavignac, "Cours complet de dictée musicale" (1882). H. Riemann, in his "Katechismus des Musikdikts" (1889) treats of M. D. as a means of teaching phrasing.

Musical Periodicals. (*See* PERIODICALS, MUSICAL.)

Music, History of. A general history of music was first attempted only in the last century, and within a brief space of time, by Padre Martini ("Storia della musica:" three vols., 1757, 1770, 1781); Hawkins ("A General History of the Science and Practice of Music," five vols., 1776); Burney ("A General History of Music," four vols., 1776-89); and Forkel ("Allgemeine Geschichte der Musik," two vols., 1788, 1801). In contradistinction to this older group, there are the modern works belonging to our century:—Ambros ("Geschichte der Musik," four vols. 1862-78, with an extra volume containing musical illustrations [edited by O. Kade], 1882, and index by W. Bäumker, 1882); and Fétis ("Histoire générale de la musique," five vols., 1869-75). Of all these only the two English histories of Hawkins and Burney were completed; Martini does not extend beyond Greek music, while Fétis ends with the 15th, Forkel with the 16th, and Ambros with the 17th century. This regrettable result is to be explained by the overpowering quantity of material which the historiographer has to face, and one which ever increases as he approaches modern times. But as, indeed, the modern history of music, the history of the living present, is by far the most interesting, certain historians have limited themselves to a representation of it in compressed form:—thus Kiesewetter ("Geschichte der europäischen abendländischen oder unserer heutigen Musik," 1834; 2nd ed. 1846), Brendel ("Geschichte der Musik in Italien, Deutschland u. Frankreich," two vols. 1852; 7th ed. 1888), and Langhans ("Geschichte der Musik des 18. u. 19. Jahrhunderts," two vols., 1882-86). In the second

rank must be mentioned the histories of music of Busby (1819), and Reissmann (1863), for they are not, like the six learned works above mentioned, the result of independent investigation. From the almost innumerable series of compendiums of the history of music, v. Dommer's "Handbuch der Musikgeschichte" (1867; 2nd ed. 1877) is distinguished for its careful, conscientious work; it may, unreservedly, be recommended as a reference book, in which all modern investigations are taken note of (unfortunately, it stops at the death of Beethoven). As guides for lectures, etc., the following deserve mention:—H. A. Köstlin's "Musikgeschichte im Umriss" (3rd ed., 1884), and by way of comparing views of a totally opposite character, L. Meinardus "Die deutsche Tonkunst," 1888, ultra-conservative, and R. Pohl's "Die Höhenzüge der musikalischen Entwicklung," 1888, radical progressive; also, by way of completion, H. Riemann's "Katechismus der Musikgeschichte" (1888-89; English, 1891-2). The modern principle of division of labour, and specialisation of talents, has been of late largely employed in the department of musical history. The biographers, especially, by concentrating their attention to one striking phenomenon, obtain, and offer to the world a living image of a phase, however brief, of the history of music, thus:—Baini (Palestrina), Winterfeld (J. Gabrieli), Spitta (Bach), Chrysander (Handel), Pohl (Haydn), O. Jahn (Mozart), Thayer (Beethoven), M. M. v. Weber and Jähns (Weber), L. Ramann (Liszt), Niecks (Chopin). Besides life-portraits of the various composers, these works offer pictures of the times in which they lived—true sections of history. Other specialists have occupied themselves with a more extended epoch (Coussemaker [middle ages], Westphal [antiquity], Gevaert [ditto], etc.); others, again, have followed an art species through long periods of time (Artega [opera], Gerbert [ecclesiastical music], Kiesewetter ["Schicksale u. Beschaffenheit des weltlichen Gesangs im Mittelalter," 1841], Wasielewski ["Geschichte der Instrumentalmusik im 16. Jahrh." and "Die Violine u. ihre Meister"], etc.). There is still much to be done before the various, and apparently endlessly extended departments have been dealt with, however slightly. The *Monatshefte für Musikgeschichte*, which have appeared since 1869 under the editorship of Rob. Eitner; the "Kirchenmusikalische Jahrbücher," continuation of the "Caecilienkalender," published since 1886 by Fr. X. Haberl, and the *Vierteljahrsschrift für Musikwissenschaft*, which appeared at Breitkopf u. Härtel's from 1885 under the editorship of Guido Adler, Philipp Spitta (d. 1894), and Friedrich Chrysander—all these form valuable bases for the history of music. Cf. the subjoined synchronous synopsis. For the rest, reference must be made to separate articles, and to the above-named histories of music.

Ancient Times.

Indians—Chinese.

The only monuments of a musical culture which once stood high, are representations of musical instruments, and of musicians in the exercise of their art, preserved to us from a remote period. It seems, however, that the Hebrews, Greeks, and Arabians received not only the practice of music, but also the elements of musical theory from the Egyptians. *Instruments*: Harp (Tebuni), Lute (Nabia), Flute (Mem), etc.

Practice of music of an elaborate kind, especially song with instrumental accompaniment for the glorification of the service of God. Probably the temple-singing of the Jews, in spite of the unavoidable changes which thousands of years must bring about in a tradition, however conscientious, is in substance old pre-Christian. *Instruments*:—Harp (Kinnor), Lute (Nebel), Flute (Nekabhin), Chalil, Uggab, Makroschita, Trumpet (Asosra or Chazozra), Drum (Toph), etc.

Greeks.

Highly prosperous state of music as an art: it enjoyed equal rights with the other arts at the national festivals. Fully-developed theory of the relationship of sounds, and also of rhythmic. A notation capable even of expressing the chromatic and enharmonic progressions of modern music. Distinction between accompanied vocal music (singing accompanied by strings: Citharœdic; by flutes: Aulœdic); and pure instrumental music (Citharistic and Aulœtic). Also Drama with music existed. *Instruments*:—Lyre, Cithet, Pectis, Magadis, Barbitos, Trigonon, Simnicon, Phorminx (all stringed instruments of the harp or cither kind), Canon, Monochord (scientific instrument); Autos (Beak-Flute), Syntinx (Pan's-Pipe), Salpinx (Trumpet), Keras (Horn), etc. (Cf. GREEK MUSIC.)

Polyphony was only employed by the ancients in the form of unison or octave doubling; the modern conception of harmony was unknown; for them the relationship of sounds (consonance) only referred to *succession of sounds*. The oldest form of the system of sounds among all ancient nations was, it seems, originally strictly diatonic, with the avoidance of the semitone relationship (scale of five degrees). The fundamental scale of seven degrees has everywhere the same form, and, as a result of further development, five intermediate tones were inserted (Indians, Chinese); in its notation the Greek system of sounds distinguished even between the diatonic and the chromatic semitones.

Hebrews.

Middle Ages.

Music of Western Lands.

I. Development of the System of Church Modes from the Old Greek System of Music.—The obsolete theory of the Greeks was described in detail by Boëtius (d. 524) in Latin, and this was studied by the monks during the whole of the Middle Ages. The musical theory of this period appeared therefore in Grecian guise, but the system of modes, in consequence of a misunderstanding, was different. (Cf. CHURCH MODES.) *Ambrosius* (d. 397) introduces the singing of antiphons and hymns. *Gregory I. (II., III. f)* prepares an antiphonary for the universal Church.

Byzantine Music.

The artificial chromatic and enharmonic system of Greek music appears in simplified (diatonic) form in the music of the Greek Church, in connection with which the names of Basilus (d. 379) and Athanasius (4th century) deserve honorable mention. An elaborate notation, even expressing rhythm (Johannes

Arabians and Persians.

Musical culture was highly developed; the theory was elaborate, and differed from other systems (system of sounds of seventeen degrees with pure thirds which were regarded as consonances). *Theorists*: Chahli (8th century), Alfarabi (10th century), Mahmud Schirazi (13th century), Saâfiedin (14th century).

improvement of church singing by the establishment of schools for singing under Charlemagne (St. Gallen, Metz). The oldest notation of the West is that of Neumes. Gradual decay of the rhythm of Gregorian Song, in consequence of the faulty notation, led to the introduction of Sequences (Notker).

Damaecenus, d. 766), preserved the latter in the Ritual Song. There was no real development of Byzantine music. (Cf. BRYENNUS and CHURCH MODES.)

Abdolkadir (14th century). *Instruments:* Lute, Tabur, Kanoon, Kemantsche and Rebab (both stringed instruments). Rey (Beaked-Flute), and Arganaum (Sack-Pipe), etc.

II. *Beginning of Music in Several Parts: Attempts at a Perfect Notation* (9th-12th centuries).—Instead of the octave, the only polyphony employed in antiquity, now appears the accompaniment of a slow Church melody in the upper fifth and under fourth (*Organum, Diaphony*). Pseudo-Hucbald first describes the Organum; Hucbald tries for a better notation, and was the first to use *Lines*. About the same time appears the notation

with the first seven or fifteen letters of the Latin alphabet. *Guido's Arrezzo* (d. 1037) combines letter notation and neume writing, and thus becomes the founder of modern notation; he (or the school to which he belonged), by means of *Submissation* and *Mutation* frees the system of sounds from the fetters of stiff diatonic treatment.

III. *Discant and the Development of Mensural Notation: Secular Music* (12th-14th centuries).—The Organum assumes a freer form; the charm of contrary motion is recognised, and is enlivened as a rule (*Discantus*); parallel motion in thirds and sixths (*Fauxbourdon*) is adopted, and this causes the older Organum to be forgotten. A richer development of the rhythm of *Discantus* renders signs necessary for the duration of notes, and leads to the introduction of *Mensural Music*. Distinguished masters of the

new polyphony (already in four parts) are: *Perotinus, Johannes de Garlandia*, the two *Francoes, Petrus de Cruce*. Even outside the Church new music is produced (*Troubadours* and *Minnesingers*). Traces of primitive national melody appear in the themes of the contrapuntists during the 13th century. Instrumental music is enriched by the rapidly developing stringed instruments, organs, and other keyboard instruments. Examples of instrumental music of that period have not as yet been discovered.

IV. *Flourishing Period of Counterpoint Proper* (14th-16th centuries).—From the 12th to 13th centuries mensural music was freed from the unnatural limitation of exclusive triple time, by the introduction of *time signatures*; the possibility of various kinds of mensural determination soon led to the artifice of coupling various kinds of time in simultaneous vocal parts. The form of the signature, ever becoming more varied, matured the art of canon. Distinguished masters, such as Walter Odington, Hieronymus de Moravia, Marchettus of Padua, Philipp of Vitry, Johannes de Muris, Simon Tunstede, Johannes Hothby, Johannes Incitoris, Gafori, Pietro Aron, Sebald Heyden, Glarean and Zarlino gave to mensural composition a more definite shape. An almost endless series of distinguished contrapuntists produced a literature so rich that even the 18th and 19th centuries can scarcely rival it; the invention of the art of book-printing, which was soon followed by that of music (Petrucci) offered greater facilities for the circulation of works, and contributed materially to the prosperity of the art. The mass, motet, madrigal, chanson, and

the simpler canzonets, frottole, villanelli, villotte, the Liedlein in Germany ("Gassenhaverlin," "Reuterliedlein," etc.) were the forms in which these masters worked. In addition there appeared during the 10th century the music form of the Protestant Chorale, which originated in the German Volkslied. During the whole of this period music became more polyphonic, and, as a rule, in four parts, seldom more than five, and *a cappella*. Only dance pieces (Favans, Gagliards, Passamezzi, etc.) represent the first attempts at pure instrumental music for organ or harpsichord. Towards the end of this period the Ricercar (fantasia [fugue]) make their appearance. About this time the number of instruments greatly increased (stringed instruments of various forms and dimensions [violin], lutes [theorbo, guitar, chitarraone, etc.], clavier [dulcimer, clavichord, clavicymbal, etc.], organ [positive, regal, etc.], Schalmel, Bombard, *fiddle à bec*, *fiddle traversière*, cromorne, cornetto, drum, etc.). The most important masters of the epoch are:—

Netherland and French.

Zelandia, Binchois, *Dufay*, Faugues, Busnois, Regis, *Okeghem*, Heinrich Isak, Hobrecht, Bar-biscan, Basiron, *Josquina de Près*, Larue, Brumel, Ghiselin, Orto, Pépère, Divitis, Lupi, Bauldewijn, Revin, *Gosdinski*, Arcadelt, Gombert, Ducis, Clemens non Papa, Clément Jannequin, Philipp de Monte, Verdolot, Hollander, Claude Lejeune, Richafort, Orlando Lasso.

German.

A. Agricola, Hofheimer, Heintz, and Herm. Finck, Th. Stölzer, Stephan Mahu, Paninger, Dietrich, Ludwig Senff, Jakob Paix, Hasler, Gallus, Georg Khaw, Wolf Grefinger, etc.

Spanish.

Morales, Vittoria, Ramos.

English.

Dunstable, Tye, Tallis, Byrd, John Bull, Mortley, Orlando Gibbons, John Dowland.

Italian.

The Venetian School (founded by Willaert) : Merulo, Andrea and Giovanni *Gabrieli*, Orazio Vecchi, Porta, Asola, Croce, Donati, Banchieri, Leonci.

Romano School (School of Goudimel) : Costanzo Festa, Animuccia, *Palasirina*, G. M. and C. B. Nanini, Anerio, Suriano, Marcenzio.

Modern Times.

A powerful impulse was given about 1600 to music generally; there was a strong reaction against over-elaborated counterpoint; and a return was made to a simpler style of composition, restoring to poetry a larger share of its rights. If the contrapuntal art of the Netherlands, with its complete denial of individuality, was an adequate expression of the spirit of the Middle Ages, reform, on the other hand, answered exactly to the spirit of the new period. Next came monody with

instrumental accompaniment in chords for dramatic singing (*Stilo rappresentativo*); from this sprang the opera and the oratorio, also singing in parts with instrumental accompaniment (concerto, duet, cantata, etc.), and finally, pure instrumental music (overture, suite, sonata, symphony). At the same time the *a cappella* style put forth fresh and glorious blossoms.

I. *The Period of Musical Reforms (1600-1700)*. The attempts to reproduce the wonderful effects of old Greek music led, already in the middle of the 16th century, to *Chromatics* (Willaert, De Kore, Vincencingo, Venosa), i. e. to an intensification of expression heedless of old rules. From a similar antique view of art arose *Musical Drama* (Florentine Reform of Music: Peri, Caccini). *Thorough Bass* (*Basso continuo*), which probably sprang

up in the course of the 16th century, offered the most convenient form of accompaniment to solo singing, and was seized hold of by the Florentines for opera, and by *Cavalieri* and *Viadana* for sacred song. *Monteverde* was the first master who displayed genius in the music-drama opera; he is likewise regarded as the father of the art of instrumentation. The following art species were now developed side by side:—

Church Music.

Roman School (polyphonic : two or more choirs, *a cappella*) : Allegri, Agostini, Cifra, Abbadini, Valentini, Ugolini, Foggia, Benevoli, Bernabei, Mazocchi, Boncompagni, Landi, Pitoni, Baj; *Venetian* : Giov. Gabrieli, Grandi.

Protestant Church Music.

Michael Pratorius, J. Eccard, H. Schütz, H. Albert, J. H. Schein, A. Hammerschmidt, J. Crüger, Jakob Pratorius, H. Scheideemann, J. Christoph Bach.

Organ and Clavier

Music.

16th century : Merulo, A. Gabrieli; 17th century : G. Gabrieli, Sweelinck, Frescobaldi, Froberger, J. M. Bach, Kerl, Pachelbel, Scheidt, Schein, Scheideemann, Buxtehude, Reinken.

Oratorio.

Cavalieri, Kapsberger, Agazzari, Landi, Mazzochi, *Carissimi*, Alessandro Scarlatti, H. Schütz, J. Christoph Bach.

Cantata and Concerto.

Viadana, Agazzari, Carissimi, Cesti, A. Scarlatti. Chamber Duet. A. Steffani, G. M. Ciari.

All forms in vogue during the

previous century are here developed to their fullest extent. New forms of instrumental music arise.

All forms in vogue during the

O p e r a .

ITALY.

Neapolitan School: Durante, Leo, Feo, Greco, Porpora, Pergolesi, Logroscino, L. Vinci, Jomelli, Teradellas, Piccinni, Sacchini, Traetta, Paisiello, Cimarosa, Zin-garelli, Fioravanti. *Other Italian composers:* Caldara, Pertti, Pistocchi, Bononcini, Salieri, Paer, Righini, Sarti, Chérubini, Spontini, Rossini, Donizetti, S. Mayr.

FRANCE.

Desmarests, Colasse, Campra, Destouches, Rameau, Philidor, Monsigny, Grétry, Gossec, Le Sueur, Isouard.

GERMANY.

Hamburg (from 1678): Theile, J. W. Franck, Strungk, Kusser, Keiser, Mattheson, Handel, Telemann. *Other German composers:* Hasse, Graun, Naumann, J. A. Hillier, Dittersdorf, Schenck, Weigl, Benda, P. v. Winter, Gluck, Mozart, Beethoven.

Oratorio.

Handel, Graun, Haydn (nearly all Italian composers of operas have written oratorios).

Passion and Church Cantatas.

Keiser, Mattheson, Telemann, J. S. Bach, Graun.

Mass, Requiem, etc.

Graun, J. S. Bach, Mozart, Beethoven, Cherubini.

Instrumental Music.

(Suite, *Concerto grosso*, sonata, overture, symphony, stringed quartet, solo concerto).

Corelli, Torelli, Couperin, Rameau, Tartini, Geminiani, Kuhnau, J. S. Bach, Handel, Domenico Scarlatti, Telemann, K. Ph. E. Bach, Sammartini, Gossec, Grétry, Haydn, Mozart, Beethoven.

Organ Music.

(Fugue, figured Chorale, etc.) J. S. Bach, Handel, J. L. Krebs.

The opera is developed to the highest point as regards melody: action and truth of expression fall into the background, and *il bel canto* becomes the essential. In Italy vocal virtuosity (evitato) was developed from the second half of the 17th century, after which the operas were written expressly for the singers. Lully (1672) and Gluck (1762) brought about a reaction for the principles formulated by the founders of the opera. Another reaction in favour of the drama, as opposed to mere music, was the transition to comic subjects (*Opera buffa*) by Pergolesi (1731), Logroscino, Cimarosa, etc.: the French *Opéra Comique* (at first *O. bouffon*) speedily followed (1752; Duni, Monsigny, Philidor, Gossec, etc.), likewise the German "Sing-spiele" (1767; Hiller, Schenk, etc.). The *Opera seria* became the model opera until the heroic opera arose, and a tendency towards nationality. In Handel, the Oratorio; in Bach, the Passion and Cantata were displayed at their best, and the unexampled impulse given to instrumental music was owing to the efforts of Bach's sons and Haydn. Mozart and Beethoven perfected various forms, and produced classical works in every branch of the art.

III. The present (19th century): the romantic period. Prominence given to subjectivity. Tendency to tone-painting.

Orchestral and Chamber Music.

Schubert, Lachner, Mendelssohn, Schumann, Berlioz, Liszt, Gade, Brahms, Raff, Volkmann, Bruckner, Rubinstein, Rheinberger, Svendsen, Grieg.

Opera.

Cherubini, Spontini, Rossini, Donizetti, K. M. v. Weber, Spohr, Marschner, Méhul, Boïeldieu, Hérold, Halévy, Auber, Adam, Bellini, Lortzing, Meyerbeer, Wagner, Gounod, Ambroise Thomas, Verdi, Offenbach.

Choral Music (with orchestra).

Schubert, Mendelssohn, Schumann, Gade, Bruch, Brahms, Pet. Benoit.

Church Music.

Mendelssohn (oratorios), Berlioz (requiem), Liszt, Kiel, Brahms.

Songs.

F. Schubert, Mendelssohn, Rob. Schumann, Schumann, Liszt, Chopin, Rubinstein, Rob. Franz, Jen. Reinecke, Hiller, Saint-Saëns, Rubinstein, Brahms, Grieg.

Pianoforte Music.

Weber, Schubert, Mendelssohn, Rob. Schumann, Liszt, Chopin, Rubinstein, Reinecke, Hiller, Saint-Saëns, Tschaiikowsky, Grieg.

The task of purifying the style of dramatic music, undertaken in the first period of modern music by the founders themselves of that style (Caccini), and again in the 17th century by Lully, and successfully carried out still further by Gluck, was continued within recent times by R. Wagner, a champion not a whit behind his predecessors in energy and genius. The

modern German song has rendered essential aid in deepening the means of expression. Freer forms are being worked out in instrumental music, which no longer prove barriers to imagination. Sacred music is advancing on parallel lines with operatic and concert music

Music-printing. Not long after the invention of book-printing, music-notes began to be printed; and, first of all, in missals. At first, however, only (red) lines were printed and the notes added afterwards by means of coarse types worked by hand (stencilling). The next step was the plan of block-printing for short musical illustrations, first employed for figured music in 1487, at Bologna, by Hugo de Rugeris in the "Musices opusculum" of Burtius; also the examples in Gafori's "Practica musicæ" (1492) are in block-print. For missals movable types were soon introduced, *i.e.* the red lines were printed with the initials, etc., and the black notes with the black letters (as early as 1488); but probably these coarse types of the "Chorale" note were of wood. Petrucci (q.v.) was the first who printed with cast metal types, for which he obtained the sole privilege from the Seignior at Venice (1498); his work, like that of the missals described above, consisted of separate printings, but of rare perfection: the types were of delicate shape, and the notes always printed exactly over the lines, which was by no means the case with later imitators (for example, Junta at Rome). Simple types combining lines and notes (*i.e.* each note was a vertical section of a staff) were used in France at the commencement of the 16th century. Œglin, about 1507, printed the odes of Tritonius at Augsburg with wood types, but already with metal types (double printing) in 1512; similar ones were also used by Peter Schöffer at Strassburg in 1513. Type-printing of notes exercised an influence on the mode of writing them; for in order to be able to use the same type twice, for example, ♯ also as ♭ (inverted), the distinction, formerly strictly observed, with regard to the direction of the stem for the species of notes of great and of small value (below for Maxima and Longa, above for Minima and the smaller values) was abolished. The attempt of Carpentras (1532) to introduce the round form of note, which was gradually making its way into cursive notation, in place of the square form, appears to have produced just the contrary effect; for still during the whole of the 16th century, the latter form was used in written choral-books. The oldest great French music-printer and publisher was P. Attaignant (1526); the family Ballard (q.v.) became of still greater importance. Towards the close of the 16th century it was found necessary to return from type- to plate-printing, not indeed to the clumsy wood-block system, but to copper-plate, which, meanwhile, had made great strides towards perfection. The impossibility of placing together types, such as were then used, so as to bring together several notes one over the other on the same staff (*cf.* SCORE), rendered other means necessary for the printing of the first fruits

of the art of organ-playing. According to Dr. Chrysander, Simon Verovio (1586) was the first to use copper-plates. Since then plate- and type-printing have been carried on simultaneously, and will continue thus. Plate-printing was perfected by means of instruments, which made the note-heads all exactly of the same size, and simplified the work of engraving, until, by the introduction of tin and zinc printing, the notes could be beaten in by the stroke of a hammer on a punch (this advance was made by the Englishmen Cluer and Walsh about 1730). But type-printing was still further developed, after experiencing no material change for nearly 250 years: Gottlob Imanuel Breitkopf (*cf.* BREITKOPF U. HÄRTEL) in 1755 solved the problem how to be able to use it for organ and clavier music, and especially for the writing of several parts on one staff. His movable and divisible types are distinguished from earlier ones, also called movable (*caratteri mobili*), in that, for example, the head, the stem, and the tail of a quaver are separate types (♯ | ♮), and the portions of the lines are separate pieces; for no type takes in the whole staff. Music-printing with such type is certainly troublesome and expensive; still it can hold its own against engraving. As a rule, type-printing is reserved for musical examples in book-printing, whereas sheet music is almost always engraved on pewter or zinc plates, then transferred to stone and printed by lithography.

Musikerverband, Allgemeiner deutscher. (See SOCIETIES.)

Musikverein, Allgemeiner deutscher. (See SOCIETIES.)

Musin, (1) *see* FURLANETTO.—(2) Ovide, a distinguished violinist, b. Sept. 22, 1854, Nandrin (near Liège), pupil of Heynberg and Léonard; he lives in America, where he soon made himself a name.

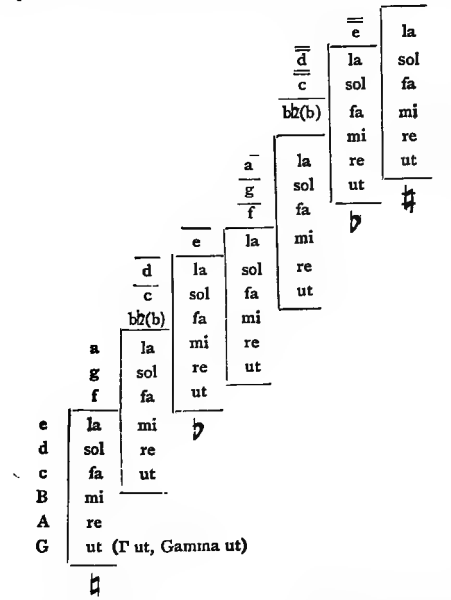
Musiol, Robert Paul Joh., b. Jan. 14, 1846, Breslau, trained at the seminary at Liebenthal (Silesia), from 1873 teacher and cantor at Röhrsdorf, near Fraustadt (Posen), pensioned in 1891. M. is a diligent writer on musical matters:—"Musikalisches Fremdwörterbuch," "Katechismus der Musikgeschichte," "Tonger's "Konversations-Lexikon der Tonkunst" (1888), and "Musikerlexikon" (1890), "Wilhelm Förster" (biography), "Theodor Körner u. seine Beziehung zur Musik" (1893). He also edited the 10th edition of Jul. Schubert's "Musikalisches Konversations-Lexikon" (1877), was contributor to various musical papers, etc., composed pieces for pianoforte and for organ, songs, part-songs for male voices, and made transcriptions for pianoforte and violin, etc.

Mussorgski, Modest Petrowitsch, noteworthy Russian composer, b. March 16, 1839, Toropez (Government Pskow), d. March 16,

1881, Petersburg. M. went to that city and entered the Preobraschenski regiment when only seventeen years of age, with the intention of following a military career; but he was introduced by a comrade, an enthusiast for music, to Dargomyzski (q.v.), and was soon on friendly terms with Balakirew and Cui, the former superintending his musical studies; M. was thus drawn towards the new school of National Russian composers. In 1874 his opera *Boris Godunow* was first produced at the Imperial Russian Opera, and has since proved attractive. He completed two other operas, *The Mass of Sarotschin* and *The Chovan-ski at Moscow*; he published, besides, short songs and pianoforte pieces ("Danse macabre russe," "Scènes d'enfants," etc).

Muta (Lat.), a usual sign in written-out parts for drums, also for horns, trumpets, and clarinets, intimating that the tuning must be changed; for example, if the drums are tuned in F C, the "m. in G D" shows that the large drum must be altered to G and the small one to D. For natural horns and trumpets, "m. in D," etc., indicates a change of crook.

Mutation, (1) in *Solmisation* (q.v.) is the change from one hexachord to another. The hexachords are the bracketed *vertical series* of the following table (the old letters are replaced by the ones now in use):



The series with ♯ marked underneath were *Hexachorda dura* (with bb); those with ♮, *Hexachorda mollia* (with bb); those without any sign,

naturalia (containing neither bb nor bb). The *horizontal series* give the compound Solmisation names of the notes *Gamma ut* up to *e la*, in use in Italy, Spain, etc., up to the end of last century. A change in the naming of notes, proposed by L. Bourgeois, was adopted in France from the 16th century; F is the lowest note, and is represented by *ut*, and the same order of naming is preserved through all octaves. These names remained in use even after the introduction of *si* (Cf. BOBINATION). (2) The change of a boy's voice to that of a man as he approaches the age of puberty, when a considerable enlargement of the vocal cords occurs. During the period of M., which sometimes lasts a whole year, the boy ought not to sing.

Mutation stops are the simple Quint, Tierce, and the (rare) Seventh stops, also the compound ones: Mixture, Cornet, Tertian, Rauschquinte, Sesquialtera, Scharf, etc.; these cannot be employed alone, but only in combination with foundation stops.

Mute, the name of various appliances for damping musical instruments. The most important ones are these two: (1) A contrivance like a small comb with three teeth, slit lengthwise, made of wood, horn, or metal, and placed on the bridge of a violin, viola, violoncello, or double bass. (2), A round piece of wood with apertures which is placed in the bell of wind instruments. (See also SORDINI.)

Mysliweczek, Joseph (in Italy called "Il Boemo" or "Venatorini"), Bohemian composer, b. March 9, 1737, in a village near Prague, d. Feb. 4, 1781, Rome. He was the son of a miller, studied counterpoint and organ-playing under Habermann and Segert at Prague, and published in 1760 six symphonies bearing the names of the first six months (January to June). In order to make a thorough study of opera, he went in 1763 to Pescetti at Venice, wrote already in 1764, an opera for Parma, which was so successful that he received a commission for Naples (*Bellerofonte*). A whole series of operas, about thirty, were now written for Naples, Rome, Milan, Bologna, etc.; yet M. had always to struggle against want; for the sums which he received for his operas were small, and he lived in very extravagant fashion. In 1773 he wrote *Erzile* for Munich, but it did not prove a success. He therefore returned to Italy, where he died. Twelve of his stringed quartets (1780 and 1782) were published, also six trios for two violins and cello. He left oratorios, masses, concertos for flute and violin in manuscript.

Mysteries, scenic representations of Biblical events. M. were by no means rare in the Middle Ages. The *Passion Plays* extend back to the 8th, the *Virgin Mary Plays*, to the 12th

century. At first they were probably performed in the churches, but afterwards, by monks in booths in the market-places. At these performances music was employed from a very early period, and, probably, vocal music taken from the church antiphonaries. But even instrumental music was introduced when the action required it (trombones, organ, etc.). The *Moralities*, which sprang up in the 13th century, were a special kind of M. in

which abstract conceptions were personified. The *Oratorio* (q.v.) was evolved from the M. about the year 1600. It remains to be mentioned that the Greeks in their religious services introduced dramatic performances with music, called M., from which the name passed over to the Christian Church Plays. The Greeks themselves received the idea of such M. from the most ancient cultured peoples (Egyptians, Indians).

N.

Naaff, Anton E. August, b. Nov. 28, 1850, Weitentrebelitzsch (German Bohemia), poet and writer on music, studied law, edited newspapers at Prague, Teplitz, etc.: in 1881, the *Musikalische Welt* at Vienna, and since 1882, the *Lyra*. N.'s poems have been frequently set to music by Abt, Speidel, Tschirch, etc. ("Es rauscht ein stolzer Strom zum Meer," "Deutsche sind wir und wollens bleiben").

Nablum (Nebel), a stringed instrument similar, according to tradition, to the small pointed harp of the ancient Hebrews. It is, however, highly probable that it was identical with the old Egyptian *Nabla*, a kind of lute. (See EGYPT.)

Nacaire (Fr.), formerly the name of a kettle-drum, small as well as large.

Nachbaur, Franz, opera singer, b. March 25, 1835, at Giessen Castle, near Friedrichshafen; he attended the Stuttgart Polytechnic, where he became a pupil of the singer Pischek. He was at first chorister at Basle, then sang at various theatres (Lunéville, Mannheim, Hanover, Prague, Darmstadt, Vienna), and was engaged at Munich from 1866 until 1890, when he received a pension; he bore the title of "Kammersänger."

Nachez, Tivadar (Theodor Naschitz), violinist, b. May 1, 1859, Pesth, pupil there of Sabatini, and afterwards of Joachim and Léonard. He lives in London, whence he makes concert tours. N. devotes himself somewhat exclusively to virtuosity pure and simple; yet he is a violinist of excellent technique, and the composer of some Gipsy Dances.

Nachsatz (Ger.), a term borrowed from the terminology of grammar, to indicate the second part of a musical period (q.v.) which answers to a previous *Vordersatz* ending with a half-close, or a transition; it leads back either to the principal key or turns the transition into a real modulation.

Nachschlag (Ger., "after-beat") is the German name of two ornaments, viz.—(1) The introduction of the lower auxiliary note at the conclusion of a shake, followed once again by the principal note. The N. is frequently written out (a), or, in old compositions (Bach) indicated

by the so-called Nachschleife appended to the shake sign (b).



The N. forms the close of the shake, and at the same time offers a convenient start towards the nearest note above; when, therefore, the latter follows, the N. is self-intelligible. On the other hand, in passing to the nearest lower note, it forms the anticipation of it; this kind of shake close is frequent in old music—



In any case, when the shake is followed by a figure of the N. kind, the N., naturally, is omitted (e.g. at the commencement of Beethoven's violin sonata, Op. 96). The N. is not used in a chain of shakes (unless expressly indicated by the composer), because it is only, as it were, a moving forward of the shake (without formal close.) (2) The opposite of the *Vorschlag* (q.v.), viz., a short note appended to a note, and connected as rapidly as possible with the following note. In notation, this kind of N. is distinguished from the short *appoggiatura*, being connected, by means of a slur, with the preceding principal note; also, at the end of a bar, by the small notes occurring before, and not after the bar-stroke—



Nachschleife (Ger., "after-slide"). (See SHAKE.)

Nachspiel (Ger.). (See POSTLUDE.)

Nachtanz (Lat. *Proportio*) is the name given to the second part (*secunda pars*), so frequently appended to dance songs of the 15th and 16th centuries, and especially when the first was in even time, and the second, on the other hand, in triple time (*proportio sesquialtera*). The *Sesquialtera* (q.v.) indicated, at the same time, a hurrying of the tempo, since it gave to three

minims the same value which two had in the *Tempus imperfectum*. Generally the *Vortanz* (fore-dance) was a *Reigen* (chain-dance), but the N., a *Springtanz* (round-dance). (See *SALTARELLO* and *GALLIARD*.)

Nachtgall. (See *LUSCINIUS*.)

Nachthorn (*Nachtschall*, *Pastorita*), a somewhat obsolete covered stop in the organ, a kind of Quintatön of smaller dimensions, but frequently similar in tone to the Hohlflöte (mostly of 2- or 4-, seldom 8-feet tone).

Nadaud, Gustav, b. Feb. 29, 1820, Roubaux (Nord), d. April 28, 1893, Paris, a favourite French chanson poet and composer (he also wrote several drawing-room operettas).

Nadermann, (1) François Joseph, a distinguished harpist and composer for his instrument, b. 1773, Paris, d. there April 2, 1835; he was a pupil of Krumpholz, 1816 court harpist, 1825 professor of the harp at the Conservatoire and partner with his brother in the harp factory inherited from their father. He published two harp concertos, two quartets for two harps, violin, and 'cello; trios for three harps, and for harp with other instruments, duets for harp and pianoforte, harp and violin or flute, as well as sonatas and other works for the harp alone; also a guide to the art of preluding and modulating for harp and piano.

His brother (2) Henry, b. 1780, harp manufacturer, though only a mediocre performer, was appointed assistant to his brother in the royal band, as well as at the Conservatoire. In 1835 he withdrew from the Conservatoire. The harps manufactured by him were crook-harps of the old style (see *HARP*), which he in vain sought to uphold in opposition to Erard's double pedal harps, against which he wrote several pamphlets.

Nägeli, Hans Georg, b. May 27, 1773, Wetzikon (near Zürich), from 1792 proprietor of a music business there, d. Dec. 26, 1836; he was much esteemed for his good editions of old instrumental works (Bach, Handel), for the series "Répertoire des clavecinistes." He himself composed songs ("Freut euch des Lebens"), part-songs, and pf. pieces; and founded the Swiss Association for the culture of music, of which he was president. He was for many years singing teacher at a primary school, and published a series of musical pamphlets: "Gesangbildungslehre nach Pestalozzischen Grundsätzen" (jointly with M. G. Pfeiffer, 1812); "Christliches Gesangbuch" (1828); "Auszug der Gesangbildungslehre" (1818); "Vorlesungen über Musik mit Berücksichtigung der Dilettanten" (1826); and "Musicalisches Tabellenwerk für Volksschulen zur Bildung des Figuralgesangs" (1828). N. wrote a critical notice in the *Tübinger Litteraturblatt* of Thibaut's "Ueber Reinheit der Tonkunst;" a hot dispute arose between the two men, and N. wrote besides,

"Der Streit zwischen der alten und neuen Musik" (1827). The following are biographies of N.: an anonymous one at Zürich (1837), Bierer (1844), Keller (1848, on the occasion of the unveiling of his monument in Zürich), and J. Schnabeli (1873).

Nägeller, Matthäus, b. Oct. 24, 1815, Münster (Tyrol), d. July 8, 1874, Innsbruck, pupil of Preyer, Vienna. He lived at Paris, then later at Limburg, Munich, Bozen, and finally (1866), as conductor of the Musical Society, at Innsbruck. N. composed many orchestral and choral works, which met with approval on their performance; also an opera (*Herzog Friedrich von Tirol*, Munich, 1854).

Nanino (Nanini), (1) Giovanni Maria, celebrated composer of the Roman School, b. about 1545, Tivoli, d. March 11, 1607, Rome; he was pupil of Palestrina, became in 1571 successor to Palestrina at Santa Maria Maggiore, and founded a school of composition, from which sprang many excellent composers (amongst others Allegri). In 1575 he exchanged his post at S. M. Maggiore for a similar one at the St. Louis church; yet in 1577 he became singer in the Pope's chapel, and in 1604 maestro di cappella of the Sistine Chapel. N. was a member of Gregory XIII.'s famous musical society. N. is one of the best representatives of the so-called Palestrina style—though this was in no sense whatever a personal invention of Palestrina's, but rather a purification already perceptible in the time of Josquin, and an harmonic absorption of the counterpoint of the Netherland School, which had degenerated into artificialities of imitation. Of his works which have been preserved are a book of motets à 3-5 (1586; canon-form with cantus firmus), four books of madrigals à 5 (1st book, 2nd ed., 1579; 2nd book, 1586; 3rd and 4th, 1581), and a book of canzonets à 3 (2nd ed. 1599). Amongst his best works are to be numbered some psalms à 8, which are printed in Constantini's "Salmi a 8 di diversi" (1614); some motets and madrigals in contemporary collections. (Cf. Haberl's monograph on N. in the "Kirchenmusikalisches Jahrbuch," 1891, in which five Lamentations à 4 were printed for the first time.) A madrigal à 8 is to be found in manuscript in the Munich Library. A master-work: 150 counterpoints and canons (à 2-11) on a *cantus firmus* by C. Festa, and a *Trattato di contrappunto* remain in manuscript. Motets (three à 3 and one à 4), and a *Miserere* à 4 were printed by Proske in "Musica divina;" a few others are to be found in the collections of Rochlitz, Tucher, Lück, and the Prince de la Moskwa.

(2) Giovanni Bernardino, nephew of the former, b. about 1560 (?), Vallerano, d. 1624, Rome, teacher in his uncle's school of music, 1677 maestro di cappella of the French church of St. Louis, and afterwards of San Lorenzo, Damaso. He published three books of madrigals

à 5 (1598, 1599, 1612), four books of motets à 1-5 with organ bass (so he was not averse to the innovations of Viadana; they appeared 1608, 1611, 1612, 1618); psalms à 4 and à 8, and a "Venite exultemus" à 3 with organ (1620). A few other compositions remained in manuscript. Proske has reprinted four psalms à 4 in his "Musica divina."

Napoleon, Arthur, pianist, b. March 6, 1843, Oporto, son of a music teacher of Italian descent. He made a great sensation as a boy (1852 at the courts of Lisbon and London, 1854, Berlin). He then studied under Hallé at Manchester, and afterwards travelled all over the Continent, and through North and South America. He suddenly gave up the fame-earning career of a concert virtuoso, and in 1868 established a music and instrument business in Rio de Janeiro. Since then, however, he has published some works for piano and orchestra and has been active also as conductor.

Náprawník, Eduard, Bohemian composer, b. Aug. 24, 1839, Bejst (near Königgrätz), attended (1853-54) the Prague Organ School, was (1856-61) teacher at the Maydl Music Institute, Prague; he then became private capellmeister to Prince Yussupov at Petersburg; afterwards sub-, and in 1869 principal, conductor at the Russian Opera. From the time of Balakirew's retirement until 1882 N. also conducted the symphony concerts of the Musical Society. He can with perfect right be counted amongst the Russian composers; at least the subjects and the texts of his works are in part Russian; for instance, the opera *The Inhabitants of Nishnij Nowgorod* (1866), the symphonic poem "The Demon" (after Lermontow's poem, which is also the groundwork for the operas of A. Rubinstein, Baron v. Vietinghoff-Scheel, and G. Blaraberg). Besides the compositions already mentioned, the following are known: pf. works, chamber music (trio, quartet), Bohemian and Russian songs, a fantasia for piano and orchestra (Op. 39), overtures, the opera *Harold* (1886), and an older opera, *The Storm*.

Nardini, Pietro, celebrated violinist, b. 1722, Fibiana in Tuscany, d. May 7, 1793, Florence, pupil of Tartini at Padua; from 1753-67 he was solo violinist in the court band at Stuttgart, and then lived for some time with his old master, Tartini, at Padua, until the death of the latter, in 1770; from that time until his death N. was court maestro at Florence. Leopold Mozart thought very highly of him; his characteristic was not so much imposing technique as the rare purity and singing quality of his tone. His published works are: six violin concertos, six violin sonatas with bass, six flute trios, six solos for violin, six quartets for strings, six duets for violins. Alard ("Les maîtres classiques," etc.), David ("Hohe Schule des Violinspiels"), and G. Jensen ("Classische Violinmusik") have each reprinted pieces of N.

Nares, James, English composer, b. April, 1715, at Stanwell (Middlesex), d. Feb. 10, 1783, London. He was chorister under Gates at the Chapel Royal, afterwards a pupil of Pepusch, was deputy organist at St. George's Chapel, Windsor, afterwards, in 1734, organist of York Minster, 1756 organist and composer to the Chapel Royal, as successor to Greene, taking in this year his degree of Doctor of Music at Cambridge, 1757 master of the children of the Chapel Royal; he retired in 1780. N. published many instructive "Harpsichord Lessons," "Il principio; or, A Regular Introduction to Playing on the Harpsichord or Organ;" two treatises on singing, six organ fugues, a collection of catches, canons, and glees, twenty anthems, a morning and evening service, together with six anthems, likewise a dramatic ode, *The Royal Pastoral*. Other pieces are to be found in collections (Arnold's "Cathedral Music," Page's "Harmonia Sacra," and Stevens' "Sacred Music").

Naret-Koning, Johann Jos. David, violinist, b. Feb. 25, 1838, Amsterdam, pupil for violin of F. B. Bunten (Amsterdam) and of Ferdinand David (Leipzig), was (1859-70) leader of the band at Mannheim, and, for a part of this time, and until 1878, director of the Musical Society and of the Sängerbund there. Since then he has been leader at the Stadttheater, Frankfurt (member of the Heermann Quartet). N. has published songs, etc.

Nasat (Fr. *Nasard*; Sp. *Nasarão*), usual term for Quint stops (2 $\frac{3}{4}$ -feet), belonging to the 8-foot Diapason work in the organ. *Grossnasat* (Ger.) has 10 $\frac{3}{4}$ -feet tone (at Salzwedel and the Marienkirche, Berlin), or 5 $\frac{1}{2}$ (*Gros Nasard*); the Quint, 1 $\frac{3}{4}$, is called *Petit Nasard* (also *Lavigot*; in Sp. *Octava de Nasard*).

Nasolini, Sebastiano, opera composer, b. 1768, Piacenza, d. certainly not before 1816, for in that year his last opera was first given at Naples (thirty-three operas from 1788 onwards, written for Trieste, Parma, Milan, Venice, London, Florence, etc.).

Natale, Pompeo, composer of the Roman School, choir singer at Santa Maria Maggiore, Rome; teacher of Pitoni. He published "Madrigali e canzoni spirituali a 2, 3, e 4 voci col basso per l'organo" (1662).

Nathan, Isaac, writer on music and composer, b. 1792, Canterbury, d. Jan. 15, 1864, at Sydney (run over by a tramcar); he published "Essay on the History and Theory of Music," "Essay on the qualities, capabilities, and management of the Human Voice;" "The Life of Madame Malibran de Bériot" (1836). He supplied part of the music for the comedy *Sweethearts and Wives*, which became popular; and he wrote a comic opera, *The Alcaid* (1824), and an operetta, *The Illustrious Stranger* (1827). In his early years he came out as an opera singer at Covent Garden.

National Concerts, a series of concerts given in Her Majesty's Theatre in 1850 with Balfe and Charles D'Albert as conductors. It was during this short series that Arabella Goddard made her first public appearance.

National Training School for Music. The late Prince Consort formed the idea of an institution of this kind, but it was not founded until 1873. The building was raised through the liberality of C. J. Freake, and completed in 1875, and the school was opened in 1876. It was succeeded in 1882 by the Royal College of Music (q.v.).

Natorp, Bernhard Christian Ludwig, well-known teacher, b. Nov. 12, 1774, Werden-on-the-Ruhr, d. Feb. 8, 1846, Münster: he studied theology and the art of teaching at Halle-on-Saale, was teacher at Elberfeld, 1798 pastor at Essen, 1808 member of the School Council at Potsdam, 1819 General Superintendent at Münster. He published, in addition to many works not relating to music: "Anleitung zur Unterweisung im Singen für Lehrer an Volksschulen" (1813 and 1820; two courses, which passed through several editions), also "Lehrbüchlein der Singekunst" for elementary schools (1816 and 1820; two courses, frequently reprinted), both founded on the employment of figure notation, and "Ueber den Gesang in der Kirche der Protestanten" (1817); "Ueber den Zweck, die Einrichtung und den Gebrauch des Melodienbuchs für den Gemeinde-gesang in den evangelischen Kirchen" (1822); soon after this appeared the "Melodienbuch" itself (1822); then the melodies with harmony in four parts, "Choralbuch für evangelische Kirchen" (1829, with preludes and interludes by C. H. Rinck); finally, "Ueber Rincks Präludien" (1834).

Natural revokes a preceding sharp (#) or flat (b), double sharp (x), or double flat (bb). If the chromatic sign is changed for the same note (for example #c in the place of x, or b c in place of #c), the first chromatic sign is usually, though unnecessarily, replaced by a ♯ and the new one indicated. bb after b and x after #, however, require no ♯. (See ACCIDENTALS.)

Natural horn. (See HORN.)

Natural notes are those which are produced from wind-instruments without shortening or lengthening of the tube, merely by the pressure of the player's lip. They are the notes properly belonging to the tube—i.e. all the harmonics of the prime or lowest tone, which, however, does not sound in all wind instruments; in the clarinet and quint-sounding instruments of the same family, only those bearing even numbers are produced.

Natural trumpet. (See TRUMPET.)

Nau, Maria Dolores Benedicta Josephina, famous singer, b. March 18, 1818, New

York, of Spanish parents, pupil of the Paris Conservatoire (Madame Damoreau), made her *début* (1836) as the Page in the *Huguenots* at the Paris Grand Opéra, but was only engaged in small rôles; and in 1842, when her contract expired, she was not re-engaged. She then sang with quickly-increasing renown on provincial stages, also at Brussels and London, and was at length (1845) won back, at high terms, for the Paris Grand Opéra. In 1848 she went to England and to America, but was again engaged in Paris from 1851 to 1853; she then once more revisited America, and finally quitted the stage in 1856.

Naubert, Friedrich August, b. March 23, 1839, Schkeuditz (Saxony), pupil of the Stern Conservatorium, Berlin, renowned composer of songs (also of important vocal works); he is organist and teacher of singing at the Neubrandenburg Gymnasium.

Naudin, Emilio, opera singer (tenor), b. Oct. 23, 1823, Parma, of French descent; he first studied medicine, but soon afterwards, singing, under Panizza (Milan), and made his *début* at Cremona. He then sang on many Italian stages, made professional tours throughout Europe, and was engaged in 1862 at the Théâtre Italien, Paris. He created the part of Vasco de Gama on the production of Meyerbeer's *L'Africaine* in 1865 (according to the composer's testamentary desire), but soon left the Grand Opéra and went back to the Théâtre Italien.

Naue, Johann Friedrich, b. Nov. 17, 1787, Halle-on-the-Saale, d. there May 19, 1858, pupil of Türk, in 1813 musical director of the University and organist in his native town, became in 1835, Dr.Phil. (Jena). He was the son of a rich manufacturer, but sacrificed the whole of his fortune in collecting a costly musical library, and in making preparations for the great musical festivals at Halle, 1829 and 1835, the first of which was conducted by Spontini; his pecuniary circumstances were, however, only temporarily improved by the purchase of a part of his library by the Royal Library at Berlin; he died in the greatest poverty. N.'s most important works are a ritual book, "Versuch einer musikalischen Agende" (1818; this was taken up and introduced by Friedrich Wilhelm III.), and an "Allgemeines evangelisches Choralbuch mit Melodien, grossentheils aus den Urquellen berichtigt, mit vierstimmigen Harmonien" (1829, with historical introduction); besides these, he composed a few motets, hymns, responses, a triumphal march for chorus and wind band, pf. pieces, etc.

Nauenburg, Gustav, b. May 20, 1803, Halle-on-the-Saale, studied theology, but afterwards was trained as a concert-singer (baritone) and teacher of singing, finally under Bernhard Klein, after whose death (1832) he returned to Halle. Löwe wrote several songs for N. N.'s "Tägliche Gesangstudien" and "Tägliche

Koloraturstudien" will be found useful to teachers. N. was also very active as a writer on music; besides numerous interesting contributions to the Leipzig *Allgemeine Musikalische Zeitung* (1826-44), *Cäcilia* (1830-35), and *Berliner Musikzeitung* (1832), he was the author of "Ideen zu einer Reform der christlichen Kirchenmusik" (1845).

Naumann, (1) **Johann Gottlieb**, prolific composer, b. April 17, 1741, Blasewitz (near Dresden), d. Dresden, Oct. 2, 1801; he attended the Dresden Kreuzschule, and was, with the exception of the singing lessons he received there, musically self-taught. A rich Swedish musician, Weeström, on hearing him play Bach's sonatas, made a proposition to accompany him on a journey to Italy for the purpose of study. At the end of May, 1757, they travelled, first of all to Hamburg, where they remained for ten months. In consequence of bad treatment, N. separated from Weeström at Padua. In 1761 he went with the violinist Pitscher, through Rome, to Naples, returning to Rome, Easter, 1762. A letter of recommendation from Padre Martini smoothed the way for him at Venice; after he had made a successful *début* there as opera composer at the San Samuele Theatre, also in consequence of a church composition sent to the widowed Electress, Maria Antonia of Saxony, he was appointed, in 1764, at a salary of 240 thalers, church composer to the court of the Elector of Saxony. In 1765 he had already advanced to the rank of chamber composer, with a liberal grant of leave of absence for a journey to Italy (1765 to Oct., 1768) in order to obtain further training in opera composition. He wrote for Palermo, (1767) *Achille in Sciro*; and for Venice, *Allessandro nelle Indie*; in 1769 for Dresden, *La clemenza di Tito*, *Il villano geloso*, *L'Ipocondriaco*; in 1772, again for Venice, *Solimanno*, *Le nozze disturbate*, *L'Isola disabitata*, *L'Ipermestra*; and for Padua, *Armida*. In 1776 followed his appointment as capellmeister, with a salary of 1,200 thlr.; in 1786 as chief capellmeister, with 2,000 thlr. In 1777 he was called to Stockholm to reform the orchestra (opera *Amphion*), 1780 he was there again (operas *Cora* [revived 1882], and *Gustav Wassa*, 1785, a new version of his Copenhagen *Orpheus*). N. wrote in all twenty-three operas, the last being *Acì e Galatea* (Dresden, 1801); a ballet, *Medea* (Berlin, 1789); ten oratorios (*Davidde in Terebinto*; *I Pellegrini*), a number of psalms, masses, Klopstock's "Vater unser" (N.'s masterpiece), a Te Deum, smaller sacred pieces, eighteen symphonies, sonatas for pf., for violin, and for harmonica; trios, duets for violin, songs, Freemasons' songs, elegy: "Klopstocks Grab." Only a small part of the works appeared in print, but all his songs in a new edition by Breitkopf und Härtel. For further details, see "Bruchstücke aus Naumanns Lebensgeschichte" (1803-4, two vols.); also the biography of N. by G. H. v. Schubert

(1844), and Emil Naumann (in the *Allgem. Deutsche Biographie*); a catalogue of his works was published by Mannstein.

(2) Emil, writer on music and composer, b. Sept. 8, 1827, Berlin, d. June 23, 1888, Dresden, grandson of the former, and son of the physician, Moritz Ernst Adolf N., who was called in 1828 to Bonn. N. received his first training in this town from "old" Ries (father of Ferd. Ries) and Frau Matthieu, continuing his studies in Frankfurt under Schnyder von Wartensee. In 1842 he became private pupil of Mendelssohn, and 1843-44 of the recently-opened Leipzig Conservatorium; he lived afterwards at Bonn, occupied with composition and literary work, at the same time attending the University. He first made himself known by some important vocal works (opera *Judith*, Dresden, 1858; oratorio *Christus der Friedensbote*, produced at Dresden 1848; a mass, a cantata, *Die Zerstörung Jerusalems*, etc.). The overture to his opera *Lorelei* appeared in print, also a pf. sonata and songs. In 1856 he published a treatise, "Die Einführung des Psalmengesangs in die evangelische Kirche," which caused him to be appointed royal court church musical director, Berlin; he wrote psalms and motets for the cathedral choir, and brought out a collection, "Psalmen auf alle Sonn- und Feiertage des evangelischen Kirchenjahrs," as vols. 8-10. of "Musica Sacra" (See COMMER). He received the degree of Doctor of Philosophy for his treatise "Das Alter des Psalmengesangs," and the title of Professor, after the publication of his book "Die Tonkunst in der Kulturgeschichte" (1869-70). With this book N. entered the domain of the esthetics of musical history, to which subject he was from that time drawn:—"Deutsche Tondichter von Sebastian Bach bis auf die Gegenwart" (1871, several times republished); "Italienische Tondichter von Palestrina bis auf die Gegenwart" (1876); "Illustrierte Musikgeschichte" (1880-85); these books do not contain results of his own investigation, but, counting on the widest possible circle of readers, of extracts in florid style from other works. There are still to be mentioned "Nachklänge; Gedenkblätter aus dem Musik-, Kunst- und Geistesleben unsrer Tage" (1872); "Deutschlands musikalische Heroen und ihre Rückwirkung auf die Nation" (1873); "Musikdrama oder Oper" (1876; against Wagner); "Zukunftsmusik und die Musik der Zukunft" (1877); "Ueber ein bisher unbekanntes Gesetz im Aufbau klassischer Fugenthemen" (1878, one of N.'s most peculiar productions); "Der moderne musikalische Zopf" (1880), and a few other pamphlets of no great moment. In 1873 N. removed to Dresden, where, later on, he lectured on the history of music at the Conservatorium. After his death, his opera *Lorelei* was performed (1889).

(3) Karl Ernst (likewise a grandson of J. G. Naumann, son of the privy councillor of mines,

and professor of mineralogy, K. F. N.) b. Aug. 15, 1832, Freiberg (Saxony); he attended the Nikolai Gymnasium and the University of Leipzig, and trained himself for the career of a musician, receiving private lessons from Hauptmann, Richter, Wenzel, and Langer in Leipzig, and from Johann Schneider in Dresden, obtained his degree of Dr.Phil. in 1858 at Leipzig with the dissertation "Ueber die verschiedenen Bestimmungen der Tonverhältnisse und die Bedeutung des pythagoreischen oder reinen Quintensystems für unsere Musik;" in 1860 he became musical director of the University and town organist of Jena, and from this time conducted the Academy concerts there, and was named professor in 1877. N. wrote some successful chamber music:—a sonata for viola (Op. 1), a quartet for strings (Op. 9), two quintets for strings (Op. 6, 13), a trio for piano, violin, and viola (Op. 7), and a serenade for strings, flute, oboe, bassoon, and horn.

Nawratil, Karl, b. Oct. 7, 1836, Vienna, Dr.Jur., was, at first law official, then advocate, and lastly, secretary to the board of Austrian state railways: from his youth he was a lover of music. After a time he was induced by Brahms to become a pupil of Nottebohm's for counterpoint, and published a series of interesting chamber-music works (trios, pf. quintets, string quartet), also an overture, Psalm xxx. for soli, chorus, and orchestra, pf. pieces, and songs; he has other large works (masses) in manuscript. Dr. N. is much esteemed as a teacher (Mme. Essipoff, Schütt, Rückauf).


Naylor, (1) John, distinguished English organist, b. June 8, 1838, Stanningley (near Leeds), pupil of R. S. Burton, Leeds, for piano, otherwise self-taught. In 1856 he became organist at Scarborough, in 1863 Bachelor, and in 1872 Doctor of Music, Oxford, and in 1883 was appointed organist of York Minster. He has composed anthems, services, also several cantatas (*Jeremiah*, 1884; *The Brazen Serpent*, 1887), with organ accompaniment.

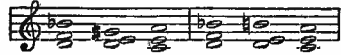
(2) Sidney, b. July 24, 1841, London, d. March 4, 1893. He was a pupil of Dr. Hopkins for organ and harmony, held the post of organist, successively, at several London churches, and became well known as conductor and accompanist. In 1868 N. married the concert-singer Miss Blanche Cole. He composed a *Te Deum*, songs, etc.

Neapolitan School, the name given to the succession of teachers and pupils at Naples, commencing with Scarlatti, men who specially cultivated opera, but in a widely different sense from that of the Florentine creators of the *Stilo rappresentativo*; the later composers aimed principally at the formation of beautiful melodies. Hence Naples became the cradle of Italian Opera in the narrower sense of the term; for singing was the principal element in it, and instrumentation and dramatic pathos were

reduced to a minimum; thus Gluck was compelled to return to the Florentine School. The chief representatives of the N. S. are:—Al. Scarlatti himself, Durante, Leo, Feo, Greco, Porpora, Pergolesi, Logroscino, Vinci, Jomelli, Teradellas, Piccinni, Sacchini, Traetta, Paisiello, etc.

Neapolitan Sixth, the name given by many theorists to the minor sixth on the subdominant of a minor key, as, for example, in a minor:

 With the lower note (*d*) as under dominant the *b flat* may best be regarded as a suspension (*b*) before *a*); the progression from *b* to *a* is, however, frequently passed over, and *b flat* passes by step of a diminished third to *g sharp*, or returns to *b*, the scale note from which it is derived:—



Through the introduction of the N. S., a great number of daring harmony progressions came into tonal harmony; for instance, the skip of the tritone 4th (*b* to *e*).

Nebel. (See NABLUM; cf. EGYPT.)

Neck is the name given to the narrow, solid prolongation of the sound-box in lute and stringed instruments over which the strings pass towards the "head," in which lies the peg-case. The finger-board is glued on to the smooth side turned towards the strings; the other side is rounded off, and permits the (left) hand to glide, upwards or downwards in an easy manner.

Neb, Heinrich, b. 1807, Lich (Upper Hesse), d. Jan. 18, 1878, Frankfort, attended the seminary for school teachers at Friedberg, and became a pupil of Peter Müller. In 1831 he went to Frankfort, where Aloys Schmitt exercised a powerful influence over his musical training. He soon succeeded in obtaining a good position there as teacher of music, and became conductor of the choral societies "Germania," "Neeb's Quartett," the still existing "Teutonia," and the "Neebscher Männerchor." As a composer N. made himself favourably known by his ballads: "Die Zobeljagd," "Andreas Hofer," "Der tote Soldat," "Der sterbende Trompeter," "Der Flüchtling," "Die deutsche Mutter," etc.; further by his cantata, *Das deutsche Lied und sein Sänger*. He was not, however, so fortunate with his operas, three of which (*Domenico Baldi*, *Der Cid*, and *Die schwarzen Jäger*) were played only a few times, while the last, *Rudolf von Hapsburg*, was never put on the stage. There still remain in manuscript, quartets for strings, pf. pieces, many songs and ballads.

Neefe, Christian Gottlob, composer, b. Feb. 5, 1748, Chemnitz, d. Jan. 26, 1798, Dessau. He studied law at Leipzig and music under A. Hiller, passed his public examinations, but finally turned his attention to music. He conducted first (1776-77) at Leipzig and

Dresden, then for the Seiler Opera Company on their circular Rhine tours, and, when this broke up (1779), for that of Grossmann-Hellmuth at Bonn. N. remained at Bonn, fettered by his appointment as vice-organist at the Electoral court, and, after Eeden's death (1782), became court musical director. N. also succeeded Eeden as teacher of Beethoven. In 1784 the Elector Max Friedrich died, whereupon the theatre company was disbanded and N.'s income reduced. It is true that a court theatre was opened in 1788, but the French war of 1794 soon brought it to an end, and N. felt the pinch of poverty. Only in 1796 did he obtain an appointment as conductor of the Opera at Dessau. N. wrote for Leipzig and Bonn eight stage works (vaudevilles and operas), a Paternoster, a Klopstock ode: "Dem Unendlichen" (for four voices and orchestra), a double concerto for pf., violin, and orchestra, pf. sonatas, variations, fantasias, songs, and children's songs, and pf. arrangements of operas by Grétry, Paesello, etc. He also contributed to musical newspapers.

Negligente (Ital.), negligent, careless.

Nehrlich, Christian Gottfried, teacher of singing, b. April 22, 1802, Ruhland (Oberlausitz), d. Jan. 8, 1868, Berlin; he studied theology at Halle, but gave it up for music, and established a school for singing at Leipzig, which he transferred to Berlin in 1849. After he had repeatedly changed his place of residence (Paris, Basle, Stuttgart, Cassel, Frankfurt), he returned to Berlin in 1864. N. published: "Die Gesangskunst oder die Geheimnisse der grossen italienischen und deutschen Gesangsmeister vom physiologisch-psychologischen, aesthetischen und pädagogischen Standpunkt aus" (1841, 2nd ed. 1853; new edition, as "Der Kunstgesang," etc., 1868), and "Gesangsschule für gebildete Stände" (1844). N.'s method is very minute, and his arguments are bombastic; the books were not successful.

Neidhardt, Johann Georg, writer on music, Silesian by birth, d. Jan. 1, 1739, as capellmeister at Königsberg. He wrote "Die beste und leichteste Temperatur des Monochordi, vermittelst welcher das heutigen Tags gebräuchliche Genus diatonico-chromaticum eingerichtet wird" (1706); "Sectio canonis harmonici" (1724), and "Gänzlich erschöpfte mathematische Abtheilung des diatonisch-chromatischen temperierten Canonis Monochordi" (1732); a manual of composition remained in manuscript. N. also set to music the seven Penitential Psalms.

Neithardt, August Heinrich, founder of the Berlin Domchor (cathedral choir), b. Aug. 10, 1793, Schleiz, d. April 18, 1861, Berlin; he was already oboe-player in the Gardejäger battalion during the War of Liberation, and in 1816 was appointed bandmaster to the same, and in 1822 bandmaster of the Franz-Regiment; the latter post he occupied until 1840.

In 1843 he was appointed teacher of singing to the newly-founded Domchor, and in 1845, director. Journeys to Rome, Petersburg, etc., usefully employed in hearing the best choirs, enabled him to bring the Domchor to a state of great perfection. N.'s most important publication is "Musica sacra, Sammlung religiöser Gesänge älterer und neuerer Zeit" (Vols. V.-VII. and XII. by N.; cf. **COMMER**). N. was composer of the Prussian song "Ich bin ein Preusse, kennt ihr meine Farben?" (1826), and distinguished himself by an excellent series of instrumental and vocal works (many for military band, trios and quartets for horn, pf. sonatas, variations, and pieces, quartets for male voices, also an opera, *Julietta*, 1834).

Neitzel, Otto, pianist and writer on music, b. July 6, 1852, Falkenburg, Pomerania (his father was a teacher); by the assistance of a rich manufacturer he became a student at Kullak's Academy, Berlin, while he attended the Joachimsthal Gymnasium, and afterwards the University. In 1875 he obtained the degree of Dr. Phil., accompanied Pauline Lucca and Sarasate on a concert tour, and in 1878 undertook the direction of the Musikverein at Strassburg. From 1879-81, N. was music director of the Strassburg town theatre and teacher at the Conservatorium; then teacher at Moscow Conservatoire, next (1885) at the Cologne Conservatorium; in 1887 he became musical critic of the *Kölnische Zeitung*. As composer he brought out the operas *Angela* (Halle-a-S., 1887), *Dido* (Weimar, 1888), and *Der alte Dessauer* (Wiesbaden, 1889, etc.), without, however, any marked success. He has also written a "Führer durch die Oper" (three volumes).

Nel (Ital.), *i. e. in il; nello* = in lo ("in the"); *negli* = in gli ("in the").

Nenien (Gk.), funeral songs (the threnodies of mourning women in ancient times).

Nenna, Pomponio, madrigal composer at the end of the 16th and commencement of the 17th century, b. Bari (Naples); some of his madrigals appear as early as 1585 in the printed collection of two-part madrigals by composers native of Bari, and others in Phalèse's "Melodia Olympica" (1594); but his eight books of madrigals à 5 were not published until 1609-24, and a book of madrigals à 4 in 1631. Notwithstanding the fact that they passed through several editions, they are of almost unexampled rarity.

Neri, Filippo (called "Saint"), b. July 21, 1515, Florence, d. May 26, 1595, Rome. When scarcely eighteen years old he went to Rome, where he retired into a monastery and devoted himself to learned studies and to the care of pilgrims. In 1551 he was ordained to the priesthood, and from that time held meetings, in which he gave lectures on biblical history, first in the oratory (*oratorio*) of the monastery San Girolamo, and later on, at Santa Maria, Vallicella. These meetings became larger and larger,

and grew into a regular organised training society for secular priests, which in 1757 Gregory XIII. acknowledged as *Congregazione dell' Oratorio*. N. soon made music a prominent feature, and secured the services of Animuccia, the Pope's maestro di cappella, who wrote for the meetings the so-called "Laudi spirituali." After Animuccia's death, Palestrina took his place. These songs, connected in spirit with the biblical lectures, were the forerunners of the oratorio (q.v.), the name of which was certainly taken from N.'s oratory.

Neruda, Wilma Maria Francisca, celebrated performer on the violin, b. March 29, 1839, Brünn, where her father, probably a descendant of a celebrated Bohemian violinist of the last century, was organist of the principal church. She studied under Jansa, came out (1846) at the age of seven years, together with her sister Amalia (pianist), at Vienna; then with her father, sister, and brother (Franz N., 'cellist), she made a concert tour through Germany, and appeared in 1849 at the Philharmonic Society, London. After continued tours, she made a furore at Paris in 1864, and there she married Ludwig Normann (q.v.). Since 1869 Mme. Normann N. has been the constant ornament of the London season; she is often leader and soloist at the Monday and Saturday Popular Concerts, and appears also at the Crystal Palace and Philharmonic Concerts, etc. In July, 1888, she married Sir Charles Hallé, and with him visited Australia in 1890, and again in 1891. Madame N. is considered by many the equal of Joachim.

Nessler, Victor E., composer, b. Jan. 28, 1841, Baldenheim, near Schlettstadt (Alsace), d. May 28, 1890, Strassburg; he studied theology at Strassburg, besides being trained in music under Th. Stern. The success of his opera *Fleurette* at Strassburg (1864) induced him to give up theology and to seek to perfect his musical knowledge at Leipzig. He had not been long there before he became chorus-master at the Stadttheater, leader of the vocal society "Sängerkreis," and one of the most popular musical personages. The Leipzig Stadttheater produced his romantic fairy opera *Dornröschens Brautfahrt* (1867), the operetta *Die Hochzeitsreise* (1867), the one-act *Nachtwächter und Student* (1868), and *Am Alexandertag* (1869); also the grand operas *Irmgard* (1876), *Der Rattenfänger von Hameln* (1879), *Der wilde Jäger* (1881), and *Der Trompeter von Säckingen* (1884), of which the last three quickly made the round of Germany. His last operas were *Otto der Schütz* (Leipzig, 1886) and *Die Rose von Strassburg* (Munich, 1890). N. was eclectic, inclined to popular, melodious airs, and he possessed meritorious knowledge of stage technique; but he had little originality, and his style was not pure. His popular songs and quartets for male voices are widely known; he also wrote the ballads "Der Blumen Rache" (chorus with soli and orchestra), the double

chorus "Sängers Frühlingsgruss," for male voices, a cycle of part-songs with soli, and piano accompaniment, "Von der Wiege bis zum Grabe," likewise some successful comic songs ("Drei Schneider," "Frater Kellermeister," etc.). During his last years N. lived in Strassburg.

Nestler, August Julius, b. Dec. 3, 1851, at Grumbach, near Annaberg (Saxony), was trained for the calling of schoolmaster, but turning to music, he attended the Leipzig Conservatorium, and in 1878 founded a musical institution in that city, conducting at the same time several musical societies. He became, in 1880, teacher of singing at the Gymnasium, and was appointed *Kgl. Sächs. Musikdirector* 1892.

Nesvadba, Joseph, composer and conductor, b. Jan. 19, 1824, Vyskeř (Bohemia), d. May 20, 1876, Darmstadt; he studied philosophy at Prague, but made his *début* at the Bohemian Theatre there as dramatic composer with the opera *Blaubart* (1844), and thenceforward devoted himself entirely to music. In quick succession he officiated as bandmaster at Carlsbad (1848), Olmütz, Brünn, Graz, 1857-58 as principal capellmeister at the Bohemian Theatre, Prague; 1859-60 at the Italian Opera, Berlin; 1861-63 at the Stadttheater, Hamburg; and in 1864 was called to Darmstadt as court capellmeister. N.'s compositions are prized in Bohemia, especially his songs and part-songs to Bohemian words.

Nešvera, Joseph, b. Oct. 24, 1842, Proskoles (near Horowitz, Bohemia), was trained as a school-teacher, but studied music diligently at the same time, so that he received an early appointment as choirmaster of a church in Prague. In 1878 he went to Königgrätz as music director of the Episcopal Church; he is now (since Krizkowsky's departure) capellmeister of Olmütz Cathedral. N. is an able church composer (masses, *De profundis* for soli, chorus, and orchestra), but he has also written pf. pieces (concert studies, bagatelles, dances, marches), violin music (ten eclogues, suite, etc.), many Bohemian songs, choruses for male and mixed voices, an idyll for three violins, two violas, 'cello, and bass, etc.

Nete (*Synemmenon*, *Diezeugmenon*, *Hyperbolaon*). (See GREEK MUSIC.)

Netherland School is a term which sums up briefly the goodly series of masters of counterpoint, who, born in the country between the Maas and the Scheldt, quickly caused to flourish an art which they all but created, and, in any case, first exercised with a certain degree of perfection; we now stand in astonishment before such men as we do before Gothic cathedrals. As from 1600 to 1700 Italy, and after that Germany, so from 1450 to 1600 the Netherlands attracted the admiring attention of the musical world as the country whence it received master-works, and the masters themselves (capellmeisters, etc). It was the N. S. which

transformed the art of polyphony, which, previously, had been handled in a manner more or less clumsy (*cf.*, however, DUNSTABLE), into the imitative style with refinements of every kind. (*See* IMITATION, CANON, COUNTERPOINT.) If music were nothing more than architecture with life infused into it, a playing with arabesques, as many believe, then had the N. S. achieved the highest in music; that they not only worked out artistic combinations, but, occasionally, struck chords warm with feeling, lies in the very nature of the art itself. To make music the true language of the soul was reserved, however, for the Italians and the Germans; for what in the N. S. almost became an aim, became in the hands of the latter a highly effective means towards an end. The N. S. is the real representative of the Middle Ages in the history of music, although, at times, it points to the future. The dogmas of the Church exercising their sway over subjectivity find an adequate picture in the polyphony of the N. S., which, vainly striving to render four or more parts independent, failed to give true freedom to any one of them. It was, therefore, in a certain sense, opposed to the free melody of ancient homophony, and even a backward step as compared with the Minnesingers and Troubadours; yet it constituted an indispensable transition stage to music of homophonic and at the same time polyphonic character, viz. music based on harmony and on melody intensified to the highest degree of efficiency. The release of melody from the life-destroying ban of the polyphony of the N. S. was a service rendered by Italy, whilst the depth which it acquired through the development of a new, but subordinate polyphony was that rendered by Germany. Three phases of Netherland music are to be distinguished:—(1) That introduced from England to the Netherlands, of the final establishment of rules of composition and of the formation of real counterpoint, represented by (Dunstable) Busnois, Binchois, Dufay, and their contemporaries (first N. S., 1400–1450); (2) that of the development and perfection of the art of imitation (second N. S., 1450–1525), with Okeghem at the head, followed by Hobrecht, Josquin, Larue, Brumel, Orto, Pipelare, Fevin, Gombert, Ducis, Clemens *non papa*, etc.; (3) that of reaction, of Italian influence: the new creation of Netherland art by Italian masters: Willaert, Arcadelt, Goudimel, Lasso, Palestrina, Gabrieli (1525–1600).

Netzer, Joseph, b. March 18, 1808, Imst (Tyrol), d. May 28, 1864, at Graz; he studied at Innsbruck and Vienna; in the latter city (1839) his first opera, *Die Belagerung von Gothenburg*, as well as a symphony were produced; later followed the operas *Mara* (Vienna, 1841), *Die Eroberung von Granada* (Vienna, 1844). During this period he was associated with Lortzing as capellmeister at the Leipzig Stadttheater and conductor of the Euterpe concerts there. In 1845 he went to

Vienna as capellmeister of the Theater-a.-d.-Wien, where in 1846 he brought out a new opera, *Die seltene Hochzeit*, but soon exchanged this post for his former one at Leipzig. After several years he went as conductor of a choral society to Graz, where he died. N. wrote another opera, which was not produced, *Die Königin von Castilien*, and a number of songs, which became favourites.

Neubauer, Franz Christian, violin performer and composer, b. 1760, at the Bohemian village Horzin, d. Oct. 11, 1795, Bückeberg. He went in his youth to Vienna, where he brought out an opera, *Ferdinand und Yariho*; he was a restless spirit, and led a strolling life, now here, now there, appearing in Germany only to vanish again. In 1789 he was appointed capellmeister at the Weilburg court, but when the prince dissolved his band N. went further north, to Bückeberg, where he at first found a post as composer to the Lippe electoral court, by the side of Chr. Fr. Bach, and, after the death of the latter, as principal court capellmeister. An irregular and intemperate life soon ruined his health. The number of his published works is not insignificant (twelve symphonies, ten quartets for strings, trios for strings, duets, violin sonatas, 'cello, flute, and pf. concertos, etc.); these show abundant talent, but little application.

Neudeutsche Schule (New German School), the name which has been given, since the time of Schumann, to German composers who pay homage to the romantic tendency; especially to the followers of Schumann, and the pupils of Liszt (programme musicians). (*Cf.* ROMANTIC.)

Neukomm, Sigismund, prolific composer, b. July 10, 1778, Salzburg, d. April 3, 1858, Paris, pupil of M. Haydn at Salzburg, and of J. Haydn at Vienna, who looked upon him almost as a son. N. led an unusually stirring life. In the year 1806 he went through Stockholm, where he was named member of the Academy, to Petersburg, and there he undertook the post of conductor at the German theatre; he returned to Vienna shortly before Haydn's death, and afterwards went to Paris. In that city he held friendly intercourse with the most famous musicians (Cherubini, Grétry, etc.), became pianist to Talleyrand, whom he accompanied to the Vienna Congress. The composition of a requiem to the memory of Louis XVI. procured for him from Louis XVIII. the cross of the *Légion d'honneur* and a patent of nobility. In 1816 he went with the Duke of Luxemburg to Rio de Janeiro, and there became court conductor to the Emperor of Brazil; but on the outbreak of the revolution (1821) he sailed back to Lisbon. Forfeiting his pension, he returned to Talleyrand, and still made numerous and long journeys, sometimes with Talleyrand, sometimes alone (Italy 1826, Belgium and Holland 1827, England 1830, Italy 1833, Algiers 1834, etc.). He was bereft

for a time of his eyesight, but after a successful operation, he spent the latter years of his life partly in London, partly in Paris. Considering his many travels, N. wrote an incredible number of works: 5 German and 2 English oratorios, 15 masses, 5 Te Deums, 5 church cantatas, a complete Morning and Evening Service (for London); 17 German, 10 English, 7 Italian, and 4 Latin psalms for one voice; 10 Latin, 2 Russian, and 18 English psalms for several voices, and many other smaller sacred works; 10 German operas, 3 Italian dramatic scenas, 2 oratorios, about 200 German, French, English, and Italian songs, a few duets, terzets, and choruses; 7 orchestral fantasias, a symphony, 5 overtures, over 20 chamber ensembles (quintets, quartets, etc.), many military marches, dances, etc.; for pianoforte: 1 concerto, 10 sonatas and caprices, 9 sets of variations, fantasias; finally, 57 organ pieces (he was an excellent performer on the organ), also solfeggi. His works, however, though fluent, and often interesting, were not long-lived.

Neumann, Angelo, b. Aug. 18, 1838, Vienna, was originally a merchant, but took singing lessons from Stilke-Sessi, and in 1850 went on the stage; he was first engaged at Cologne as lyrical tenor, but, as the theatre was burnt down, did not appear there. He afterwards sang on various stages, Cracow, Odenburg, Pressburg,

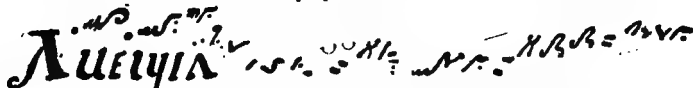
Danzig, and, from 1862-1876, at the Vienna Court Opera. In 1876 he became director of the Opera at Leipzig under Förster, but soon made excursions thence with the object of producing the *Nibelungen* (Berlin, London). When Förster gave up the directorship (1882), N. started his itinerant Wagner theatre, with which he travelled as far as Italy; at the end of the year, however, he established himself as opera-director at Bremen, whence in 1885 he was called to Prague to undertake the direction of the German national theatre.

Neumark, Georg, the poet of "Wer nur den lieben Gott lässt walten," b. March 6, 1621, Langensalza, d. July 8, 1681, as secretary of the secret archives, and librarian at Weimar; he was an able musician, and noted for his skill on the gamba. He also published some poems of his own with melodies: "Keuscher Liebesspiegel" (1649), "Poetisch und musikalisches Lustwäldchen" (1652; third part, 1657), and "Poetisches Gesprächsspiel" (1662), "Geistliche Arien" (1675), etc. Three songs are printed in Schneider's "Das Musikalische Lied" (1863); "Wer nur den lieben Gott" in Winterfeld's "Evangelischer Kirchengesang," Vol. II. Manuscripts are also to be found in the Weimar Library. Cf. E. Pasqué's article in the *Allg. Mus. Ztg.*, 1864.

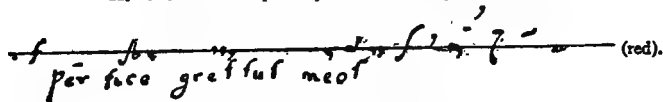
Neumes, (r) the melodic ornaments of Gregorian Song, especially at the end of Antiphons,

••• Punctum : Bipunctum : Tripunctum : Apostropha : Distropha : Tristropha
 (H) Virga : Biringis : Triringis : Scandicus : Salicus : Climacus : Flexa (Climis
 Plia descendens) : Pos (Podatus, Plia ascendens) : Pos Flexus (Bocutus) : Strophia
 : Sinuosa : Rectata (Culturalis) : Gomo (Hemirocatus Biphronus) : Quisima

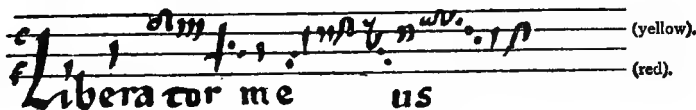
I. Synopsis of Neumes



II. From the Antiphony of St. Galen (9th century).



III. From 10th to 11th century.



IV. From 12th to 13th century.



V. Nota quadrata (12th to 13th century).

Hallelujahs, etc.—(2) A kind of stenographic notation used in the Antiphony of Gregory, and, indeed, in all the sacred rituals of song up to within modern times. The origin of N. is unknown, but it was probably Greek or Roman (*Nota romana*). The oldest known shape of the N. (from the 9th century) is strikingly similar to the signs of modern stenography (see Examples I.—III.). In the course of centuries the lines of the N. grew thicker, and assumed nail and horse-shoe shapes. Attempts of various kinds were made to get rid of the indefiniteness of neume notation, about which complaint was already made by writers of the 9th century. Thus over the N., the letter names of the sounds (see LETTER NOTATION), or even the interval signs of Hermannus Contractus (q.v.) were written. In the 10th century an experiment was made to fix the pitch meaning of the N. by means of lines. The first line used was the *f*-line; and, before the year 1000, the *c*-line was added to it; the former was marked red, the latter, yellow. After Guido d'Arezzo had perfected the stave, and had fixed the mode, still in force, in which it was to be used, the last remains of uncertainty in the pitch meaning vanished (Example IV.). At this time, too, the so-called *Nota quadrata*, or *quadrivaria*, the square note (see CHORALNOTE) was developed, and completely supplanted the N. (Example V.).

It is probably impossible thoroughly to decipher the N. without lines, since, according to the testimony of writers of the early Middle Ages, they were an aid to the memory rather than an exact notation; hence they were also named *usus*—singers were expected to have a previous knowledge of the plain-song, which was read off from neume notation. The elements of neume writing were:—(1) The signs for a single note: *Virga* (*Virgula*) and *Punctus* (*Punctum*); (2) the sign for a rising interval: *Pes* (*Podatus*); (3) the sign for a falling interval: *Clinis* (*Flexa*); (4) some signs for special manners of performance: *Tremula* (Bebung), *Quilisma* (shake), *Plica* (turn), etc. The others were either synonyms of the above-named or combinations of them; for example: *Gnomo*, *Epiphonus*, *Cephalicus*, *Oriscus*, *Ancus*, *Tramea*, *Sinuosa*, *Styphicus*, *Bivirga*, *Trivirga*, *Distropha*, *Semivocalis*, etc. (Example I.). The question of N. has, within recent times, been discussed in detail by Lambillote, Coussemaker, A. Schubiger, H. Riemann, and, above all, by Dom Joseph Pothier (q.v.).

Neusiedler, (1) (Newsidler), H a n s, lute-maker and performer on the lute, b. Pressburg, d. Jan., 1563, Nuremberg, where he appears to have spent the greater part of his life (at least after 1536). He published: "Ein newgeordnet künstlich Lautenbuch, in zwen they getheylt" (1536; the first part contains the explanation of the lute and its tablature; the second, "Fantaseyen, Preambeln, Psalmen und Muteten"

in tablature), which, like all lute books, is of the greatest importance for the history of harmony. Lute tablature does not prescribe sounds, but fingering, and hence leaves no doubt concerning the use of the semitone, etc.

(2) **Melchior** (Neysidler), also a lutenist, b. Augsburg, lived in 1566 in Italy, and published at Venice two books of pieces for the lute (1566), which in 1571 were reprinted by P. Phalèse at Louvain and Jobin at Strassburg; he then went to the family Fugger at Augsburg, and died at Nuremberg, 1590. N. also published: "Deutsch Lautenbuch, darinnen kunstreiche Motetten, etc." (1574, 2nd edition 1596; Italian, "Il primo libro in tabulatura di liuto," 1576, according to Fétis, but 1566 according to Eitner, *Monatshefte*, 1871, p. 154); likewise, six motets of Josquin in lute tablature (1587).

Newsidler. (See NEUSIEDLER, 1.)

Newspapers. (See PERIODICALS, MUSICAL.)

Ney, Joseph Napoléon. (See MOSZKOWA.)

Neysidler. (See NEUSIEDLER, 2.)

Niccolini, Giuseppe, b. Jan. 29, 1762, Piacenza, d. there Dec. 18, 1842; a prolific Italian opera composer, whose *Trajano in Dacia* in its time (1807) quite eclipsed Cimarosa's *Gli Orazii e Curiatii*. He attended the Conservatorio of Sant' Onofrio at Naples, became a pupil of In-sanguine (Monopoli), made his *début* at Parma, 1793, with an opera: *La famiglia stravagante*, and wrote, in all, not less than forty-eight operas for Naples, Rome, Milan, Turin, Vienna, Venice, Genoa, etc. In 1819 he became cathedral maestro at Piacenza, and from that time wrote mostly sacred works (thirty masses, two requiems, one hundred psalms, etc.), three oratorios, cantatas, pf. sonatas, etc. At the present time his works are all forgotten.

Niccolò. (See ISOUARD.)

Nichelmann, Christoph, b. Aug. 13, 1717, Treuenbrietzen (Brandenburg), d. July 20, 1762, Berlin; he attended the St. Thomas School, Leipzig, and had the good fortune to study under J. S. Bach. He lived for some time at Hamburg, where Mattheson and Telemann were distinguishing themselves as chorus-masters, then went to Berlin, where he enjoyed the teaching of Quantz. In 1744, probably on the recommendation of Ph. E. Bach, he was appointed second cembalist to Frederick the Great. In 1756 he was dismissed. N. is noteworthy as the author of "Die Melodie, nach ihrem Wesen sowohl als nach ihren Eigenschaften" (1755), a book which he successfully defended against the attacks of a pseudonymic "Dünkelfeind" ("Gedanken eines Liebhabers der Tonkunst über, etc.") with "Die Vortrefflichkeit des Herrn C. Dünkelfeind . . . ins rechte Licht gesetzt von einem Musikfreunde." N. also composed a serenade, *Il sogno di Scipione*, and a pastoral play, *Galatea* (jointly with Graun and Quantz),

and wrote pretty songs and clavier pieces for collections by Marpur, Voss, etc.

Nicodé, Jean Louis, b. Aug. 12, 1853, Jerczik (near Posen), was the son of a landowner, who, after the loss of his property, went to Berlin, where he supported his family by his violin-playing, which until then had been merely a pleasant pastime; he also became his son's first teacher. N. afterwards received lessons from the organist Hartkäs, and in 1869 became a pupil of the new "Akademie der Tonkunst," especially of Kullak for pianoforte and of Wüerst for theory; finally, Kiel taught him counterpoint and the art of free composition. After he had spent some years in Berlin as a teacher, and repeatedly appeared as pianist at the Monday Concerts which bore his name, and, in 1878, had made a concert tour through Galicia and Roumania with Mme. Artôt, he was appointed, in the same year, teacher of the pianoforte at the Dresden Conservatorium, which position, however, he gave up in 1885, on Wüllner's departure, in order to undertake the direction of the Philharmonic Concerts. This he resigned in 1888, in order to devote himself entirely to composition. N. is a noteworthy composer, strong in invention, sound in the development of his ideas; his most prominent works are the symphonic poem: "Maria Stuart," symphonic variations, two orchestral suites, a grand choral symphony with organ, "Das Meer" (Op. 31, 1888); 'cello sonata (Op. 25), pf. sonata (Op. 19), studies (Op. 20, 21), and songs (Op. 15, 30).

Nicolai, (1) Otto, the composer of *The Merry Wives of Windsor*, b. June 9, 1810, Königsberg, d. May 11, 1849, Berlin. His father was a teacher of singing, lived separated from his wife, was tyrannical, and only trained his son in pianoforte-playing from selfish motives; when, however, N. was sixteen years old he secretly left his father's house, and went out into the world to seek his fortune. At Stargard he found a kind helper in Councillor Adler, who had him trained in Berlin under Klein and Zelter (1827), and N. had already become a first-class teacher when, in 1833, the Prussian ambassador in Rome (v. Bunsen) offered him the appointment of organist at the chapel of the embassy. In Rome he had the benefit of instruction from Baini, so that his training was thoroughly good. In 1838 he was for a time capellmeister at the Kärntnerthor Theater, Vienna, but returned already in the same year to Rome, where, allured by the easy successes of the Italians, he gave himself up with zeal to operatic composition. Thus originated his operas: *Enrico II.* (1839), *Rosmonda d'Inghilterra* (1839), *Il templario* (1840, and frequently performed also in Vienna as *Der Templar*), *Odoarda e Guldippe*, and *Il proscritto* (1841, afterwards given in Vienna [1844] under the title "*Die Heimkehr des Verbannten*"). His suc-

cesses completely answered to his expectations: the Italians considered him a fellow-countryman (in consequence of the *?*), and celebrated him as one of their best *maestri*. In 1841 he was called to Vienna as court capellmeister (successor to Kreutzer), where he founded the Philharmonic Concerts, still held in high esteem. A mass dedicated to Friedrich Wilhelm IV. in 1843, and a "Festouvertüre" for the Jubilee of the Königsberg University in 1844 led immediately to his appointment as director of the Domchor, and as court capellmeister at Berlin, on the duties of which posts he entered in 1847. At his farewell concert at Vienna (April 1, 1847) some of the instrumental numbers of *The Merry Wives of Windsor*, upon which he had already been at work, were performed (libretto by Mosenthal); but he did not complete this work until the beginning of 1849, and the first representation took place eight weeks before his death. This charming, fresh opera, bubbling over with humour, will long keep N.'s name alive. Besides the works already mentioned, N. wrote songs and part-songs, pf. pieces, and a few orchestral works. A symphony, a requiem, and a Te Deum remained in manuscript, and were only performed in Berlin. A biography of N. was written by M. Mendel (1868).

(2), Willem Frederik Gerard, meritorious Dutch composer and writer on music, b. Nov. 20, 1829, Leyden, became (1849) pupil of the Leipzig Conservatorium (Moscheles, Rietz, Hauptmann, and Richter), as well as of Johann Schneider at Dresden (organ). In 1852 he became teacher of organ, piano, and harmony at the royal music school at The Hague, and, after Lübeck's death (1865), director of that institution. N. is also active as conductor, and of late years has exercised great influence over the musical tendencies of his countrymen as editor of the music journal *Cecilia*; he is a man free from prejudice, and helps on, with all his powers, the understanding of the works of such men as Wagner, Liszt, etc. As a composer, he has had success, and first with German songs; later on he devoted himself to higher tasks, composed numerous cantatas to Dutch words, set to music Schiller's "Lied von der Glocke" for chorus, soli, and orchestra, and wrote an oratorio, *Bonifacius* (words by Lina Schneider). On Dec. 1, 1880, his cantata *The Swedish Nightingale* (words by J. de Geyster) was produced. It was written in honour of Jenny Lind, who had started the pension fund for musicians "De toekomst" at The Hague (present capital 100,000 florins), and the twenty-fifth anniversary of this endowment was the occasion of the performance. One other cantata, *Jahveh's Wraak* (*Jehovah's Vengeance*), was produced at Utrecht, 1892. In that year N. received the title of Officer of the French Académie.

Nicolini. (See NICCOLINI.)

Nicolo, (1) name (see ISOUARD.)—(2) Instrument (see BOMHART.)

Niecks, Friedrich, writer on music, b. March 3, 1845, Düsseldorf, was first trained as a violin-player under Langhans, F. Grunewald, and Auer, and made his *début* at the early age of twelve. As he was without means, he was compelled to earn a living as he best could, until, in 1868, he met with an appointment as music teacher and organist at Dumfries (Scotland), also as viola-player in a stringed quartet to which A. C. Mackenzie also belonged. Here by eager private study, he remedied the deficiencies of his training, spent two terms (1877) at the Leipzig University, and made a journey to Italy for the purpose of study. N. subsequently became one of the most esteemed London musical critics, especially of *The Monthly Musical Record* and the *Musical Times*. In 1891 he was appointed Reid Professor of Music at Edinburgh University (inaugural lecture, "Musical Education and Culture," printed). N. commenced his new career with a series of lectures on the first development of instrumental music, with musical performances in illustration, besides giving some historical concerts; and thus it can already be said that N. has given a new impetus to the musical life of Edinburgh. N.'s most important work is his biography of Chopin: "Fr. Chopin as a Man and a Musician" (1888; German by W. Langhans, 1889). He also published a "Dictionary of Musical Terms" (2nd ed. 1884), and brought out in the "Proceedings of the Musical Association," 1890, a monograph on the history of the accidentals ("The Flat, Sharp, and Natural").

Niedermeyer, Louis, composer and founder of the Institute for Church Music in Paris, which still bears his name, b. April 27, 1802, Nyon (Lake of Geneva), d. March 13, 1861, Paris; he was pupil of Moscheles (piano) and Förster (composition) at Vienna, of Fioravanti at Rome, and of Zingarelli at Naples, where he brought out his first opera, *Il reo per amore*. In 1821 he settled in Geneva, and gained a name by his songs. In 1823 he went to Paris, and, with the exception of two years' stay in Brussels (about 1830) as piano-teacher at the Gaggia Institute, remained there. All his attempts to gain success on the stage ended in disappointment (*La casa nel bosco*, 1828, at the Théâtre Italien; *Stradella*, 1837; *Maria Stuart*, 1844; and *La Fronde*, 1853; all three given at the Grand Opéra). After the failure of *La Fronde*, he concentrated his attention on sacred music, and revived the school founded by Choron for church music ("École Niedermeyer"); and with State support he was soon successful in bringing the institution into repute. N.'s best compositions are his sacred works (masses, motets, etc., probably the so-called "Kirchenarie" ascribed to Stradella is

by N.), also organ pieces, many songs, and some pieces for pianoforte.

Niedt, Friedrich Erhardt, writer on music, notary at Jena, afterwards held a position at Copenhagen, where he died in 1717. He was the author of a Method on composition, "Musikalische Handleitung" (three parts, the first of which treats of thorough-bass [1700, 2nd ed. 1710]; the second, of the varied interpretations of thorough-bass [1706, 2nd ed. by Mattheson, with addition of sixty organ dispositions, 1721]; and the third, of counterpoint, canon, and the vocal forms: motet, chorale, etc. [1717, published by Mattheson after N.'s death]); also "Musikalisches ABC zum Nutzen der Lehrer und Lernenden" (1708). With exception of a few airs with oboe obligato and figured bass contained in the last-named work, only six suites for three oboes and figured bass (1708) have survived.

Niemann, (1) Albert, eminent stage-singer (tenor), b. Jan. 15, 1831, Erxleben (near Magdeburg), son of an innkeeper, was to have been a machine-maker, but his parents fell into impoverished circumstances, and he resolved to try his fortune on the stage; he appeared first at Dessau (1849), in inferior rôles, afterwards as chorus-singer. F. Schneider took note of his remarkable voice, and he, together with Nusch, the baritone, undertook his training; later on N. went from Hanover, and studied at Paris under Duprez. After he had won his spurs at Halle and other places, he was engaged, in 1860, as dramatic tenor at Hanover; but through the political events of 1866, came under the sway of Herr v. Hülsen, who drew him to Berlin; since then he has been the pride of the Berlin Court Opera, and, only a few years ago, was still a powerful Tannhäuser, Prophet, Siegmund, etc., perhaps even more admirable as an actor than as a singer. He first married the actress, Marie Seebach (1861), but soon obtained a divorce, and married for the second time (1870) another actress, Hedwig Raabe.

(2) Rudolf Friedrich, pianist and composer, b. Dec. 4, 1838, Wesselburen (Holstein), where his father was a musician and organist; and from him he received his first instruction in music. He studied afterwards (1853-56) at the Leipzig Conservatorium (Moscheles, Plaidy, Rietz), later on at the Paris Conservatoire under Marmontel (piano) and Halévy (composition), and, finally, at Berlin under H. v. Bülow and Fr. Kiel. N. first made himself known, as accompanist to A. Wilhelmj, in tours through Germany, Russia, and England (1873-77). As a composer, he devotes himself principally to songs, and small *genre* pieces for the piano. His Gavotte (Op. 16) is especially well known; the violin sonata (Op. 18) and the variations (Op. 22) deserve mention. N. lived for a long time at Hamburg, but since 1883 has settled in Wiesbaden; he occasionally accompanies Wilhelmj in his tours. N. taught

at Wilhelm's School at Biebrich; that institution, however, existed only a short time.

Nietzsche, Friedrich, the gifted philosopher, b. Oct. 15, 1844, Röcken (near Lützen), 1869-79 professor of classical philology at the University of Basle, which appointment he gave up in consequence of an affection of the eyes; he was a zealous partisan of Richard Wagner, and published:—"Die Geburt der Tragödie aus dem Geiste der Musik" (1872; 2nd ed. 1874), and "Richard Wagner in Bayreuth" (1876); the first is a mystico-philosophical, rather than an historical combination of the meaning of Wagner in the history of music, together with that of the worship of Apollo and Dionysius and of the tragedies of classic Greece. The writing veils the artist in fantastical mist, and to so great an extent that he becomes a divinity. N.'s enthusiasm veered round, later on, to the opposite side ("Der Fall Wagner," 1888), shortly before the night of insanity obscured his rich intellect. The rest of his writings, which occupy in their entirety a unique position in literature, also comprise much that is interesting relating to music.

Niggli, Arnold, b. Dec. 20, 1843, Aarburg (Canton Aargau, Switzerland), passed through the schools at Aarau, where his father held (from 1851) the position of principal of the girls' school. N. afterwards studied jurisprudence at the Universities of Heidelberg, Zürich, and Berlin. Since 1875 he has been town clerk (secretary to the municipal council) at Aarau. From his youth an ardent piano-player, he occupied his leisure hours principally with the study of musical history, and has furnished contributions to various musical papers, especially to the *Schweizerische Musikzeitung* (of which he has been editor since 1891), the *Allgemeine Musikalische Zeitung*, the *Deutsche Kunst- und Musikzeitung*, and the *Musikalische Rundschau* at Vienna. His writings of greater importance appeared in a collection ("Sammlung musikalischer Vorträge") by Breitkopf und Härtel:—essays on Frédéric Chopin, Franz Schubert, Faustina Bordoni-Hasse, Gertrud Elizabeth Mara, Nicolo Paganini, Giacomo Meyerbeer; and in the collection of public lectures held in Switzerland ("Schweighausersche Verlagsbuchhandlung," Basle): two:—one on Robert Schumann and the other on Jos. Haydn; in the musical *Zentralblatt* (1881) a treatise on the literary and musical history of the *Freischütz*; also an important work:—"Die Schweizerische Musikgesellschaft; eine musik- und kulturgeschichtliche Studie," 1886; and "Geschichte des Eidgenössischen Sängervereins 1842-92" (a jubilee work). N. has written a biography of Adolf Jensen.

Nikisch, Arthur, a gifted conductor, b. Oct. 12, 1855, Szent Miklos (Hungary), where his father was head book-keeper to Prince Liechtenstein, pupil of the Vienna Conservatorium, es-

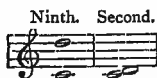
pecially of Dessoff (composition) and Hellmesberger (violin). N. left the institution in 1874 with prizes awarded for composition (sextet for strings) and violin-playing, then became violinist in the court orchestra, and was engaged in 1878 by Angelo Neumann as second capellmeister for the Leipzig Stadttheater, in which post he so distinguished himself that he was placed on equal footing with Sucher and Seidl. When M. Stagemann undertook the direction (1882) N. became principal capellmeister, but went in 1889 to Boston as successor to Gerike, conductor of the symphony concerts, and in 1893 became principal capellmeister and opera conductor at Pesth.

Nikomachos (Gerasesus, after the place of his birth, Gerasa, in Syria), Grecian writer on music of the 2nd century A.D. His treatise, "Harmonices Enchiridion," was printed by Meursius in 1616, and by Meibom, 1652.

Nilsson, Christine, celebrated singer, b. Aug. 20, 1843, on the small estate Sjöabel, near Wexiö, Sweden. She received her first lessons in singing from Baroness Leuhausen (*née* Valerius) and from F. Berwald at Stockholm; with the former she afterwards went to Paris to continue her studies. In 1864 she made her *début* at the Théâtre Lyrique, and was engaged for three years. N. paid occasional visits to London, with ever-increasing success, and in 1868 was secured for the Paris Grand Opéra; she, however, gave up this highly honourable position, and undertook fatiguing tours (1870-72, with Strakosch in America), and performed on the most important stages of Europe, thereby gaining considerable wealth. In 1872 she married a young Frenchman, Auguste Rouzard, who died in 1882; in 1887 she married Count Casa di Miranda. The voice of Mme. N., who still sings with brilliant success at London, Petersburg, Vienna, etc., is not very strong, but tender and rich, and of great compass; in dramatic rôles which do not require too great strength, it is especially effective.

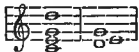
Nini, Allesandro, Italian opera composer, b. Nov. 1, 1805, Fano (Romagna), d. Dec. 27, 1880, as maestro di cappella of the cathedral at Bergamo, was from 1830-37 director of the School of Singing at Petersburg. N. wrote the operas *Ida delle Torre* (1837), *La marescialla d'Ancre* (1839), *Cristina di Suseia* (1840), *Margherita di York* (1841), *Odalisa* (1842), *Virginia* (1843), and *Il corsaro* (1847). Two others remain in manuscript; N. also wrote many sacred compositions, amongst others a *Miserere* (*a cappella*).

Ninth (*nona*, *sc. vox*), the ninth (diatonic) degree, which is of the same name as the second. In the



Ninth. Second. theory of harmony, however, a distinction is made between the interval of a N. and a Second; the N. is regarded as an essential element of chords which are built up

by thirds (this building up of chords by thirds, as is well known, is the *punctum saliens* of the theory of German harmonists of the 18th and 19th centuries). According to the standpoint arrived at in the article *DISSONANCE*, the N., as well as the Second, is a note disturbing the consonance, and a note, indeed, which generally appears as a suspension before the octave (the more usual), or before the tenth. It appears then (1) as a N., when the fundamental note, in spite of the suspension before the octave, is represented, and (2) as a Second when the fundamental note is absent:



Ninth, Chord of the. (See NINTH.)

Nisard, Théodore, pseudonym of the Abbé Théodule Eléazar Xavier Normand, b. Jan. 27, 1812, Quaregnon, near Mons (Hainault), son of a French teacher, who afterwards received an appointment at Lille. In this city N. received his first instruction in music, was chorister at Cambrai, studied there, also at Douay, and became an able 'cellist; but, after finishing his education at the Gymnasium, he entered the priests' seminary at Tournay, and in 1839 was appointed director of the Gymnasium at Enghien. His inclination for musical studies, repressed for a time, now broke out afresh, and N. became absorbed in the theory and history of church music. In 1842 he exchanged his appointment for that of second *chef de chant* and organist of the church of St. Germain at Paris; after a few years, however, he retired from these posts and confined himself to his work as an author. His most important publications are:—"Manuel des organistes de la campagne" (1840; an explanation of the organ, of plain chant, and the manner in which it should be accompanied, organ pieces, etc.); "Le bon Ménestrel" (1840; songs for religious training institutions; both these works were published under his real name, Normand); "Le plain-chant Parisien" (1846); a new edition of Jumilhac's (1672) "La science et la pratique du plain-chant" (1847, in collaboration with Le Clercq, principal conductor at St. Germain and a bookseller; both, indeed, added many notes); "De la notation proportionnelle au moyen-âge" (1847, reprint of an article commenting on the former work); "Études sur les anciennes notations musicales de l'Europe" (1847); "Dictionnaire liturgique, historique, et pratique du plain-chant et de musique d'église au moyen-âge et dans les temps modernes" (1854, jointly with d'Ortigue); "Méthode de plain-chant pour les écoles primaires" (1855); "Études sur la restauration du chant grégorien au XIX. siècle" (1856); "Du rythme dans le plain-chant" (1856); *Revue de musique ancienne et moderne* (monthly pamphlet, only for 1856; it contains an excellent article on Franco of Cologne); "Mé-

thode populaire de plain-chant romain et petit traité de psalmodie" (1857); "L'accompagnement du plain-chant sur l'orgue enseigné en quelques lignes de musique" (1860); "Les vrais principes de l'accompagnement du plain-chant sur l'orgue d'après des maîtres du XV. et XVI. siècles" (1860). To these may be added monographs on Odo de Clugny, Paestrina, Lully, Rameau, Abbé Vogler, Pergolesi, etc. N. threw himself into the dispute regarding the authenticity of the Antiphony of St. Gallen, at first taking the side of Kiesewetter, who answered the question in the affirmative (in the *Revue de musique ancienne et moderne*); Schubiger's investigations, however, caused him to take the opposite view, which he now defended in "Le P. Lambillote et Don A. Schubiger" (1857). N. discovered the famous Antiphony of MontPELLIER, which has neumes and Latin letter-notation (a-p).

Nissen, (1) Georg Nikolaus von, Danish state councillor, b. Jan. 27, 1765, Hadersleben (Denmark), d. March 24, 1826. He married Mozart's widow, and collected materials for a biography of Mozart; he died, however, before its publication, but it was carried out in 1828 by his widow: "Biographie W. A. Mozarts; nach Originalbriefen," etc. A catalogue of Mozart's works appeared in 1829.

(2) Henriette (N.-Saloman), b. March 12, 1819, Gothenburg (Sweden), d. Aug. 27, 1879, at the Harzburg Baths, showed musical talent at an early age, went to Paris, in 1839 became pupil of Manuel Garcia for singing, and of Chopin for piano, made her *début* there at the Italian Opera in 1843 as Adalgisa (*Norma*) and Elvira (*Don Juan*), upon which she was at once engaged. With ever-increasing success, she sang (1845-48) in Italy, Russia, England, Norway and Sweden. From 1849-50, also in 1853, she sang at nearly all the Gewandhaus Concerts at Leipzig; at Berlin she proved herself a worthy rival of Jenny Lind. In 1850 she married the Danish composer Saloman (q.v.), made with him joint concert tours, sang at the Conservatoire concerts of Paris and Brussels, and finally (1859) received a call to Petersburg as teacher of singing in the newly-established Conservatoire. She remained in this honourable position until her death, training a large number of noteworthy pupils; she constantly refused offers from Stuttgart and Vienna. A singing Method at which she had worked during her last years appeared in 1881 (Russian, French, and German).

(3) Erica N. (See LIE.)

Nivers, Guillaume Gabriel, writer on music and composer, b. 1617, Melun, d. after 1700, Paris; he studied theology at the Seminary of St. Sulpice, Paris, and received clavier lessons from Chambonnières, became in 1640 organist of the church of St. Sulpice, 1667 tenor singer of the royal chapel, later on chapel

organist and music teacher to the queen. His writings are: "La Gamme du Si, nouvelle méthode pour apprendre à chanter sans nuances" (1646; one of the most influential works against solmisation; republished four times up to 1696); "Méthode pour apprendre le plain-chant d'église" (1667); "Traité de composition de musique" (1667, and frequently; also in Dutch); "Dissertation sur le chant grégorien" (1683). Of practical music he published sacred songs for the community of St. Sulpice (1656); "Graduale romanum juxta missale Pii V." (1658); "Antiphonarium romanum juxta breviarium Pii V." (1658); Services for Palm Sunday and Good Friday (1670 and 1680); songs and motets for the Louis Institute of St. Cyr (1692), and several books of organ pieces ("Livre d'orgue," 1665, 1671, 1675).

No. (See NON.)

Nöb, Victorine. (See STOLTZ.)

Nocturne (Fr.; Ital. *Nocturno*), "nightpiece," i.e. serenade or *cassation*, *divertimento* (q.v.) of several movements for wind band, especially horns, but also for strings. Also a term much in vogue since Field and Chopin for pianoforte pieces of dreamy character, and quite indefinite as to form. The name of N. is also given to songs of one or more parts of similar character (serenades).

Noël (Fr.), a Christmas carol.

Nohl, K. Fr. Ludwig, writer on music, b. Dec. 5, 1831, Iserlohn, d. Dec. 16, 1885, Heidelberg, son of the advocate, F. L. N.; he passed through the Gymnasium at Duisburg, and studied jurisprudence at Bonn, Heidelberg, and Berlin; also, in the last-named city, thorough-bass under S. W. Dehn. After he had officiated for some time as referendary at Iserlohn, he went as a teacher of music to Heidelberg, qualified himself there as lecturer (1860), and made himself known by publishing a "Beethoven Biographie" (1864-77, three vols.); "Briefe Beethovens" (1865), "Briefe Mozarts" (1865); in 1865 he became honorary professor at the University of Munich, but resigned this post in 1868, lived in retirement at Badenweiler until 1872, then returned as private lecturer to Heidelberg; from 1875 he was also lecturer at the Polytechnic, Carlsruhe, and in 1880 was named professor at Heidelberg. Besides the works already mentioned, N. published the following: "Neue Briefe Beethovens" (1867); "Musikerbriefe" (1867); "Mozarts Leben" (2nd ed. 1877); "Beethoven, Liszt, Wagner" (1874); "Beethoven nach den Schilderungen seiner Zeitgenossen" (1877); "Mozart nach den Schilderungen seiner Zeitgenossen" (1880); "Die geschichtliche Entwicklung der Kammermusik" (1885, a very feeble pamphlet, which, however, gained a prize at Petersburg), etc.

Nohr, Christian Friedrich, b. Oct. 7, 1800, Langensalza, d. Oct. 5, 1875, Meiningen,

was one of Spohr's first pupils, studied composition under Umbreit and Hauptmann. After making several concert tours, and with good results, he became, in 1830, leader of the band of the Duke of Meiningen. N. composed numerous songs, quintets, quartets, orchestral pieces, violin pieces, many of which appeared in print; also the operas:—*Der Alpenhirt* (Gotha, 1831), *Liebeszauber* (Meiningen, 1831), *Die wunderbaren Lichter* (ditto, 1833), *Der vierjährige Posten* (ditto, 1851); finally, the oratorios *Martin Luther* (Eisenach, 1850), *Frauenlob*, and *Helvetia*.

Nolæ. (See TINTINNABULA.)

Nomos ("Law") was the name given by the ancient Greeks to a melody formed according to the requirements of the art—a song divided into several sections. There were special Nomoi for cithara- or flute-playing, without singing. (See GREEK MUSIC.)

Non (Ital., "not"), *n. legato*, i.e. half-staccato.

Nonet, a composition for nine voices or instruments.

Norblin, Louis Pierre Martin, distinguished 'cellist, b. Dec. 2, 1781, Warsaw, d. July 14, 1854, at Château Connantre (Marne). He studied at the Paris Conservatoire, and from 1811 to 1841 was principal 'cellist at the Grand Opéra, also from 1826 to 1846, professor of the 'cello at the Conservatoire.—His son Émile, b. April 2, 1821, Paris, d. there Aug. 18, 1880, was, likewise, an excellent 'cellist.

Normal pitch. (See A.)

Normand. (See NISARD.)

Normann, Ludwig, b. Oct. 28, 1831, Stockholm, d. there March 28, 1885, was a pupil of Lindblad, and studied afterwards (1848-52) at the Leipzig Conservatorium. In 1857 he became teacher of composition at the Royal Academy, Stockholm, in 1859 conductor of the new Philharmonic Society, in 1861 conductor of the Opera in that city, and from 1879 to 1884, leader of the Symphony Concerts. In 1864 he married the violinist Wilma Maria Neruda (q.v.). He wrote pf. pieces for two and for four hands, a violin sonata, a pf. trio, a pf. quartet, etc.

Noskowski, Sigismund, b. May 2, 1846, Warsaw, was at first music teacher at an institute for the blind; he invented a musical notation for blind people, then studied under Kiel, and became (1876) Town Musical Director at Constance. At present he is teacher at the Warsaw Conservatoire, and conductor of the Warsaw Musical Society. N. is known as a gifted composer (quartet for strings, overture: "Das Meerauge," symphonies, ballet music [Op. 42], part-songs, pf. pieces, etc.).

Nota (Lat. and Ital.), note; *N. romana* (see NEUMES); *N. quadrata*, *quadrigravata* (see CHORAL-NOTE); *N. cantiva*, a note falling on the unaccented part of a bar; *N. cambiata*, changing note.

Notation is the designation of sounds by writing. The oldest kinds of N. are probably *letter notations*; the ancient Greeks possessed a highly-developed letter notation. (See GREEK MUSIC.) The neumes (q.v.) which were used during the Middle Ages for noting Catholic ritual song were a species of musical stenography or running hand. Our Western notation is the outcome of the combination, since the 11th and 12th centuries, of a letter-notation of the early Middle Ages, the falsely so-called Gregorian (see GREGORY I.), with neume notation, and has gradually assumed its present form. Guido d'Arezzo (q.v.), the inventor of the *stave* now in common use, rendered special service in regard to the same: but the employment of one or two lines with clefs (*f* and *c*) is older than Guido. The introduction of rhythmical value signs for the duration of sounds transformed the "choral note" into the *mensural note* (q.v.). With the 14th century came *time signatures*, and with the 17th, release from the complicated determinations of the theory of measured music by the introduction of the *bar-line*. Letter tablature for organ and lute (see *TABLATURE*) maintained itself up to the 18th century side by side with the now fully developed modern notation. The compiler of this Dictionary, in his "Studien zur Geschichte der N." (1878), has given a summary of the development of our notation, of which M. Lussy's "Histoire de la Notation Musicale" is in the main a repetition.

Notes (cf. Lat. *nota*, "sign") are conventional signs for musical sounds. The word *nota* in the sense of note was already used by Fabius Quintilian (2nd century after Christ). Boëtius (about 500) uses it to denote Greek notation; later on, however, the term was employed for *neume notation* (*Nota romana*), and after the invention of staves, for the *Choral-note* and *Mensural-note* (cf. the respective articles). N. have to serve a double purpose: they must indicate both the pitch and the duration of sounds. With regard to the former, a synoptical table is given under A; for historical details see *LETTER NOTATION* and *NEUMES*. With regard to the signs of duration, see what is said under *RHYTHMICAL VALUE SIGNS* and *TABLATURE*.

Note sensible (Fr.), leading-note (q.v.).

Notker (Balbulus), monk of the monastery of St. Gallen, b. 840, d. April 6, 912, one of the oldest and most important composers of sequences, from whom, amongst other things, the "Media in vita in morte sumus" has been handed down to us. For particulars of his life, as well as for a partial reproduction of his sequences, see Schubiger's "Die Sängerschule von St. Gallen" (1858). According to tradition, N. was also the author of several small German treatises on music which by many have been ascribed to the St. Gallen monk Notker Labeo, who flourished a hundred years

later; but scarcely with good reason, for it is not known of the latter that he was skilled in music. Philological assertions are of little avail in this question, since the manuscripts which have been preserved are not autographs. Gerbert printed ("Script." I.) four of the treatises:—"De octo tonis," "De tetrachordis," "De octo modis," "De mensura fistularum organarum," and the Editor of this Dictionary has given a fifth (Division of the monochord), together with the first and last of the above-named, in his "Studien zur Geschichte der Notenschrift." N.'s explanation of the "Romanus" letters ("Explanatio quid singulæ litteræ in superscriptione significant cantilenæ"), which has frequently been printed, in Gerbert, etc., is of doubtful value; it appears, indeed, that N. himself no longer understood the meaning of these signs.

Notograph (*Melograph*). (See SCHMEIL.)

Nottebohm, Martin Gustav, meritorious writer on music, b. Nov. 12, 1817, Lüdenscheid (Westphalia), d. Oct. 31, 1882, Graz, on the return journey from a hydropathic establishment. He served as a volunteer in the "Gardeschützen-bataillon" at Berlin from 1838-39, and during that time studied under L. Berger and Dehn, went to Leipzig in 1840, and continued his studies under Mendelssohn and Schumann. In 1846 he settled in Vienna, studied counterpoint for a while with S. Sechter, and from that time became active as a teacher of music, yet without holding any regular appointment. N. was a special Beethoven investigator, and brought to light much that is of very great interest. His literary works are: "Ein Skizzenbuch von Beethoven" (1865); "Thematisches Verzeichnis der im Druck erschienenen Werke von Beethoven" (1868); "Beethoveniana" (1872; 2nd vol. 1887, from posthumous papers); "Beethovens Studien" (Vol. I.: Beethoven's lessons with Haydn, Albrechtsberger, Salieri, according to the original manuscripts, 1873); "Thematisches Verzeichnis der im Druck erschienenen Werke Franz Schuberts" (1874); "Neue Beethoveniana" (in the *Musikalisches Wochenblatt*, 1875, etc.); "Mozartiana" (1880); "Ein Skizzenbuch von Beethoven aus dem Jahr 1803" (1880). N. composed a pf. quartet, several trios, and pieces for pianoforte only (in all seventeen works).

Nocturno. (See NOCTURNE.)

Nourrit, Adolphe, distinguished stage-singer (tenor), b. March 3, 1802, Paris, son of the Grand Opéra tenor singer, Louis N. (b. Aug. 4, 1780, Montpellier, d. Sept. 23, 1831, Brunoy, near Paris), who brought him up with the idea of a commercial career; for the father, in spite of very fair success as a singer, had little ambition, and in addition to his professional engagements, was manager of a jewellery business. The son, however, worked secretly at music, and finally, on the recommendation of Garcia,

was permitted to devote himself to the stage. In 1821 he made his *début* at the Grand Opéra as Pylades in Gluck's *Iphigénie en Tauroïde*, and, through his striking likeness to his father, both as a man and as an artist, he won the good graces of the audience. When the father retired, in 1825, N. took his place as principal tenor, and for many years was a favourite with the public and with composers. At the same time he held office as professor of singing at the Conservatoire. Of the rôles written for and created by him may be named Masaniello, in the *Muette di Portici*; Arnold, in *Tell*; Robert, in *Robert le Diable*; Eleazar, in *La Juive*; and Raoul, in *Les Huguenots*. The joint engagement of Duprez at the Opéra induced him to resign (1837). Restless and dissatisfied, he paid visits to Belgium, the South of France, and Italy; but, notwithstanding his cordial receptions, his melancholy increased, and on March 8, 1839, after a performance of *Norma*, at Naples, he threw himself out of a window. N. was not only a distinguished singer, but was otherwise richly gifted; among other things, he wrote some ballets for Taglioni and Fanny Elssler which became famous (*La Sylphide*, *La Tempête*, *Le diable boiteux*, etc.).—Auguste, brother of Nourrit, b. 1808, Paris, d. July 11, 1853, L'Isle Adam, was likewise an excellent singer, and for a time opera director at The Hague, Amsterdam, and Brussels.

Novellette, a term probably first used by Schumann (Op. 21) for pianoforte pieces of free form and containing a considerable number of themes. Schumann very likely chose the new name because he brought forward much that was new: harmonic and rhythmical combinations of the boldest sort. The name has often been employed since; it does not express anything definite more than do the terms Romance, Ballad; but it is chiefly employed for pieces of some length, in which occur rapid changes of theme.

Novello, Vincent, the founder of the important London music-publishing house: "N., Ewer & Co." (1811), b. Sept. 6, 1781, London, d. Aug. 9, 1861, Nice. On his father's side, he sprang from an Italian family, enjoyed a good musical training, became already in 1797 organist of the chapel of the Portuguese Embassy (up to 1822), was one of the original founders of the Philharmonic Society, the concerts of which he occasionally conducted; from 1840 to 1843 he played the organ at the Roman Catholic Chapel, Moorfields, and from 1849 resided, for the sake of his health, at Nice. N. was himself a prolific composer (masses, motets, cantatas, etc.), but he rendered special service by the collections which he edited:—"A Collection of Sacred

Music" (two vols., 1811), followed by many collections of the works of English composers ("Purcell's Sacred Music," five vols., 1829; "Croft's Anthems;" "Greene's Anthems;" "Boyce's Anthems," etc.); also of German composers (masses by Haydn, Mozart, Beethoven, etc.).—N.'s fourth daughter, Clara Anastasia, b. Jan. 10, 1818, was a distinguished oratorio singer, married in 1843 Count Gigliucci, and sang still up to 1860.—His eldest son, Joseph Alfred, b. 1810, a bass singer, made a name, however, as manager of the business established by his father. He retired to Italy in 1856.

Noverre, Jean Georges, famous authority on dancing, b. April 29, 1727, Paris, d. Nov. 19, 1810, St. Germain, near Paris. He was solo dancer at Berlin, ballet-master at the Opéra Comique, Paris (1749), then at London (1755), Lyons, Stuttgart, Vienna, Milan, and finally, 1776-80, at the Grand Opéra, Paris; in the last-named year he withdrew from public life. N. was the first to introduce dramatic action into pantomimic ballet, and considerably raised the standard of this art. He wrote: "Lettres sur la danse et les ballets" (1760; frequently republished, also under the title, "Lettres sur les arts imitateurs en général et sur la danse en particulier," 1802), and "Observations sur la construction d'une nouvelle salle d'opéra" (1781).

Nowakowski, Joseph, b. 1805, Mniszck (near Radomsk, Poland), d. 1865, Warsaw; he was a distinguished pianist, pupil of the Warsaw Conservatoire, made extensive concert tours, and became professor at the "Alexander" Institute, Warsaw. About sixty of his compositions appeared in print (an overture, twelve piano études, quintets, quartets, sacred pieces, fantasias, nocturnes, a piano Method, many songs).

Nuceus. (See GAUCQUIER.)

Null (O. °). (See GENERALBASS and KLANGSCHLÜSSEL; cf. also O.)

Nunc dimittis, the opening words of the Song of Simeon (*Canticum Simeonis*), Luke ii. 29—"Lord, now lettest Thou Thy servant depart in peace"—which has been set to music by many composers.

Nut, (1) (Ger. *Sattel*) is the small ridge of the finger-board of stringed instruments just below the peg-box. "Strattel machen" (to make a nut) is an expression used in violoncello-playing when flageolet tones are produced, not by a division of the whole string, but only of that part cut off by the thumb firmly pressed across the string, and thus forming a temporary nut. (2) (Ger. *Frosch*), a piece of ebony attached to the end of a violin bow.

O.

O, (1) (Ital.), or; for example, *Violino o flauto*.—(2) (Lat.) The interjection *O!*, specially, *Les O de Noël*, the antiphons to the Magnificat during the nine days before Christmas, which begin with *O!*—(3) Circle *O*, the sign of *Tempus perfectum* (q.v.).—(4) In the *Tonaria* of the Middle Ages with chants, in neume notation, *o* is the sign in the margin, indicating that they belong to the fourth Church Mode.—(5) Null (q.v.).

Oakeley, Sir Herbert Stanley, late professor of music at the University of Edinburgh (from 1865-91), b. July 22, 1830, Ealing; he was trained at Christ Church, Oxford, studied harmony under Elvey, the organ under Joh. Schneider at Dresden, and attended for a time the Leipzig Conservatorium. He graduated as B.A. in 1853, and as M.A. in 1855, received his Mus. Doc. in 1871 from the Archbishop of Canterbury, who, apart from the Universities, alone possesses the right of conferring the latter degree. In 1879 *O.* was created Mus. Doc. Oxford, 1881 Dr. Jur. Aberdeen, 1887 Dr. Mus. hon. causâ Dublin, and had the degree of LL.D. hon. causâ conferred on him by the University of Edinburgh in 1891, etc. He was knighted in 1876. *O.* is a distinguished organist, and gave regular organ recitals at Edinburgh. The following of his compositions have been published: songs with pf. or orchestral accompaniment, duets, twelve part-songs for mixed choir, choruses for male voices, choral arrangements of twelve Scottish national melodies, students' songs; also pf. compositions, a festival and a funeral march for orchestra, Jubilee ode (1887), also church music (anthems, a Morning and Evening Service, etc.).

Ob., abbr. for Oboe.

Obligato ("binding," indispensable, essential) is the term applied to a concertante accompanying part, which, therefore, cannot be omitted. It is specially used for an instrumental part combined with a vocal part, in which case, however, the latter is always the chief part. But instead of saying violin sonata with obligato viola and continuo, it is usual to speak of it as a duo for violin and viola, or, if the viola part is really of equal importance, as a concertante for violin and viola. Songs for a solo voice with organ, pianoforte, or even orchestral accompaniment, and with one obligato instrument (flute, violin, etc.), have been written in great number, especially during the last century.

Oberthür, Karl, performer on the harp and composer, b. March 4, 1819, Munich, lived first in Wiesbaden, Zürich, and Frankfurt, but from 1844 in London, where he is held in esteem, both as performer and teacher. He has repeatedly made successful concert tours on the

Continent. His numerous compositions consist for the most part of solo pieces for harp: a quartet for four harps, a nocturne for three harps, trios for harp, violin, and 'cello, a concertino for harp. There are also pf. pieces, songs, a grand mass with harp (*S. Filippo Neri*), two overtures ("Macbeth" and "Rübezahl"), a legend with harp ("Loreley"), and an opera (*Floris de Namur*, produced at Wiesbaden), etc.

Oberwerk (Ger.), upper manual. (See MANUALS.)

Obligato. (See OBLIGATO).

Oblíquus, "slanting;" *motus o.*, oblique motion (see MOVEMENT, KINDS OF, 3); *Figura obliqua*, the slanting strokes in the ligatures of mensural notation, which were handed down from the neumes, and of which the beginning and end indicated a note, \equiv or \sphericalangle . (Cf. LIGATURE, 2.)

Oboe (Eng., Ger., Ital., etc.). The French call it *Hautbois*, i.e. a "high wood-wind instrument," in contradistinction to *Basson* (Bassoon), the "low" wood-wind instrument; and from the fact that the French word passed into all languages, it is supposed that the instrument was invented in France. In its present form the *O.* is somewhere about two hundred years old, apart, of course, from the perfecting of the measure, and the increase in the number of the keys, of which, at first, there were only two, increased in 1727 to four by Gerhard Hoffmann, burgomaster at Rastenburg; at the present day, in which oboes are constructed according to different systems, there are instruments with from nine to fourteen keys. The *O.* has been evolved from the primitive Schalmey (q.v.), as was the bassoon from the Bomhart; all belong to the same family, and are double-reed instruments. The compass of the *O.* at present is (I.); yet for orchestra it is better to



write only as at (II.); the lower *b \flat* is lacking to many instruments, and every player is not able to produce the highest notes. (Cf. also what is said under *BASSOON* respecting the hardness of reeds.) The tone of the *O.* is somewhat nasal, but it has more body than that of the flute, and it is less voluptuous than that of the clarinet; in sustained cantilena it assumes a character of *naïveté*, modesty, and for this reason, in operatic, and in programme music, it plays an important rôle as representative of maidenliness. In church music of the present day it is much preferred to the clarinet. The *alto oboe* is a variety of *O.* now much in vogue—or, to speak

more correctly, coming more and more into favour; it is known under the name English Horn (*Cor anglais, Corno inglese*), and has the compass



i.e. a fifth lower than the O. The English Horn is treated as a transposing instrument; the notation gives the sounds a fifth higher, thus:



(as in the horn in *f*). On account of its length, the tube of the English Horn is bent; in the 17th and 18th centuries, when as *O. da caccia* it was in common use, it had a sickle shape, like the Zink, and was covered with leather.—The *O. d'amore (Hautbois d'amour)* is quite obsolete; its pitch was a minor third lower than the usual O., *i.e.* in A, but it differed from the *O. bassa (Grand hautbois)*, which had a similar pitch, in that it had a globular bell with a narrow opening, whereby the sound was considerably muffled. *O. piccola* was the old name for the ordinary O. The following are famous performers on the O., past and present:—Sallantin, Lebrun, J. Ch. Fischer, Garnier, Barth, G. Vogt, Lavigne, Sellner, Thurner, Barret; of O. Methods and compositions are to be named Methods by Sellner, Barret, Garnier (Ger. by Wieprecht), the forty-eight études (Op. 31) by Ferling, concertos by Rietz (Op. 33), Ed. Stein (Op. 10), Klughardt (Op. 18), etc.; also all the above-named masters have written exercises, concert pieces, concertos, etc., for the instrument.

The organ stop O. is an 8-ft. reed, with cylindrical tube, surmounted by a bell, so that the shape of the tube resembles that of the orchestral instrument. The O. is a so-called half-stop, *i.e.* it only runs through the upper half of the keyboard, and is completed below by the bassoon (q.v.).

Obrecht. (See HOBRECHT.)

Obstinato. (See OSTINATO.)

Ocarina is a pipe made of clay, having the shape of a bird's body; there are a number of soundholes, which are the only outlets for the wind; the sound is, therefore, similar to that produced from a covered pipe.

O'Carolan, Turlogh, one of the last of the Irish bards, b. 1670, Newtown, near Nobber (Meath), d. March 25, 1738, Alderford House, Roscommon. At the age of sixteen smallpox resulted in blindness. When twenty-two years old O. became an itinerant singer, *i.e.* he went through the country with a horse, accompanied by a servant, who carried the harp and led the horse; he was received

everywhere with hospitality, and sang his modes of a national kind, yet of his own invention. One of his sons published a collection of his songs (1747).

Ochetus (*Hoquetus, Hocetus, Hocketus, Hocquetus*), one of the oldest forms of composition, a contrapuntal trifle, and at the same time a torture for the singers; in many respects it reminds one of the English Catch. The O. consisted, indeed, of an alternate and quick breaking off of the voices (Walter Odington [1228], "Dum unus cantat, alter tacet"). They were written in two and also in three parts. The name of the O. occurs already in the "Discantus positio vulgaris" (12th century), *i.e.* it is as old as Discant. On the other hand, one loses traces of it at the beginning of the 14th century. (Cf. also Johannes de Garlandia in Coussemaker, "Script." I., p. 116.)

Ochs; (1) Traugott, b. Oct. 19, 1854, Altenfeld (Schwarzburg-Sondershausen), pupil of Stade at Arnstadt, and of Erdmannsdörffer at Sondershausen; from 1879-80 at the Royal Institute for Church Music, also private pupil of Kiel; 1880 music teacher at the Neuzelle Seminary; 1883 organist at Wismar, and in 1889 conductor also of the Singakademie. He is an able composer ("Deutsches Aufgebot" for male chorus and orchestra, requiem, organ pieces, part-songs, Method for male voices, etc.).

(2) Siegfried, b. 1858, Frankfort, studied at first medicine, but afterwards music, at the Royal High School, Berlin, where he is now conductor of the Philharmonic Choir. He is likewise a gifted composer, especially for humorous subjects (comic opera, *Im Namen des Gesetzes*, Hamburg, 1888; songs, duets, etc.).

Ochsenkuhn, Sebastian, lutenist at the court of Otto Heinrich of the Palatinate, d. Aug. 2, 1574, Heidelberg; he published a "Tabulaturbuch auf die Lauten" (1558), together with 77 motets, German songs, French chansons, etc., arranged for lute.

Ockenheim. (See OKEGHEM.)

Octava. (See OCTAVE.)

Octave (*Octava*, sc. *vox*), the eighth degree of the scale, bearing the same name as the first. (Cf. INTERVAL.) Concerning the harmonic meaning of the O., see CLANG.—The rule of the O. (*Regula dell'ottava, Règle de l'octave*; cf. CAMPION, 2) was the name given to the brief method of teaching accompaniment used in Italy during the 17th and 18th centuries, which proved the germ of the system of the inversion of chords, and of Rameau's fundamental bass; it gave as the natural harmonies of the scale—

General-	(5)	6	6	(5)	(5)	6	6	(5)
bass	(3)			(3)	(3)			(3)

It is evident that this household rule is of greater practical use than the scheme of German theorists, in which a triad is placed on each degree of the scale. Yet it is only a handle for beginners; for higher stages of development it is an arbitrary limitation.

Octave doublings. (See PARALLELS.)

Octave horn. (Cf. EICHBORN.)

Octet (*Ottetto*, *Octuor*), a composition for eight instruments (for strings or wind, or both). It differs from the double quartet inasmuch as it does not consist of two groups of four instruments opposed to each other, but of all the eight instruments working together as one band. A vocal ensemble of eight voices is also called O.

Octobasse. (See VUILLAUME.)

Octuor (*Ottetto*). (See OCTET.)

Ode (Greek, "song"), lyrical poem, or the setting to music of one.

Odenwald, Robert Theodor, b. May 3, 1838, Frankenthal (near Gera), pupil of W. Tschirch and A. Helfer, was at the age of eighteen *Precept* in the Gera church choir, from 1859-60 teacher of singing at Gera Schools; he also founded in 1868 a vocal society, which speedily prospered; in 1870 he was called to Elbing as cantor at the Marienkirche, and teacher of singing at the College. In 1871 he founded the Elbing Church Choir, and developed it so successfully that the Minister of Public Worship granted a subsidy. In 1882 O. was called to Hamburg as teacher of singing at the "Realgymnasium" and "Wilhelm" College; he also founded in Hamburg a church choir, which prospered greatly. O. is himself a singer, and has also published some vocal works (psalms, part-songs).

Ode-symphonie (Fr.), symphony with chorus.

Odington, Walter, the "Monk of Evesham" (not identical with the Archbishop of Canterbury of that name a century later), d. about 1316, one of the most important of old writers on mensural music. He compiled, about 1280, his treatise, "De speculatione musicae," which lay for a long time unheeded in the library of Christ's College, Cambridge, and has only recently been printed by Coussemaker ("Script," I.). This is one of the most important documents relating to the period of discant.

Odo de Clugny (St.), writer on music of the 10th century, pupil of Remi d'Auxerre, was in 899 canon and chapel singer at Tours, entered in 909 the monastery of Baume (Franche Comté), and afterwards became abbot of the monasteries of Aurillac, Fleuri, and, in 927, of Clugny, where he died, Nov. 18, 942. O.'s work "Dialogus de musica," also called "Enchiridion (musicus)," has been printed by Gerbert ("Script." I.). O. is, as it seems, the one who introduced, instead of the old letter notation (A-G, in the sense of our C-B), the

letters (A B C D E F G = our A B C D E F G) with the meaning which they have since had; he also used Γ (gamma) for the note below A. (Cf. LETTER NOTATION.)

Oeglin, Erhard, the first German printer (Augsburg) who printed figured music with types, viz. the "Melopoeiae sive harmoniae tetracenticae," which was issued by Riman (the father of the German book-selling trade), of Peter Tritonius (1507, with wood types), and the German "Liederbuch," for several voices (1512, with metal types. A new score edition of the latter work, together with a piano score by Eitner, appeared in the publications of the *Gesellsch. f. Musikforsch.*, Vol. IX.). (Cf. MUSIC PRINTING.)

Oelschlägel, Alfred, b. Feb. 25, 1847, Anscha (Bohemia), student of the Prague Organ School, was theatre capellmeister successively at Hamburg, Teplitz, Würzburg, Carlsbad, and Vienna (Karltheater), and later on, military capellmeister at Klagenfurt. He composed the operettas *Prinz und Maurer* (Klagenfurt, 1884) and *Der Schelm von Bergen* (Vienna, 1888).

Oesten, Theodor, prolific composer *à la mode*, b. Dec. 31, 1813, Berlin, d. there March 16, 1870: he was a pupil of the school of composition of the Royal Academy, Berlin (Rungenhagen, A. W. Bach); but after he had learnt the taste of the majority of the public, he abandoned the serious style of composition in which his teachers had trained him, and wrote numerous pianoforte trifles which belong to the *genre of salon music*.

Oettingen, Arthur Joachim von, b. March 28, 1836, Dorpat (son of the Marshal of the Livland province and Councillor v. O.), received his school training at the private institution Fellin, in Livland, and first studied astronomy and physics at the University of Dorpat (1853-58), continued his studies in physics, physiology, and mathematics, at Paris and Berlin (1859-62), and in 1863 qualified himself as private lecturer of physics at the University of his native town. In 1865 he was named occasional, and, in 1866, professor in ordinary of physics, was (1869-74) secretary of the Society of Natural Science, Dorpat, and since 1877 has been corresponding member of the Petersburg Academy of Sciences. This eminent savant, who has made a name in his special department by works of the highest value ("Die Korrektion der Thermometer," "Elektrische Entladungen," "Mechanische Wärmetheorie," "Meteorologische Beobachtungen," etc.), is, at the same time, an excellent musician, president of the Musical Society at Dorpat, and conductor of a trained orchestra of amateurs. His contributions to the theory of music are of great importance; his "Harmoniesystem in dualer Entwicklung" (1866) is an intelligent criticism of the works of Hauptmann, and Helmholtz on musical theory,

a happy blending together and further development of the views of both; it must prove of importance in the building up of a modern system of sounds standing in intimate relationship to the science of acoustics. The followers of O. on this path are: O. Thürlings, O. Hostinsky, and, especially, the compiler of this Dictionary.

Offenbach, Jacques, celebrated composer of operettas, b. June 21, 1819, Cologne, d. Oct. 5, 1880, Paris. He was the son of the cantor of the Jewish community at Cologne, Juda O. (really Juda Eberscht), who in 1830, published, among other things, an "Allgemeines Gebetbuch für die israelitische Jugend." O. cannot be properly ranked among German composers, for he went as a boy to Paris, and was for a short time pupil of the Conservatoire (in the 'cello class of Vaslin); he sent, indeed, his operettas into every corner of the world, but, with the exception of short excursions, never left Paris himself. After playing for some time as 'cellist in the orchestra of the Opéra Comique, and making a name by pleasing musical settings of Lafontaine's fables, he was, in 1849, appointed conductor of the Théâtre Français, where he obtained his first stage success with *Chanson de Fortunio*, inserted in A. De Musset's *Chandelier*, and in 1855 became an opera manager himself; he opened his "Bouffes-Parisiens" first in the Salle Lacazes (Champs Élysées), but after some months, moved to the Théâtre Comté in the Passage Choiseul. A large number of his well-known works were produced there. In 1866 he gave up the direction and produced his pieces on various Parisian stages (Variétés, Palais Royal, etc.), but already in 1872 he appeared again as manager, and, indeed, at the Théâtre de la Gâté, which in 1876 he handed over to Vizzentini; later on it was called "Théâtre Lyrique." After a somewhat unsuccessful tour through America, which he described in his "Notes d'un musicien en voyage" (1877), he only attended to the staging of his works; in his later years he was cruelly tormented by gout. O. wrote altogether 102 stage works, among them many one-act pieces; also more important ones of three and four acts belonging to that *genre* of music for which the French have that untranslatable word *musiquette* (equivalent to miniature music, but with a *souffçon* of contempt: miniature and, at the same time, caricature). A large number of his operettas were of the same kind as those first cultivated by Hervé, of jeering or frivolous tendency; an outgrowth of the taste of our century, and one much to be regretted, in that it pays homage to the bad taste of the million, and lowers it still further. Among those best known and (unfortunately!) most popular are: *Orphée aux enfers* (1858), *La Belle Hélène* (1864), *Barbe-Bleue* (1866), *La Vie Parisienne* (1866), *La Grande Duchesse de Gérolstein* (1867), *Madame Favart* (1879). His first pieces were: *Les Alceves*

(Paris, 1847, at a concert), *Marietta* (Cologne, 1849), and *Pépito* (Paris, 1853); his last, the comic opera *Les Contes d'Hoffmann* (first produced after his death, 1881), and the operetta *Mademoiselle Moucheron* (ditto). Before he began his theatrical career, O. wrote 'cello duets, pieces for pf. and 'cello, and songs.—A brother of his, Jules O. (b. 1815, d. Oct., 1880), was for several years conductor at the Bouffes-Parisiens.

Offertorium (*Offerenda*; Fr. *Offertoire*). This is the term applied to the singing of the choir during the oblations of the priest (immediately after the *Credo*). The Gregorian Antiphony contains for the daily mass throughout the year, except Good Friday and the Saturday in Holy Week, a special verse, an O. from the Psalms; it has, however, long been the custom after the Gregorian Chant, to sing a motet on the same, or some other verse from the Bible as O. Of such kind are the Offertories composed by Palestrina and other composers; many are also written with instrumental (organ) accompaniment.

Officium (Lat.), divine service; the special term for the singing of the mass. *O. defunctorum*, same as Requiem; *O. matutinum*: Matins; *O. vespertinum*: Vespers.

Oginski, name of two Polish princes who distinguished themselves as composers of national songs. (1) Michael Casimir, grand commander of Lithuania (b. 1731, Warsaw, d. there 1803); he maintained an orchestra at his residence, Stonin, and is said to have improved the harp. (2) Michael Kleophas, grand treasurer of Lithuania, b. Sept. 25, 1765, Gutzow (near Warsaw), d. Oct. 31, 1833, Florence; he was especially famous for his Polishaises.

Ohrenquinten (Ger.; "ear fifths"), a species of faulty fifth parallels (hidden fifths) established by many theorists, which are heard, but do not actually exist. (Cf. PARALLELS.)

Okeghem (Ockenheim, Okekem, Okenghem, even Okergan) Jean de, the old master of the second Netherland School, which includes the names of Josquin, Pierre de la Rue, Brumel, Compère, etc., i. e. the man under whom the art of imitative counterpoint reached its zenith. (Cf. NETHERLAND SCHOOL.) He was b. c. 1430, for he was a chorister at Antwerp Cathedral 1443-4, pupil of Dufay at Cambrai probably about 1450, in 1453 at the court of Charles VII., Paris (mentioned already in 1454 as composer and *premier chapelain*), 1459 in the honourable position of treasurer to the Abbey of St. Martin at Tours, after 1461, however, living in Paris. In 1465 he became royal maître de chapelle, in 1469 travelled to Spain at the king's expense, in 1484 likewise to Flanders (on the conclusion of the Treaty?), and died in 1495. Of O.'s compositions there are preserved seventeen masses, also seven motets, a thirty-six-part "Deo gratia" (ninefold canon), nineteen chansons

(among which the fine "Se vostre ceur"), and a number of canons. (Cf. M. Brenet, "J. de O.," 1893.) The poet Crestin (d. 1525) wrote an elegy on O.'s death, which was frequently reprinted. In modern publications, the historical works of Forkel, Kiesewetter, and Ambros, also in Rochlitz's collection, are to be found some movements from the mass "Cujusvis toni," a fragment of the "Missa prolationum" in Bellermann's "Kontrapunkt," and a riddle canon in most music histories (Ambros, Vol. 5), also the chanson "Se vostre ceur."

Ole (*El Ole*), Spanish solo dance of moderate movement in $\frac{3}{8}$ time with the castanet rhythm



Ole Bull. (*See BULL., 2.*)

Olibrio, Flavio Anicio, pseudonym of Joh. Friedr. Agricola (q.v.).

Oliphant, Thomas, zealous writer on madrigals, b. 1799, d. March 9, 1873, London, member, and finally president of the Madrigal Society. He wrote: "A Brief Account of the Madrigal Society" (1834); "A Short Account of Madrigals" (1836); "La musa Madrigalesca" (1837; a collection of the words of four hundred madrigals). He adapted English words to old Italian madrigals, translated *Fidelio* into English, and edited Tallis' "Service and Responses."

Olsen, Ole, Norwegian composer, b. July 4, 1851, Hammerfest, writes orchestral and pf. works of the most modern tendency, but has hitherto only obtained recognition in his native land.

Once-accented, twice accented. (*See A.*)

Ondriczek, Franz, distinguished violinist, b. April 29, 1859, Prague. He was the son of a professional musician (violinist at the National theatre), from whom he received his first instruction. At that time his father conducted a kind of band for dance music, and the boy, whose musical gifts were developed at an exceedingly early age, was made to accompany the dancing. Only at the age of fourteen was he withdrawn from the dangers of such a life and received into the Prague Conservatorium. Three years later he left that institution, a finished virtuoso. A merchant of Prague then provided the means for him to continue his studies at Paris under Massart, and at the expiration of two years O. left the Paris Conservatoire as winner of the first prize. Since then he has made extensive concert tours, and has everywhere added to his reputation.

Ongarese, All'o. (*See HUNGARIAN.*)

Onslow, George, prolific composer, especially in the department of chamber-music, b. July 27, 1784, Clermont Ferrand (Puy de Dôme), d. there Oct. 3, 1852, grandson of the first Lord O.; he spent a part of his youth in

London, where Hüllmandel, Dussek, and Cramer taught him the pianoforte. He then returned to France, and regularly spent some of the winter months at Paris, and the rest of the time, for the most part, on his estate near Clermont, where he practised music diligently with some amateurs, especially concerted chamber-music, in which he played the 'cello part. He had already written and published much chamber-music when, in order to be able to write successfully for the stage, he yet went through a course of lessons in composition with Reicha. His three comic operas, *L'Alcade de la Véga* (1824), *Le Colporteur* (1827), and *Le Duc de Guise* (1827), made no lasting impression on the Parisians. O. was held in high esteem by the musical world of Paris, and in 1842 was elected Cherubini's successor at the Académie. He published: thirty-four stringed quintets, all *ad lib.* for two violins, viola, and two 'cellos, or for two violins, two violas, and 'cello, or for two violins, viola, 'cello, and bass (Op. 1 [Nos. 1-3], 17-19, 23-25, 32-35, 37-40, 43-45, 51, 57-59, 61, 67, 68, 72-74, 75, 78, 80, 82; the double-bass parts, impossible for ordinary players, were written for Dragonetti); also thirty-six stringed quartets (Op. 4, 8, 9, 10, 21, 36 [arrangement of the Trio, Op. 14], 46—each of the Ops. containing three quartets—Op. 47-50, 52-56, 62-66, and 69); ten pf. trios (Op. 3, 14, each containing three; 20, 26, 27, and 83); three pf. sonatas (Op. 2, 13, 28), two ditto for four hands (Op. 7, 22); six violin sonatas (Op. 11, Nos. 1-3; Op. 15, 29, 31); three 'cello sonatas (Op. 16); a sextet (Op. 30), for pf., flute, clarinet, horn, bassoon, and double-bass (or with stringed quartet instead of wind); a septet (Op. 79) for pf., flute, oboe, clarinet, horn, bassoon, and double-bass (also as quintet for pf., violin, viola, 'cello, and double-bass); a nonet (Op. 77) for flute, oboe, clarinet, horn, bassoon, and stringed quartet (with double-bass); finally, four symphonies (Op. 41, 42, 69, and 71), and "La mort d'Abel," solo scena for bass with orchestra. At the present day nearly all this music is as good as dead; only his quintets are revived from time to time by zealous lovers of music.

Op., abbreviation for *Opus* (Lat.), *Opera* (Ital.), work. Composers are in the habit of numbering (opus numbers) their works in the order of composition or publication, Op. 1, 2, etc.

Opeit, Friedrich Wilhelm, theorist, b. July 9, 1794, Rochlitz (Saxony), district councillor of finance at Plauen, later at Dresden, d. there Sept. 22, 1863, as privy councillor of finance. He wrote: "Ueber die Natur der Musik" (1834), and "Allgemeine Theorie der Musik, auf den Rhythmus der Klangwellenpulse gegründet und durch neue Versinnlichungsmittel erläutert" (1852). O. treats music from a purely mathematico-physical standpoint.

Open lip-pipes. (*See LIP-PIPES and WIND INSTRUMENTS.*)

Open notes, (1) on stringed instruments, those notes which are produced without stopping—that is, without placing, the fingers on the strings for the purpose of shortening their sounding length, and thus changing their pitch. (2) On wind instruments, the natural notes—those produced without any artificial or mechanical means (stopping, or valves), simply by the management of the breath.

Open octaves, fifths. (See PARALLELS.)

Opera. The name O. comes from the Italian, and indicates, quite generally, a musical work. The Italian name for O. is *dramma per musica*; it is only by adding the more specific terms *buffa*, *seria*, *semiseria*, that the word acquires, in Italy, the meaning of O. The art form of the O., or, to use the term in vogue since Wagner, "music-drama," is ancient; it reached a stage of great prosperity under the Greeks, but was probably much older. In the tragedies of Æschylus, Sophocles, Euripides, there was musical recitation, and the choruses were sung in unison; unfortunately we are unable to form any conception of the musical construction of these works, because, with the exception of a few measures from a chorus in Euripides *Orestes* (papyrus "Arch-duke Rainer"), not a line of the music has been preserved. The age of the Renaissance, with its attempts to revive ancient Grecian art as it existed at the zenith of its prosperity, effected a new birth of the music-drama. The first-fruit of these Renaissance efforts was chromatics, (see CHROMA, 1), which paved the way to modern tonality, the music-drama, and the O. It was, in fact, a circle of men of learning and refined culture—so to speak, an esthetic tea-circle—who reconstructed the music drama on a theoretical basis. The *salon* of Count Bardi (q.v.) at Florence was the cradle of O. A reaction against the contrapuntal art of the Netherlanders, which completely stifled the meaning of the words, was inevitable, and had begun to show itself in various ways. Already Josquin, but still more so Orlando Lasso and Palestrina, returned to a simpler style of writing; and not only in Rome, but also in Venice, a process of clarification took place, which, without recourse to violent means, promised to turn art into new paths. (See GABRIELI.) That this happened was, however, not so much a necessity of nature as the result of philosophical argument: Bardi, Vincenzo Galilei (the father of Galileo Galilei), Pietro Strozzi, Girolamo Mei, Ottavio Rinuccini, Corsi, and others, were the men who spurred on Giulio Caccini and Jacopo Peri, two talented musicians, to wage war against counterpoint, and to create a new kind of music which should prove a revival of ancient art, at that time less understood than at the present day. Count Bardi and Vincenzo Galilei, indeed, first set them an example. The "new music" which they established was accompanied song for one voice *i.e.* monody. At first there were

sonnets and canzonas; then soon followed small dramatic scenas (*Intermezzi*); but in 1594, in the house of Jacopo Corsi, a real small O., *Dafne*, libretto by Rinuccini, music by Peri and Caccini, was produced for the first time, and with tremendous enthusiasm; the dramatic style of the ancients was supposed to have been re-discovered. Not much new music flowed from the new source, for only in 1600 do we again hear of new music dramas: Peri's *Euridice* and Caccini's *Rapimento di Cefalo*. But when, in 1602, Caccini sent into the world a volume of compositions in the monodic style, the famous "Nuove musiche," fermentation set in on all sides; it was not long before the monodic style had also its representative (Kapsberger) in Rome, where, for the rest, contemporaneously with the Florentines, Viadana had invented accompanied solo-singing for the church (his church concertos appeared in 1602; cf. GENERAL-BASS, CONTINUO); and, finally, Cavalieri, who lived in Florence, had inaugurated the art-form of the oratorio (q.v.). As Cavalieri (q.v.) was already dead in 1600, it is exceedingly probable that he was the earliest composer in the new style. The first attempts of the Florentines, in conformity with their abstract origin, were poor and barren. Caccini, indeed, in the preface to his "Nuove musiche," boasts of cultivating a "noble contempt for song" ("nobile sprezzatura del canto"), *i.e.* the *Stilo rappresentativo*, as it was called, and desiring only natural musical declamation of the words, he intentionally avoided purely melodic formation. The sacred compositions of Cavalieri and Viadana, starting from a totally different point of view, did not, on the other hand, aim at the mortification of the musical flesh; and even in the department of dramatic composition the healthy musical feelings of the Italians did not long neglect to pour life-blood into the mere framework of the Florentines. The first great step was taken by Claudio Monteverde (q.v.), the first opera composer by the grace of God, a real musical genius, the father of the art of instrumentation; at the same time the development of accompanied singing in the church, by Cavalieri, Viadana, and afterwards Carissimi, brought the new style gradually to perfection and new forms (aria, duet) were introduced into the O. Next to Monteverde the leading spirits were Cavalli and Cesti. (Cf. also ZANOBI DA GAGLIANO, LEGRENZI, ROVETTA, and PALLAVICINO.) A new epoch for the O. opens with Alessandro Scarlatti, the founder of the Neapolitan School (q.v.); with him begins Italian O. in the sense in which we understand it to-day, the period of *bel canto*, *i.e.* Caccini's noble contempt for music was forgotten, and melody completely gained the upper hand; the singer in a new opera was the chief personage, and the composer soon became merely a servant. This transformation, which brought about the next reaction (through Gluck), was, however, in its

beginnings, *i.e.* under Scarlatti and his immediate pupils, Leo, Durante, and Feo, itself a reaction in favour of the just claims of music, which only later on exceeded the proper measure. Meanwhile O. had sprung up abroad. Mazarin, already in 1645, summoned an Italian opera company to Paris, which first of all produced Saccati's *Finta pazza*, also, in 1647, Peri's *Euridice*, and settled definitely in that city. But as early as 1650 French opera began; and in 1671 Perrin (q.v.), holding a royal patent; opened the Académie, with Cambert's *Pomone*. How Lully, an Italian by birth, but a Frenchman by naturalisation, acquired the patent, and thus became the nominal creator of French opera, is related in detail under LULLY. French, as opposed to Italian O. indicated the new reaction in favour of poetry; on it were clearly stamped the rhythm and pathos of the French language, and coloratura was forbidden; to these principles Rameau also remained faithful. Before long, however, the Italians got the upper hand in Paris, and, indeed, with comic opera (*opera buffa*), which meanwhile had been created by Logroscino and Pergolesi; and in 1752 in Pergolesi's *Serva padrona* and *Maestro di musica*, an Italian buffo company managed to divide Paris into two camps, that of the buffonists and anti-buffonists (defenders of the French national O.); and when, after two years, the Italians were driven away, there arose an imitation of the *opera buffa*, the French *opéra comique*, of which Duni, Philidor, Monsigny, and Grétry were the first and most important representatives. In Germany, apart from the quite isolated production of an O., *Dafne*, by Heinrich Schütz, and of Staden's *Seelewig* (1640), O. was introduced in 1678, and indeed at Hamburg, where a public theatre was established by a number of well-to-do citizens—the first public theatre in Italy had been opened at Venice, 1637 (see MONTEVERDE)—it lasted till 1738, and for half a century rendered Hamburg the musical metropolis of Germany. The most important composers connected with the Hamburg O. are: Theile, J. W. Franck, Strungk, Kusser, Keiser, Mattheson, Handel, and Telemann. Meanwhile Italian opera companies had obtained footing in Vienna, Munich, Dresden, Stuttgart, Berlin, Brunswick, etc., and in 1740 also Hamburg. Even England rejoiced for a short time in a national O., under her greatest composer, H. Purcell (q.v.), who wrote 39 works for the stage, and at whose death (1695) the blossom quickly faded. When Handel came to London, Italian O. had long been in full bloom, and up to the present it has not been superseded by a national O. The most important representatives of Italian O., until the appearance of Gluck, are, besides those already named: the German Hasse, further, Bononcini, Porpora, Duni, Vinci, Greco, Jomelli, Terradellas, Guglielmi, Sacchini, Traetta, Piccinni; the last-

named, as is well known, was the one whom the opponents of Gluck in Paris raised on their shields. The creation of *opera buffa* had, without doubt, rejuvenated and revived Italian O.; true dramatic life opposed itself to the mere manufacture of operas on antique subjects, which, indeed, only afforded a weak pretext for the vocal evolutions of *primi uomini* and *prime donne*. The reform inaugurated by Gluck only touched *opera seria*: comic O., in the works of Paesello, Cimarosa, put forth blossoms by no means to be despised: to these works a Mozart had no need to offer resistance; with him, indeed, they rather formed a connecting point. The true German "Singspiel," inaugurated meanwhile by A. Hiller, offered to him other ideas and a national basis. Thus equipped both with a will and a power, which the Italians lacked, he created his noble musical works, which we may well call the German comic O. Italy produced still another great master, Rossini, who in the *Barbiere* raised Italian comic O. to a height which, in a manner, almost rivalled that of Mozart, while his *Tell* belonged to the *genre* of French Grand O. The serious, impassioned tones struck by Beethoven, not only in his *Fidelio*, but also in his symphonies, exercised a lasting influence on the creations, especially of the German O. composers who came after him, as may be clearly seen from Weber up to Wagner. The O. of the 19th century cannot be summed up in a word; but there are various tendencies rising side by side which have to be distinguished. There is, first, the carrying on of the "Volks" O. by the adoption of new national elements, especially from the Saga (romanticists: Spohr, Weber, Marschner); then the formation of the grand heroic O. (Cherubini, Spontini, Meyerbeer, Halévy); at the same time some healthy works have sprung up in the department of comic O. (Auber, Boieldieu, Lortzing, Nicolai); while the lyric O. of Gounod and A. Thomas is difficult to classify. Finally, Richard Wagner must be named, whose giant mind raised romanticism to its highest power, and accomplished a reaction against the overgrowth of the melodic element similar to that of the Florentines and of Gluck; but he also enriched the means of musical expression in an unparalleled manner. To compare such men as Monteverde, Gluck, and Wagner is in the highest degree instructive to those who would understand the development of dramatic music. On the evolution of the forms of which the O. is at present composed (aria, duet, ensemble, finale, overture) *cf.* the corresponding articles.

Opera (Ital.), work; *O. in musica*, musical work, composition, opera; *O. seria*, serious opera; *O. buffa*, comic opera; *O. semiseria*, an opera for the most part serious, but containing comic episodes.

Opéra (Fr.), opera. The French distinguish

between *grand O.* or simple *O.* (in which everything is sung), and *O. comique* (with spoken dialogue). The two most important opera houses in Paris bear the names of *O.*: Grand *O.* (Académie de musique) and *O. Comique*, answering to their *répertoire*.

Operetta, small opera, *i.e.* either an opera of short duration, or an opera of small *genre*, *i.e.* a comic opera or a vaudeville, in which song and spoken dialogue alternate; and finally of recent years the caricature and "persiflage" opera, in which the action is not only jocose, but of a low comic character, or in the form of parody; in works of this class even music avoids serious effects and becomes semi-caricature and semi-pathos (Offenbach, Lecocq, Strauss, etc.).

Ophicleide, the bass instrument of the family of bugle horns (brass instruments with keys), now almost entirely obsolete. It was built of various sizes, and in various keys: (1) as bass *O.* in *c*, *B♭*, and *A♭*, compass three octaves and a semitone, with chromatic notes from



(2) As *alto O.*, in *F* and *E♭*, similar compass, but from



(3) As *double-bass O.*, in *F* and *E♭*, compass only two and a half octaves; it is an octave lower than the *alto O.* Only the bass *O.* was for a time in general use.

Opposita proprietates. (See PROPRIETAS.)

Opus. (See OP.)

Oratorio (Lat. *Oratorium*; Ital. *Oratorio*) really has the meaning of "hall for prayer." The name of *O.* for the well-known semi-dramatic, semi-epic, and lyric-contemplative form of composition arose from the fact that at the meetings of the Oratorians (*cf.* NERI) musical performances took place—at first plain singing of the hymns (*Laudi*) of Annuccia and Palestrina, but later on, a kind of Mystery of moral tendency, with personification of abstract conceptions (pleasure, time, world, etc.). The first (so far as is known) *rappresentazione* (*storia, esempio, misterio*) given in the Oratory was Cavalieri's *Anima e corpo* (1600); *rappresentazione* was a name which had long been handed down by tradition, yet not in connection with the *Stilo rappresentativo*; its novelty, however, consisted in the employment of the *Stilo rappresentativo* (recitative singing), which, in its turn, preserved its name because it was recognised as suitable for dramatic performances (*rappresentazioni*); whether secular or

sacred. (*cf.* OPERA.) The instrumental accompaniment (this was, indeed, the indispensable condition of the new style) consisted of cembalo, chitarrone, *Lira doppia* (double-bass viol), two flutes, and *ad libitum* violins *unisono* with the soprano part. The first oratorios (the term *O.* probably came gradually into use as an abbreviation for *rappresentazione per il* [or *nel*] *oratorio*) were, therefore, real stage performances with a symbolical representation of abstract ideas; or, if there was a representation of a biblical story (*azione sacra*), with acting personages, as in Kapsberger, Landi, etc. The *role* of the narrator (*historicus*) first appears in Carissimi, while the stage performance disappears. Handel gave the final touches to the art-form of the *O.*; his *Trionfo del tempo e del disinganno* constitutes almost a connecting link (at any rate with regard to the subject) with Carissimi, and is really an allegory of the older kind.

Orchestik (Gk.), art of dancing. *Orchesographie*, teaching the art of dancing by means of characters and demonstrations. (See CHOREOGRAPHIE.)

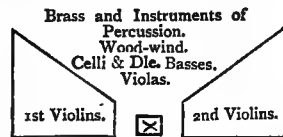
Orchestra (a "dancing place") in the theatre of the Greeks was the part of the stage nearest to the public on which the chorus moved. When an attempt was made to revive ancient tragedy, which, as is known, called into existence the art-species Opera (*q.v.*), the name *O.* was given to the space occupied by the accompanying instrumental players (between the stage and the public), and, finally, to the players themselves. At the first attempts at music-drama by the Florentines (*see* BARDI) the accompanists were placed behind the *coulisses*, *i.e.* invisible to the public, as in the low-lying orchestra according to Wagner's principle. But by this arrangement the sound of the instruments was too much deadened, and we may assume that at the opening of the first public opera-house (Venice, 1637) the placing of the musicians in front of the stage was introduced. At the present day any union of a considerable number of instrumental players for the performance of instrumental works, or of choral works with instrumental accompaniment, is called an *O.*, and differs according to the combination: String *O.* (only stringed instruments); wood-wind *O.* (only wood-wind instruments); and Brass *O.* (Ger. *Hornmusik*; Fr. *fanfare*). The *O.* composed of wind and percussion instruments is called Military band, also Janissary music (Turkish music). The *full O.* includes strings, and wind and percussion instruments; it can be a *large* or a *small O.* The *small O.* contains, besides the quintet of strings (1st and 2nd violins, tenors, 'celli, and basses), two flutes, two oboes, two clarinets (which, indeed, are often absent, as in the *G* minor symphony of Mozart in its original form), two bassoons, two horns, two trumpets, and two kettle-drums (these also are often wanting)

The symphonies of Haydn, Mozart, Beethoven, sufficiently prove what fulness of tone and variety of colour can be obtained with such modest means. If to the above-named two more horns and two or three trombones are added, the O. is then called *great*, i.e. (with or without piccolo flute) the real symphonic orchestra, to which not only Beethoven in his great symphonies, but even the symphony-writers since his time (Schubert, Mendelssohn, Schumann, Gade, Rubinstein, Volkmann, Raff, Brahms) have adhered down to the present day. On the other hand, the great O. of modern opera, of modern masses, especially of modern choral music with O., and of programme-symphonies, has been considerably enlarged. The striving after characterisation and special effects, illusory tone-painting, etc., has induced composers continually to seek after new tone-colours for all these kinds of illustrative instrumental music. Thus, besides the instruments above-named, we meet with: English horn, bass clarinet, double bassoon, bass-tuba, harps, drums small and great, cymbals, triangle, Glockenspiel (Stahlharmonika), frequently also organ, etc. Berlioz, for the *Tuba Mirum* of his gigantic Requiem required: four flutes, two oboes, two C-clarinets, eight bassoons, four ϵ flat horns, four horns in \mathfrak{r} , four horns in \mathfrak{g} , four cornets-à-piston in \mathfrak{b} flat, two trumpets in \mathfrak{r} , six in \mathfrak{e} flat, four in \mathfrak{b} flat, sixteen tenor trombones, two C-ophicleides, two \mathfrak{b} flat ophicleides, one monster double-bass ophicleide *à pistons*, eight pairs of kettle-drums, two large drums, and an orchestra of strings of exceptional strength (eighteen double-basses). This prodigious demand stands, anyhow, unique of its kind. The largest opera orchestra is the one used by Wagner in the *Nibelungen*: strings greatly strengthened, six harps, three flutes, one piccolo, three oboes, one English horn, three clarinets, one bass clarinet, three bassoons, eight horns, four tubas (one tenor, two bass, and one double-bass), three trumpets, one bass trumpet, two tenor trombones, one bass trombone, one double-bass trombone, two pairs of kettle-drums, cymbals, triangle, great and small drum. In Wagner's earlier operas the increase of the symphony-orchestra was limited to the threefold wood-wind and trumpets, and to the introduction of English horn, bass clarinet, bass tuba, harp, and a few instruments of percussion. For the most part other composers do not adopt the threefold wood-wind and trumpets. From the O. of Monteverde in *Orfeo*, 1607, it may be seen that wealth of tone-colour is, in fact, a necessity for illustrative music: two *gravicembali* (*clavicembali*), two *contrabassi da viola*, ten *viole da braccio*, one *arpa doppia* (bass harp, great harp), two *violini piccioli alla francese* (*quartzeigen* tuned an octave higher than the viola), two *chitarroni*, two *organi di legno* (positives), one *regale*, three *bassi da gamba*, four *tromboni* two *cornetti* (*zinken*), one *flautino*

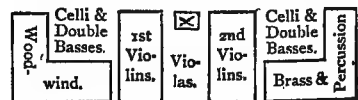
alla 22^{da} (of one-foot tone, hence flageolet), one *clarino* (discant trumpet), and three *trombe sordine* (muffled trumpets). The successors of Monteverde reduced the wind out of consideration for the voices, and Legrenzi wrote only for: eight *violini*, eleven *violette*, two *viole da braccio*, three *violoni*, four *tiorbi*, two *cornetti*, one *fagotto*, and three *tromboni*. The Germans had, and retained, special preference for wind instruments; thus Bach's O. consists of four groups: strings, oboes, and bassoon, cornetti and trombones, and trumpets (horns), and drums. The instruments with plucked strings (lute, theorbo, etc.) fell more and more into disuse; the harp is now their only representative. The *pizzicato* of the strings is indeed a bad substitute. We are now on the road to completing the families of the various wind instruments, so that each may be represented by a complete set of parts, as in the 16th century. We have flutes of two sizes (the bass-flute will certainly not be left out); the oboe in soprano and alto register, and the bassoon for the bass and double-bass register; clarinets in soprano, alto, and bass register; and with the trumpet the bass-trumpet, with the bass-tuba the tenor-tuba, etc. The only difference is that we unite all these instruments to form a powerful O., while in the 16th century music for the most part was played in four parts with instruments of the same family.

The disposition of the O. may be considered from the following points of view: (1) Combination of instruments which are accustomed to be regarded as a special group; hence the players, for the most part, receive signs in common from the conductor. (2) Mixture as much as possible of the collective tone mass. From the latter point of view the arrangement is to be preferred which spreads each kind of instrument as much as possible over the whole breadth of the orchestra space. (a) If the wood-wind be placed in one, and the brass in another corner (b), they produce the effect of *Cori spaziali* (divided choirs), one much to be desired if the various groups answer one another. Also a radiating form (c) has its advantages, since all the groups are equally near to the conductor. The three kinds are as follows:—

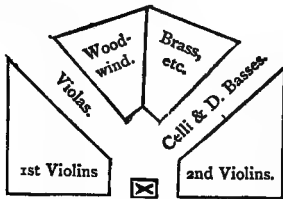
(a) Conductor  in front of O.



(b) Conductor behind the O. (theatre O.).



(c) Conductor in front of O.



The better blending of the collective sound has been arrived at in recent times by the first practical sinking of the O. platform by Wagner at Bayreuth, which withdraws the O. entirely from the spectator's sight.

Orchestrate, to, *i.e.* to score for instruments.

Orchestrion was at first the name given by Abbé Vogler (q.v.) to the chamber-organ he used to travel about with, but nowadays O. stands for a mechanical musical machine (invented by Fr. Th. Kaufmann) with strong vibrating reeds, which, with the help of variously-shaped channels, imitate fairly well the tones of the instruments of the orchestra; it is often used as a substitute for a real orchestra in parks, fairs, etc. (*Cf.* APOLLONICON and PAN-SYMPHONIKON.)

Ordenstein, Heinrich, b. Jan. 7, 1856, Worms; from 1871-75 he was a pupil of the Leipzig Conservatorium (Wenzel, Coccius, Reinecke, Jadassohn, Richter, Paul). He made a concert tour with Frau Peschka-Leutner and Leop. Grützmacher, and settled in Paris for the purpose of study; in 1878 he played in Leipzig, and with great success, Rubinstein's D minor Concerto; he was teacher of music at the school kept by the Countess Rehbinder at Carlsruhe from 1879-81, and from 1881-82 teacher at Kullak's Akademie, Berlin; during all this time he made concert tours. In 1884 he founded the Conservatorium at Carlsruhe under the patronage of the Grand Duchess of Baden, and it quickly prospered. The yearly reports of the Conservatorium contain valuable articles from the pen of O.

Ordre (Fr.), "series," *i.e.* Suite. (*Used by COUPERIN.*)

Organ (Lat. *Organum*; Fr. *Orgue*) is a wind instrument of powerful dimensions, both as regards space occupied or compass. It may, with equal right, be looked upon as a combination of many wind instruments, and compared to an orchestra, from which, however, it differs in that it only requires two men, the one to play, the other to blow. In spite of the dimensions of the instrument—often huge, always very great—it is possible, by the help of complicated mechanism, for one man to open and shut at pleasure the hundreds or thousands of keys (valves) which regulate the pitch. On the

other hand, it is quite impossible for one man, with the help of his lungs, to supply the air for the gigantic instrument: air-pumps are employed, and mechanical contrivances whereby the air drawn in can be compressed at pleasure and guided to the pipes which are to sound. The three principal parts of organs are, therefore, the pipe-work, the mechanism for blowing (bellows, channels, wind-chest), and the mechanism by which the wind is conducted to the various pipes (keyboard, trackers, draw-stops). The pipes fall into a number of groups named *stops* or *registers*, each of which includes pipes of various sizes, but of like construction and clang-colour, *i.e.* a stop really represents one wind instrument. As the wind is supplied, not by human lips and lungs, but by mechanism, tones of various pitch cannot be produced from the same pipe by varying force of wind: each pipe only gives one sound, and the number of pipes must equal the number of sounds required; again, an organ with only one stop must have at least as many pipes as there are keys on the clavier. The pipes belonging to the same register are so disposed that they can all at the same time be placed in communication with the wind or shut off from it, and this by means of the draw-stop action. The pulling out of the draw-stop rods in front of the organ, to the right and left of the player, so far admits the wind to the pipes that it is only necessary to press down a key, which opens a small valve, to make the pipe connected with it speak; the pushing back of the register-rod (the whole sweep of the movement is only about an inch) silences the stops. (*See* WIND-CHEST.) On modern organs there are a number of contrivances to open or shut off several stops at the same time. (*See* PEDALS, COMPOSITION.) The whole pipe-work of an O. is not managed by one keyboard; on the contrary, the smallest O. has two *manuals* (keyboards played with the hands) and a *pedal-board* (keyboard for the feet); very large organs have up to five manuals and two pedal-boards. Particular stops are arranged for each keyboard; but by coupling (*see* COUPLER) several or all of the manuals, or the pedals and great organ, stops belonging to various keyboards may be used at the same time. There can be no expression in playing the O. (*cf.* however, HARMONIUM and CRESCENDO); gradation of tone can only be obtained by pulling out or pushing in stops, or by changing manual; is that of rigid rest.

Space prevents details with respect to the construction of organs; there are numerous treatises on the subject by Töpfer, Schlimbach, Seidel, Sattler, Heinrich, Ritter, Wilke, Kuntze, Hopkins, and Rimbault, etc. (also Riemann's "Katechismus der Orgel"). Only a few remarks can be added respecting the various *stops* of the O. According to the tone-production, they are divided into *Lip-* or *Flute-work* and *Reed-work*.

(*Cf.* WIND INSTRUMENTS, LIP-PIPES, REED-PIPES.) With regard to the pitch (*see* FOOT-TONE) given out by the pipes of a stop, a distinction is made between *Foundation* and *Mutation* stops. A *Foundation* stop always gives the sound *c* for the key *c*; but only the *c* of the same octave in the case of eight-feet stops (*i.e.* the sound *c* for the key *c*, the sound once-accented *c* [*ċ* or *c'*] for key once-accented *c*). The *Octave*, or *Secondary* stops, on the other hand, give a higher or lower octave. The *Foundation* stops form the basis of organ tone, and must, therefore, be represented in greater number than any other foot-pitch (*i.e.* than the sixteen-, four-, two-feet or one-foot stops). Of these the chief one is the *Open Diapason* (Ger. *Principal*, eight-feet), the oldest O. stop, constructed nearly a thousand years ago almost in the same manner as to-day. The real foundation stop for the pedals is a sixteen-feet *Open Diapason*, as the pedal-part has to sound an octave lower than written; but small organs frequently have, instead of a sixteen-feet open diapason, a sixteen-feet stopped diapason; and great organs, even an open diapason of thirty-two feet. The *Mutation* stops (*q.v.*), like the higher octave stops, are only for the purpose of strengthening the sound, as they give out the overtones of the foundation stop notes; they are divided into *Simple* and *Compound*. All mutation stops are lip stops, and have open diapason measurement. *Half* stops are those which only run through half the keyboard—as, for example, the oboe, which is only a discant stop, and is replaced in the bass by the bassoon. Transferring stops are such as have no real pipes in the bass, but use those of another stop (without any participation from the player). An O. without pedals and only lip-pipes is called *Choir O.*, and one with only reed-pipes *Regal*. The outer part of the O. is called the *Case*; the front part, ornamented with the finest open diapason pipes, is termed the *Prospect*. In small organs the front pipes are only imitations. In many organs the keyboards are not placed in a niche of the organ-case, but in a separate chest in front of the same, called in Germany *Spieltisch*. For further information respecting the clang character of the various O. stops, *cf.* the special articles.

A satisfactory *history* of the O. is still wanting, although many attempts have been made (Bedos, Hamel, Rimbault, Sponsel, Antony, and more recently Wangemann, Ritter, etc.). The origin of the O. reaches far back into antiquity; its predecessors were the bag-pipes and Pan's-pipe. Already, however, in the 2nd century B.C. we find real organs with generation of wind by air-pumps (bellows), compression of air (by water), and with a species of keyboard. The inventor of this so-called water-organ (*Organum hydraulicum*) was named Ctesibius (170 B.C.): there exists a description of this instrument by his pupil Heron of Alexandria (in Greek, and in German translation in Vollbed-

ing's translation of Bedos de Celles). The water was not in any way a component part of this kind of O., and it appears that organs were built in Greece and Italy with and without water-pressure. We have a Greek description of an O. belonging to Julian the Apostate (4th century A.D.), another in Cassiodor (commentary on the 150th Psalm), a third in St. Augustine (to Psalm lvi. v. 16), which contribute many details of importance. There are, besides, many old representations (reliefs) which show that the O. was already known in the West before the Emperor Constantine (Coproonymos) made a present of one to King Pepin in 757. Those very old organs were very small, and had, as a rule, only eight, at most fifteen, pipes (1-2 octaves of diatonic notes) constructed in a similar manner to the open diapason pipes of the present day, but at first of copper or brass. In the course of the 9th century the monks, especially in Germany and France, seem to have been actively engaged in building these small organs. The instruments were used in teaching singing; their compass was from *c* to *c'* (the longest pipe four feet). The keyboard consisted of small upright wooden plates, on which were inscribed the alphabetical names of the notes (A B C D E F G); the performer gave access to the wind by pressing down these plates, and the sound lasted until they were restored to their original position (further details have been given by the compiler of this Dictionary in the *Allgemeine Musikalische Zeitung*, 1879, Nos. 4-6, "Orgelbau im frühen Mittelalter"). About 980 there was already an O. at Winchester, which had 400 pipes and two claviers, for which there were two performers (each clavier had twenty keys [the compass of the Guido Monochord], with ten pipes for each key, reinforced in the octave and double-octave). Nothing, however, was known of Mixtures at that time. The division of pipe-work into registers appears to have taken place in the 12th century. The organs from the 4th to the 11th century were easy to play; but after the introduction of complicated mechanism, which necessitated great increase in the size of the instrument, the touch in the 13th and 14th centuries became so heavy that the keys had to be struck with the fists, or pressed down with the elbows. The introduction of reed-pipes followed in the 15th century; the invention of pedals about 1325, in Germany. Concerning the peculiar notation in use for the O. during many centuries, *cf.* TABLETURE; and concerning further inventions and improvements in organ-building, *see* the special articles. The following are the names of celebrated organ-builders of ancient and modern times: Esayas Compenius, Arp Schnitzker, Zacharias Hildebrand, the Trampelis, the Silbermanns, Hering, Gasparini, Daublaine-Collinet, Cavailé-Coll, Schulze, Buchholz, Merklin & Schütze, Ladegast, Walcker, Reubke, Schmidt, Renatus Harris,

Jordan, Green, Hill & Son, Gray & Davison, Willis, Walker. Distinguished organ-players and composers are: Paumann, Schlick, Buus, Paix, A. & G. Gabrieli, Merulo, Frescobaldi, Froberger, Buxtehude, Sweelinck, Pachelbel, Reincken, Schein, Scheidt, Scheidemann, the Couperins, the Bachs, Marchand, Schröter, Türk, Kittel, Knecht, Rinck, Vogler, Vierling, Séjan, Serassi, Bastiaans, Adams, J. G. Schneider, Töpfer, Engel, Ritter, Ad. Hesse, Merkel, Best, Thiele, Faisst, Haupt, Saint-Saëns, Volkmar, Guilman, etc. The most important works on the structure and treatment of the O. are: M. Pretorius' "Syntagma musicum" (3rd and 4th Part of the 2nd vol. 1619), Adlung's "Musica mechanica organoedi" (1768), Bedos de Celles' "L'art du facteur d'orgues" (1766-78, three vols.), Töpfer's "Lehrbuch der Orgelbaukunst" (1855, two vols, 2nd ed. by Max Allihn 1888), and some smaller works by the same author, J. Hopkins's "The Organ, its History and Construction" (1855; 3rd ed. 1877). (Cf. also SCHLIMBACH, J. J. SEIDEL, A. G. RITTER, E. F. E. RICHTER, etc. A "Führer durch die Orgel Litteratur," by B. Kothe, jointly with Th. Forchhammer, 1890.)

Organicen, *i. e.* organist (Lat. *organum* = "organ," and *canere* = "singing," "making music").

Organista (Lat.), organ-player, organist; in the writings of the Middle Ages on music the same as composer, as *organum* was the oldest kind of writing in several parts, and later on (up to the 13th or 14th century) the name of a special mode of writing. (See ORGANUM, 2.)

Organ metal, a mixture of tin and lead, used for metal lip-pipes. The metal is bad if lead predominates in the mixture, but the more tin, the better it is. Pure tin (16 carat; this indication agrees altogether with the usual one formerly adopted for silver) is used for the front pipes on account of its beautiful appearance. The mixture of three-quarters tin and one quarter lead is called by organ-builders common tin. A preponderance of tin makes the tone stronger and brighter, and it is especially necessary for the open diapason.

Organ Point. (See PEDAL POINT.)

Organ tablature. (See TABLATURE, 2.)

Organum, (1) Gk. ὄργανον, means generally instrument (organ), but specially a musical instrument; and finally the "instrument of instruments," the organ (q. v.).—(2) The oldest and most primitive kind of polyphonic music, consisting of continued parallel movement of voices in fifths or fourths (also termed *Diaphony*). However repulsive the thought of music of such a kind may be, it is not only an historical fact, but a thoroughly natural transition to polyphonic music. The O. was not real polyphony, but a doubling in fifths, a first and most natural step from the doubling in octaves which had been practised from an exceedingly remote

period; but the reduction of the *organising* voices (cf. PEDAL POINT) soon led to the discovery of discant (ζ. v.). However, the name O. was retained for some time longer, after that the three- and four-part movement had already come into vogue, and the old principle of the O. had become modified. Spitta published a happy solution of the hitherto difficult problem of the elimination of the augmented (tritone) fourth and the (diminished) fifth from the O. as Pseudo-Hucbald wrote it, in the "Vierteljahrsschrift für Musikwissenschaft," 1890.

Orgel Wolf (Ger.). (See HOWLING.)

Orgeni, Aglaja (anagrammatical stage-name of Anna Maria Aglaja von Görger St. Jörgen), excellent coloratura singer, b. Dec. 17, 1843, near Tismenice, in the Sambor district (Galicia), pupil of Madame Viardot Garcia at Baden-Baden, engaged 1865-66 at the Berlin Court Opera. O. has subsequently made many starring tours; since 1886, teacher of singing at Dresden Conservatorium.

Orgue expressif (Fr.). (See HARMONIUM.)

Oriana is the name under which Queen Elizabeth was celebrated in a volume of madrigals by English composers: "The Triumphs of Oriana" (1601), edited by Morley.

Orlandi, Fernando, opera composer and teacher of singing, b. 1777, Parma, d. there Jan. 5, 1848. He wrote twenty-six operas for Italian stages, but ceased writing for the theatre when Rossini's rising fame threw everything into the shade. As teacher of singing O. was first at the Pages' School, Milan, from 1809 at the Conservatorio there, and from 1828 at the Munich School of Music.

Orlandini, Giov. Maria, Italian opera composer, b. about 1690, Bologna, wrote twenty-nine operas, principally for Venice (also Bologna, Florence, etc., 1708-45), likewise oratorios (*Judith, Esther, Joas*).

Orlandus Lassus. (See LASSO.)

Orlow, Gregor Wladimir, Count, b. 1777, d. July 4, 1826, Petersburg. He wrote: "Essai sur l'histoire de la musique en Italie" (1822, two vols.; German by Ad. Wagner, under the title "Entwurf einer Geschichte der italienischen Musik," 1824), a compilation of no value.

Ornaments (Ger. *Manieren, Verzierungen*; Fr. *Agréments, Broderies*; Ital. *Fiorette, Fioriture*) is the usual name for the embellishments of a melody, indicated by special signs or by smaller notes. Formerly (for example, in Corelli) it was understood that the player or singer would embellish a simple melody according to his or her own judgment and taste; few, therefore, were written out by composers. The French harpsichord writers, however, introduced the custom of indicating O. by special signs, and with these their compositions are overloaded to an irritating degree. J. S. Bach preferred to

write out in notes of definite value the principal O., into the forms of which he introduced many variations; and for this he frequently drew upon himself the reproach of his contemporaries, since his writing acquired thereby a more complicated appearance. To a certain extent the execution of O. indicated by signs is still to-day a matter of taste and artistic intelligence; the execution varies according to the tempo, measure, and general figuration of the piece; it cannot, without great detail, be determined by rules. In replacing, therefore, O. expressed in signs by actual figuration we have gone far beyond Bach; and hence the number of signs of abbreviation has been greatly reduced. The most important and most common at the present day are: the shake, the short shake (Pralltriller or Schneller), mordent (Pincé), long mordent, turn, inverted turn. The following are altogether obsolete: *Bebung* (Balancement), Accent (Chute, Port de voix), Schleifer (Coulé), Martellement and Aspiration. Of the O. indicated by small notes not taken into account in the time measurement of a bar, the following are the most important: the *appoggiatura* (Vorschlag), the double *appoggiatura* (Anschlag), the Schleifer, the *Battement*, and the *acciaccatura* (Zusammenschlag). (Cf. the special articles.) Very many other O. are, naturally, possible; they can be indicated by small notes, but have no special names. In executing them the same principles which have been named for the O. mentioned above apply. The *Nachschläge* (after-beats) have assumed a great importance in modern music, *i.e.* O. which follow the principal note, and hence diminish its value, while the note which comes after them loses nothing of its value. In passages like the following (Chopin, Op. 62, No. 2)



the small notes must not be understood as a *Vorschlag* (fore-beat) to the second crotchet, but the *an* suffers a loss of its value equivalent to the time necessary to execute the notes before the second chord of the accompaniment; only the *sch* with a stroke through it is an ordinary *Vorschlag*, *i.e.* falls on the entry beat of the second crotchet. O., therefore, are appropriately divided into (a) *anschlagende*, *i.e.* O. embellishing the commencement, the entry beat of the note value (short shake, mordent, inverted mordent, double *appoggiatura*, Schleifer, *Battement*, *appoggiatura*, and turn signs above the note); (b) the *nachschlagende*, embellishing the end of the note-value (*Nachschlag*, turns after the note); and (c) the *ausfüllende* (*i.e.* filling-out), absorbing the whole of the note-

value (shake, *battement*). In a certain sense the *Arpeggio* and the *Tremolo* must be reckoned among O.

Ornithoparchus (Hellenistic name for *Vogel-sang*). Andreas, appears to have led a wandering life, for he makes frequent mention of his journeys through Germany, Austria, Hungary, and Russia. According to the album of the Academy at Wittemberg, he was born at Memmingen, and about 1516 was *Magister artium* at Tübingen. The only work of his which has been handed down is "Musicae activae micrologus" (1517, new editions 1519, 1521, 1533, 1535, 1540; in English by Dowland, 1609), one of the best theoretical works of the 16th century. (Cf. the comments of J. W. Lyr in the *Monatsh. f. Mus. Gesch.*, Vol. X., p. 105.)

Orphéon is the general term in France for male choral societies, as "Liedertafel" is in Germany. Bocquillon-Wilhem (1818) rendered great service by introducing the teaching of singing into the primary schools at Paris. In 1835 such teaching became obligatory, and, at the same time, choral societies were started for the working-classes; the organisation met with enthusiastic approval, and in 1852 Gounod was appointed general director of all the Paris Orphéons; and when he resigned this post in 1860, Bazin became conductor for those on the left bank of the Seine, and Padeloup, for those on the right. In 1873 Bazin became sole conductor, and in 1878 Dannhauser succeeded him. By 1881 France had about 1,500 Orphéons, with over 60,000 members (Orphéonistes); several musical newspapers specially represent the interests of these societies, which collectively are termed O. (similar to the "Deutscher Sängerbund").

Orpheus, the fable-encircled singer of Greek antiquity, is said to have lived at the time of the Argonaut expedition (1350 B.C.), and to have taken part in it. O. was not only a powerful singer to the accompaniment of the seven-stringed cithara, but also the founder of a special mystic sect which worshipped Dionysios Zagraeus, which lasted through many centuries, and which has a literature of its own. (Cf. Gottfr. Hermann, "Orphica" [1805].)

Orthography. Musical O. is a somewhat complicated science, and one which, to some extent, is in a sorry plight. Many composers write orthographically from pure musical instinct; others—through the observance of wrong, superficial rules—in a manner the reverse of orthographical. Faults of orthography can be made, for instance, (1) with regard to rhythmic values, especially in pianoforte music, if too long value is given to a note, so that it lasts on into another chord, in which it has not even a place as dissonance, and in which is contained a note to which the one in question ought to have progressed. (2) With regard to harmonic

conditions, faults frequently occur both in the free and in the strict style; they consist of the substitution of a note enharmonically identical, for example, $c\sharp$ for $d\flat$, e for $f\flat$, etc. Only a true knowledge of harmony will avail against such faults of orthography. One must get accustomed always to grasp the major or minor chord-meaning of a passage or dissonant chord, and the nature of the progression of the latter to the following chord: only then will writing be really correct. The greater number of faults are made in the chromatic scales (q.v.), or in chromatic passing-notes. The following rule will be found of great help:—A note belonging to a (major or minor) chord ought never to be disguised by enharmonic notation.

Ortigue, Joseph Louis d', writer on music, b. May 22, 1802, Cavaillon (Vaucluse), d. Nov. 20, 1866, Paris; he devoted himself especially to the history of church music, and was frequently commissioned by the French Government to write works concerning music of this kind. His most important are: "De la guerre des dilettanti, ou de la révolution opérée par M. Rossini dans l'opéra français" (1829); "Le balcon de l'opéra" (1833, a collection of feuilletons which had been written for various papers); "De l'école italienne et de l'administration de l'académie royale de musique à l'occasion de l'opéra de M. Berlioz" (1839, on Berlioz' "Benvenuto Cellini"); also under the title "Du théâtre italien et de son influence sur le goût musical français" (1840); "Abécédaire du plain-chant" (1841); "Palingénésie musicale," and "De la mémoire chez les musiciens" (in separate articles for the *Revue et Gazette musicale*); "Dictionnaire liturgique, historique et théorique de plain-chant" (1854, in part, jointly with Nisard); "Introduction à l'étude comparée des tonalités et principalement du chant grégorien et de la musique moderne" (1853); "La musique à l'église" (1861); "Traité théorique et pratique de l'accompagnement du plain-chant" (1856, jointly with Niedermeyer; 2nd ed. 1876). O. founded in 1857, together with Niedermeyer, the musical paper *La Maîtrise* (for sacred music), and was sole editor from 1858-60. In 1862 he was again connected with it under its new title, *Journal des Maîtrises, revue du chant liturgique et de la musique religieuse* (only one year's issue). In addition, he was contributor to the *Gazette musicale, France musicale, Revue de musique ancienne et moderne, the Ménestrel*, and to several political papers; he also wrote many articles not relating to music. In his younger years he was an enthusiastic admirer of Berlioz' Requiem, but afterwards opposed instrumental music of all kinds in the church.

Orto, Giovanni de, with the nickname or surname Marbriano, an important contrapuntist of the end of the 15th and beginning of the 16th century. Petrucci printed a book of his masses

("Misse de O.," 1505), Ave Maria à 4, and eleven chansons à 4 in the "Odhecaton" (1500-1503), and a lamentation in the "Lamentationum Jeremiæ prophetæ liber I." (1506). Some masses in manuscript are in the library of the Papal Chapel in Rome: the mass "Mi-Mi" and some pieces are in the Vienna library; a few motets and chansons are in private hands.

Osborne, George Alexander, pianist and drawing-room composer, b. Sept. 24, 1806, Limerick (Ireland), d. Nov. 16, 1893, London, son of an organist, pupil of Pixis, Kalkbrenner (pianoforte), and Fétis (composition) at Paris. He lived in London after 1843, where he was highly esteemed as a teacher. O. wrote many duets for piano and violin (forty-three with Bériot, one with Lafont, one with Artôt, two with Ernst), also three pf. trios, a pf. sestet (flute, oboe, horn, cello, contra-bass), and numerous fantasias, variations, rondos, etc. for piano solo. His "Pluie de perles" was a drawing-room piece at one time much in vogue.

Oscillations, vibrations. (See ACOUSTICS.)

Oser, Friedrich Heinrich, b. Feb. 29, 1820, Basle, pastor of the house of correction there, a favourite poet and song composer.

Osiander, Lukas, Protestant Abbot of Adelberg, at Wurtemberg, b. Dec. 16, 1534, Nuremberg, d. Sept. 17, 1604, Stuttgart. He published: "Geistliche Lieder und Psalmen mit vier Stimmen auf kontrapunktische Weise" (1586).

Ossia (Ital., "or"), a usual term when in a piece of music a different or simplified reading is printed above the text.

Ostinato (Ital., from Lat. *Obstinatus*, "stiff-necked"), the technical expression for the continual return of a theme with ever fresh contrapuntal treatment. An O. frequently occurs in the bass (*Basso O.*; Fr. *Basse contrainte*). The Chaconne and Passacaglia have always an O., i.e. a short phrase of a few notes, which is always repeated in the same form, constitutes the bass part. In the contrapuntal artifices of the Netherland School (q.v.) the O. already played a prominent rôle: composers loved to work out a whole mass, or motet of considerable length, on some short song theme, which was assigned to the tenor, though not, indeed, always in exactly the same form, but with all kinds of modifications of tempo, with note values augmented or diminished, with inversion, repetition on various degrees of the scale (in other Church Modes), etc.

Othmayer, Kaspar, b. March 12, 1515, Amberg. In 1545 he became *Magister artium* in his native town, was then rector at the school of Heilbronn monastery, but already in 1546 applied for the post of canon of St. Gumbert in Ansbach, which he received in 1547. He married the daughter of the Heilbronn judge, Hans Hartung, and received permission to reside in Ansbach. In 1548 he became rector

there, and died at Nuremberg Feb. 4, 1553. He was an able and much-prized composer; of his existing works are a book "Tricinia," a book "Bicinia," an "Ode auf den Tod Luthers," and a set of songs in G. Forster's song collection.

Otho. (See ODO.)

Ott (Ottl, Otto), Hans, Nuremberg publisher about 1533-50 (in which year he died, if not already in 1549), who had his books printed by Graphäus (Formschneider, Resch), for which reason they bore only the imprint "Arte Hieronymi Graphei." Only the "115 gute und neue Lieder" (1544) name O. himself as printer.

Ottani, Abbé Bernardino, b. 1735, Bologna, d. Oct. 26, 1827, Turin, pupil of Padre Martini, was already at the age of twenty-two church maestro at Bologna, from 1779 at the principal church at Turin. He wrote twelve operas for various Italian stages, but especially a quantity of excellent church music (forty-six masses, vespers, psalms, motets, etc.; also two oratorios).

Ottava (Ital.), octave, mostly abbreviated as 8^{va}; when placed above the notes it signifies the higher; when below the same, the lower octave (O. bassa). (See ABBREVIATIONS.)

Otto, (1) Ernst Julius, composer of songs for male voices, b. Sept. 1, 1804, Königstein (Saxony), d. March 5, 1877, Dresden; he attended the "Kreuzschule" at Dresden, where Weinlig was his teacher for music. O. produced, when quite a young man, motets and cantatas, and received in Leipzig a thorough musical training from 1822-25. After acting for some years as teacher at the Blochmann Institute of Music at Dresden, he became, in 1830, cantor of the Kreuzkirche, which honourable post he filled up to 1875; on the other hand, he was for many years musical director of the principal Evangelical Church and conductor of the Dresden Liedertafel. O.'s name became best known by his collection of choruses for male voices, "Ernst und Scherz," which included many of his own compositions, and, especially, only original compositions; also by the cycles for male voices, "Der Sängersaal," "Burschenfahrten," "Gesellenfahrten," "Soldatenleben;" the Liedertafel operetta, *Die Mordgründbruch bei Dresden*, and the settings of Hofmann's "Kinderfesten,"—"Schulfest," "Weihnachtsfest," "Pfungsfest," and "Vaterlandsfest." He turned, however, his powers to more serious work, and wrote several motets, festival cantatas, masses, a Te Deum, the oratorios *Des Heilands letzte Worte*, *Die Feier der Erlösten am Grabe Jesu*, and *Hiob*; also two operas, *Das Schloss am Rhein* and *Der Schlosser von Augsburg*.

(2) Franz, composer of songs for male voices, b. 1809, Königstein, d. 1841, Mayence ("In dem Himmel ruht die Erde," "Blauer Montag," etc.).

(3) Rudolf Karl Julius, distinguished oratorio singer, b. April 27, 1829, Berlin, was, already as pupil, solo soprano singer at the cathedral choir, Berlin, was engaged as tenor in 1848, and still sings there. He received in 1852 a post at the Stern Conservatorium as teacher of singing, and went (1873) in like capacity to the Königliche Hochschule für Musik.

Otto-Alvsleben, Melitta, née Alvsleben, opera-singer (dramatic soprano), b. Dec. 16, 1842, Dresden, d. there Jan. 13, 1893, was from 1856-59, pupil of the Dresden Conservatorium (Thiele). She was engaged first at the Dresden court theatre (for coloratura parts, but afterwards for dramatic) from 1860 till 1873, then for several years devoted herself to concert-singing (1873-75, in England and Scotland), next went as *prima donna* to the Hamburg Stadt-Theatre (1875-76), and, lastly (from 1877 till 1883), again to the Dresden court theatre, of which she was created an honorary member in 1879. In 1866 she was married to Commissioner of Customs Otto. In 1879 she sang in the Musical Festival at Cincinnati.

Oudin, Eugene, an excellent baritone singer; French-Canadian by birth, d. Nov. 4, 1894. He was brought up to the law, but soon turned to music. He made his first appearance in England in 1891, as the Templar in Sullivan's *Ivanhoe*.

Oudrid [y Segura], Cristobal, b. Feb. 7, 1829, Badajoz, d. March 15, 1877, Madrid, prolific and favourite Spanish composer of operettas, and conductor; in 1867 chorus director of the Italian Opera, Madrid; in 1872 maestro at the Zarzuela Theatre, finally at the Théâtre de l'Orient; he wrote, from 1850, more than thirty zarzuelas for Madrid (some jointly with Barbieri, Gaztambide, Rogel, Caballero, etc.). The last and posthumous *El consejo de los diez* was given in 1884.

Oulibicheff. (See ULIBISCHEW.)

Oury. (See BELLEVILLE-OURY.)

Ouseley, Sir Frederick Arthur Gore, Baronet, b. Aug. 12, 1825, London, d. April 6, 1889, Hereford, son of the Orientalist and Ambassador of the Russian and Persian courts, Gore O.; he attended Christ Church College, Oxford. In 1846 he took his degree of Bachelor of Arts, and in 1849 *Magister Artium*, in 1850 Bachelor of Music, and in 1854 Doctor of Music; and in 1855 he became Bishop's successor as Professor of Music at Oxford, and Precentor of Hereford Cathedral. O. was a distinguished pianoforte and organ performer, and was especially skilled in fugal extemporisation. His compositions are mostly sacred (eleven services, seventy anthems); he also wrote several sets of glees and part-songs, songs with pf. accompaniment, one sextet for strings, two quartets for strings, a pf. quartet, two trios, pf. sonatas, nocturnes, etc., many fugues, preludes, and other pieces for organ; finally two

oratorios, *St. Polycarp* and *Hagar*. At the age of eight he had already composed an opera, *L'Isola disabitata*. As a theorist he occupied himself with treatises on "Harmony," on "Counterpoint and Fugue," on "Form and General Composition," published in the Oxford Clarendon Press Series. He was also a contributor to Grove's "Dictionary of Music." O. was very wealthy, and left a valuable library.

Ouvert (Fr.), open; *accord à l'o.*, a chord produced by the open strings of violins, etc.

Overblowing is the production on a wind instrument of one of its upper tones in place of the fundamental tone. O. is needed in all the wind instruments of the orchestra, and the sound-holes, keys, valves, etc. are only there for the purpose of filling up the gaps between the natural tones. (See **OVERTONES**.) A distinction is made between instruments in which O. only produces overtones corresponding to the uneven numbers of the harmonic series (as first one, therefore, the twelfth) and those which give also the overtones answering to the even numbers; to the former class belong the clarinet and instruments allied to it, to the latter, flute, oboe, horn, trumpet, trombone, etc. In the organ O. is sometimes intentionally produced, as in the *Flûte octaviante*, but it is more frequently an unpleasant inconvenience connected with lip-pipe stops of narrow measure (Gamba, etc.).

Overtones (Aliquot tones, Partial tones; Fr. *Sons harmoniques*), the name given to those sounds which in their totality form a musical clang (q.v.). They were first pointed out by Mersenne, and explained by Sauveur (1701), who already laid emphasis on their importance for a knowledge of the principles of harmony. Rameau (1722) made them the basis of his musical system. O. are not a phenomenon merely connected with the perception of sound, *i.e.* they are not only perceived by the ear, but have a real existence, like the sounds after which the clangs are named. That they were not noticed earlier may be explained from the fact that in most clang-colours (q.v.) they are weaker than the fundamental tone. Mathematical theory explains the necessity of the formation of O.; for it is not possible to set elastic bodies into vibration in so regular a manner that they will only make simple pendulum vibrations. The compound form of vibration which arises in the production of sound from a string, by means of a bow, by plucking with the fingers, or striking by means of a hammer, or from a column of air in a pipe, can only be mathematically represented as the sum of the pendulum vibrations of a fundamental note, and an infinite series of tones, which (as regards number of vibrations) answer to simple multiples of the fundamental tone.

Overture (Fr. *Ouverture*; Ital. *Overtura*), open-

ing piece, introduction, especially of an opera. There was no O. in the first attempts at music-drama, which began, as a rule, with a vocal prologue, or directly with the action; but in those in which instruments had the first word (to enable the hearers to collect and prepare themselves), a madrigal was selected, which was played in place of being sung, or a short movement written in madrigal style (Monteverde's *Orfeo* begins with a "Toccata" of nine bars, which was played three times). The oldest form of the real O., the French, or Lully O. (see **LULLY**), shows clearly that it was derived from vocal music, especially in its first and last sections, which were of slow movement, and possessed none of the characteristic features of instrumental music; only the fugal middle section, in more lively tempo, was, to some extent, of instrumental structure. Of quite different nature was the introduction to the operas of Alessandro Scarlatti: the "Italian O." or, as it was then called, *Sinfonia* (a word which meant nothing more than music in several parts), beginning with an *Allegro*, followed, as contrast, by a *Grave*, and, finally, a second *Allegro* or *Presto*; its character was throughout instrumental. The O. is only to be looked upon as the forerunner of the modern symphony in so far as it is one of the older forms of instrumental music in several parts. The real first stage of the symphony with several movements is, rather, the Concerto (Concerto grosso). The overtures of the present day may be divided into three classes differing from one another in strongly marked manner. (1) The O. in sonata form, which has two (or even three) themes differing in character; these are preceded by a short, slow introduction of pathetic character, and after a development section of less or greater extent, are repeated (the repeated exposition section of sonata-form is thus wanting). This form is adhered to, more or less strictly, in *Concert Overtures*, and also in the majority of opera overtures not based on themes from the opera. (2) The O. of the *pot-pourri* kind, the only form of which consists of a set of themes drawn from the most taking numbers of the opera, in more or less complete shape, and arranged with a view to intensity of effect, also contrast (Rossini, etc.). (3) The O. thematically connected with the opera, but moulded and rounded off according to laws of musical formation; and this can also serve as a tone-picture (Symphonic Prologue), whether the composer develops the leading thoughts of the opera in concentrated form, establishes contrasts which are reconciled or left unreconciled, or whether he prepares the minds of his hearers for the first scenes, *i.e.* the exposition of the work. Overtures of this kind are quite modern; of such are those of Wagner and his disciples, and indeed those of Schumann, Weber, nay, even Mozart and Beethoven.

P.

P., p., abbreviation for *piano*, rarely for *pedale* (Pedal, q.v.); *pp.*, *ppp.*, *pianissimo*, *mp.*, *mezzo-piano*; *fp.*, *fortepiano* (loud, and soft immediately afterwards); on the other hand, *pf.* indicates, not *pianoforte*, but *poco forte*; formerly (as, for example, in J. W. Hässler, weaker than *mezzo-forte*; now mostly with the meaning "somewhat loud," "rather loud," or even *più forte*, "louder"; in the latter sense, however, it is seldom abbreviated.

Pabst, (1) August, b. May 30, 1811, Elberfeld, d. July 21, 1885, as director of the Riga Conservatoire, was formerly cantor and organist at Königsberg, and in 1857 was named royal musical director. He wrote the operas:—*Der Kastellan von Krakau* (Königsberg, 1846), *Unser Johann* (ditto, 1848), *Die letzten Tage von Pompeji* (Dresden, 1851), and *Die Longobarden* (not produced). His son, (2) Louis, b. July 18, 1846, Königsberg, pianist and composer, studied music against the will of his father, and was a long time in Australia (1884–1894).

Pacchiarotti, Gasparino, famous singer (evirato), b. 1744, Fabriano (Ancona), d. Oct. 28, 1821, Padua; he was trained by a soprano of St. Mark's, Venice, enjoyed celebrity in Italy about the year 1770, and sang at the most important theatres. He visited London in 1778, 1785, and 1790, where he was received with enthusiasm. In 1792 he withdrew entirely from the stage, and lived in Padua, where he displayed his generosity to the poor. P. was lean and ugly; but his noble singing, distinguished for taste and intelligence, made one forget his appearance.

Pachelbel, (1) Johann, one of the most important promoters of the organ style before J. S. Bach, b. Sept. 1, 1653, Nuremberg, d. there March 3, 1706. He received his musical training at Nuremberg, Altdorf, and Ratisbon, became, in 1674, assistant organist of St. Stephen's, Vienna; in 1675, court organist at Eisenach; in 1678, organist of the "Prediger" church at Erfurt; in 1690, court organist at Stuttgart; in 1692 at Gotha; and in 1695, of the Sebaldus Church at Nuremberg. By these frequent changes P. found opportunity of studying and amalgamating the peculiarities of style of the organists of South and Middle Germany; his toccatas, chaconnes, and his workings of chorales (Choralbearbeitungen) approached very closely to those of J. S. Bach; and, as compared with those of Joh. Christoph Bach they show a marked advance, for the writing is more natural and more flowing. The following works have been preserved in the original editions: "Musikalische Sterbensgedanken" (1683, four chorales with variations); "78 Choräle zum Präambulieren" (1693);

"Hexachordum Apollinis" (1699, six themes [arias] with variations), and "Musikalische Er-götzung" (1691, 6 *Partien* à 4 for two violins and figured bass). A. G. Ritter is of opinion that the manuscript in the library of the Grand Duke at Weimar: "Tabulaturbuch geistlicher Gesänge D. Martini Lutheri und andrer gottseliger Männer sambt beigefügten Choralfügen . . . von Johann Pachelbeln, Organist zu S. Sebald in Nürnberg 1704" (160 choral melodies with figured bass, and the half of them with short fugal preludes), is a collection of pieces of P. in abbreviated form. Franz Commer printed in the *Musica sacra*, I. (Nos. 48–144), a goodly series of organ pieces by P., from the old editions, also the manuscripts in the Royal Institution for Church Music, Berlin; G. W. Körner, some others in the 340th book of the "Orgelvirtuose," and in the first book of a complete edition of the organ works of P., of which, however, only one volume appeared; it is, therefore, easy to make direct acquaintance with his works. Winterfeld also gives some examples in the "Evangelischer Kirchengesang." A chaconne with thirteen variations (Veränderungen), a fugue in ϵ minor, and a fuguetta in c were published in 1860 by Trautwein, Berlin.

A son of P. (2) Wilh. Hieronymus, b. 1685, Erfurt, in 1706 organist of the Jacobs-kirche, Nuremberg, in 1725 of St. Sebald's there, published in 1725 "Musikalisches Vergnügen" (prelude, fugue, and fantasia for organ or clavier), also a fugue in \mathbb{F} major for clavier.

Pachmann, Vladimir de, pianist, b. July 27, 1848, Odessa, pupil of his father (who was a university professor at Vienna and a capable violinist), and later on of Dachs at the Vienna Conservatorium. He made successful appearances in Russia as a concert performer in 1869, subsequently also at Vienna, Paris, London, etc. In 1884 he married the pianist, Maggie Okey, his pupil (from whom, however, he has since been divorced).

Pachymeres, Georgios, Byzantine writer—the biographer of the Emperor Michael Palæologus, b. 1242, Nicea, d. about 1310, Constantinople; he wrote a work, "Περὶ ἁρμονικῆς" ("concerning music"), of which a copy is preserved in the Paris Library.

Pacini, (1) Antonio Francesco Gaetano Saverio, b. July 7, 1778, Naples, d. March 10, 1866, Paris. He was trained at the Conservatorio della Pietà, Naples, and was for some time theatre *maître de chapelle* at Nîmes. He went in 1804 to Paris, where he produced some comic operas, and became a favourite teacher of singing in the imperial court circle. He

afterwards established a music business, which especially favoured Italian opera composers.

(2) **Giovanni**, opera composer, b. Feb. 17, 1796, Catania, d. Dec. 6, 1867, Pescaia, pupil of Marchesi at Bologna and of Furlanetto at Venice. He made his *début* as a dramatic composer in 1813 with *Ametta e Lucinda* at the Santa Redegonda Theatre, Milan, and wrote, during the following twenty years, forty-two operas for the best Italian theatres; but after a failure at the Fenice Theatre, Venice, for a long time he entirely gave up dramatic composition, set up a school of music at Viareggio, which quickly came into high repute, and for which he even built a theatre of his own (he afterwards transferred the school to Lucca). His best works were written after 1840:—*Saffo* (Naples), *Medea* (1843, Palermo), *La regina di Cipro* (1846, Turin), and *Niccolò de' Lupi* (1855, Rio de Janeiro). P. wrote in all about ninety operas and many oratorios, cantatas, and masses, etc. He was also very active as a writer, and in addition to numerous articles for the musical papers *Gazzetta musicale di Napoli* and *Gazzetta musicale di Firenze*, *Boccherini*, *La Scena*, *L'Arpa*, *Il Pirata*, he published a series of small pamphlets, partly of an instructive nature (for his School of Music):—"Corso teoretico-pratico di lezioni di armonia," "Principj elementari col metodo del meloplasto," "Cenni storici sulla musica e trattato di contrappunto" (1864), "Memoria sul migliore indirizzo degli studi musicali" (1863), etc., and his autobiography: "Le mie memorie artistiche" (1865, concluded by Cicconetti, 1872).

Pacius, **Friedrich**, b. March 19, 1809, Hamburg, d. Jan. 9, 1891, Helsingfors, pupil of Spohr, became, in 1834, music director at Helsingfors University. He was a distinguished violinist, and two operas of his obtained performance (*Karls XII. Jagd*, 1854, and *Loveley*, 1857, both at Helsingfors).

Pad, the covering beneath the butt of hammers in the pianoforte, to render them elastic and bring about a quick rebounding from the string. Formerly only soft, tanned leather was used, but for the last half-century thick, firm felt has come into vogue, while leather is only occasionally employed for the highest notes. In order to produce the required elasticity, the leather or felt strips must be firmly stretched over the hammer heads.

Paderewski, **Ignaz Johann**, distinguished pianist, b. Nov. 6, 1859, Podolien, studied under Leschetitzky, was professor of the pianoforte at the Warsaw Conservatoire (1878-83). Since then P. has made concert tours as a virtuoso; he has also displayed gifts as a composer, especially for his instrument.

Padilla y Ramos, eminent opera singer (baritone), b. 1842, Murcia, Spain. He was a pupil of Mabellini at Florence, first appeared at Messina, then at Turin, Florence, Milan, Naples, Madrid,

Petersburg, Vienna, Berlin, etc. In 1869 he married the singer Désirée Artôt.

Padovana (Paduana). (See PAVANE.)

Pæan, the name of the song in which Apollo celebrated his victory over the Python; hence generally song of victory, song of thanksgiving, etc.

Paër, **Ferdinando**, opera composer, b. June 1, 1771, Parma, d. May 3, 1839, Paris, received his first musical training from Ghiretti, a violinist at the court theatre, Parma, and brought out, at the early age of sixteen, a comic opera, *La locanda de' Vagabondi* at Parma (1789), and soon after (1790) *I pretendenti burlati*, one of his best works; the latter quickly established his reputation. Having been appointed maestro at one of the theatres of Venice (1791), he wrote opera after opera, somewhat in the style of Cimarosa and Paesiello, light and pleasing, and always melodious. After he had settled in Vienna (1797), where his wife, the opera singer Signora Riccardi, was engaged as vocalist, a greater depth became perceptible in his operas; it was, doubtless, the influence of Mozart which led him to pay greater attention to harmony and scoring. The opera *Camilla* (1799) is accounted his best work. In 1802 P. became Naumann's successor at Dresden as court capellmeister, and wrote there, among other things, *Eleonora, ossia l'amore conjugale* (1805, the same subject as Beethoven's *Fidelio*). The triumphal advance of Napoleon in 1806 drew P. from Dresden to Warsaw, and afterwards to Paris, where he was appointed Imperial *maître de chapelle*. In 1812 he succeeded Spontini as conductor at the Italian Opera, and held this post even under the Catalani (q.v.), but in 1823 he had to endure the unpleasantness of being subordinate to Rossini; the latter, who was not born to be a *maître de chapelle*, retired in 1826; P., however, was compelled, in 1827, to accept his own resignation, as he was accused of being the cause of the impoverished circumstances of the theatre. For the rest he was elected member of the Académie in 1831, and in the following year was named conductor of the royal chamber music, and up to the last was held in high consideration. His dramatic successes were, indeed, at an end when Rossini's operas appeared on the Paris stage, and these for a long time P. sought to oppose. Of P.'s forty-three operas none met with any lasting success; like many another composer, he has become an historical name. Besides operas, he wrote two oratorios, one passion, many cantatas, arias, duets, and other vocal pieces, a "Symphonie bacchante," orchestral variations on "Vive Henri IV.," marches and dances for military band, violin sonatas with 'cello *ad libitum*, pf. variations, and a fantasia for pf., two flutes, two horns, and bassoon.

Paesiello, **Giovanni**, famous opera composer, b. May 9, 1741, Tarento, d. June 5, 1816,

Naples. He attended the Jesuit School at Tarento, was then for five years the pupil of Durante, Cotumacci, and Abos at the Conservatorio Sant' Onofrio, Naples (1754-59), and was subsequently appointed assistant teacher (*maestrino primario*). After writing a number of masses, psalms, oratorios, etc., he made an essay in dramatic composition with an Intermezzo, which was produced in the school theatre of the Conservatorio (1763), and which revealed his gift for opera buffa; it also procured for him the engagement to write for Bologna the comic opera *La pupilla (Il mondo a rovescio)*. Then soon followed many other operas for Modena, Parma, Venice, and Rome, of which *Il marchese di Tulipano (Il matrimonio inaspettato)* quickly attained to European fame. P. was, however, only counted among the first composers of Italy after he had made a name (with his *L'idolo Cinese*) at Naples, where Piccinni then stood at the zenith of his fame. The latter soon went to Paris, but shortly afterwards there arose in Cimarosa a rival not less dangerous; and against him, and also against the aged Guglielmi, who had returned from England, P., in his artistic rivalry, did not always use the most honourable means, but had recourse to intrigues. In 1776 he followed the Empress Catherine to Petersburg, where he remained until 1784, and wrote, among other things, *Il barbiere di Seviglia*, which afterwards became a stock piece at all Italian theatres; it was so successful that Rossini was considered bold when he desired to write new music to the libretto. On his return, Ferdinand IV. of Naples named him court maestro, and during the following years P. wrote his operas which became most popular:—*La molinara, Nina, and I Zingari in fiera*. At the outbreak of the Revolution in 1799, P. knew how to place himself on good terms with the Republican Government, and retained his post as conductor of the national music; but he naturally fell into disgrace with the king, and, on the return of the latter, had to wait two years before he was again received into favour. In 1802 the Consul Napoleon requested of the King of Naples that P. should be sent to him to organise and conduct his band: Napoleon had long been favourably disposed towards his music, and already in 1797, at his suggestion, P. had composed a funeral march for General Hoche. P. naturally found jealous rivals in Paris; he did not, however, remain there long, but in 1803 asked permission to return to his family at Naples, and again filled his old post which he afterwards held under Joseph Bonaparte and Murat. The restoration of the Bourbons (1815) cost him his post; he received, however, his salary as conductor, but only enjoyed it for a few months. P. wrote more than one hundred operas, of which only the following appeared in print:—*Nina, Il re Teodoro, La serva padrona, La molinara, Il barbiere di*

Seviglia, Il marchese di Tulipano, and Proserpina. He also composed a "Passion" oratorio, a Christmas Pastorale, two requiems, three grand masses for orchestra, and about thirty smaller masses à 4, a Te Deum for double choir, a miserere à 5 with obbl. viola and 'cello, etc. And in addition to these works, much instrumental music:—12 symphonies for orchestra (dedicated to Joseph II.), 6 pf. concertos, 12 pf. quartets, 6 quartets for strings, a sonata and a concerto for harp, etc. Pamphlets on P. have been published by J. F. Arnold (1810), Gagliardo (1816), Le Sueur (1816), Quatremère de Quincy (1817), Schizzi (1833), and others.

Paganini, Niccolò, the most renowned of all violinists, and one whose technique has, perhaps, never been equalled, b. Oct. 27, 1782 (according to certificate of baptism), Genoa, d. May 27, 1840, Nice. He was the son of a tradesman of limited means, who, though possessing little culture, was a sincere lover of music. When he perceived his son's musical talent he at first instructed him personally in the art of playing the mandoline, and then handed him over to more skilful teachers, especially the violinist and maestro G. Costa at Genoa. P. soon began to play in public, especially at church concerts, and in 1795 he was placed under the excellent violinist Alessandro Rolla at Parma, who, however, only instructed him for a short time; he studied also under Ghiretti (Paër's master) for a longer period. With so independent and original a nature as P.'s, we can easily assume that, in spite of his numerous instructors, he was, on the whole, self-taught, and that he soon went entirely his own way. He soon wearied of his father's supervision: of this, indeed, he rid himself by flight (1798); instead of returning home from Lucca, whither he had gone to a concert, he made that city the starting-point of his wanderings. The little virtuoso already indulged in the passions of the rich, and was a rabid player at games of hazard; indeed, at Leghorn he had to part with his fiddle to pay his gambling debts; this loss was, however, made good; a first-rate Joseph-Guarnerius violin was presented to him by a certain Mr. Levron, and this was P.'s favourite instrument until his death (it is now preserved under a glass case, and is one of the objects of interest visited by travellers to Genoa). It was only in 1804 that P. returned to Genoa, studied industriously for a year, and devoted himself with zeal to composition. In 1805 he started again on his travels, and everywhere excited the greatest admiration; in the same year he was appointed ducal solo violinist at Lucca, also teacher to Prince Bacciocchi, and remained there until 1808. From 1809 until the year of his death he held no fixed position. It is true that in 1828 the Emperor of Austria appointed him chamber-virtuoso, but this was merely an honorary title. The restless artist

hurried from town to town and country to country, his renown increasing as he went, his fortune accumulating at the same rate. It is well known that P. was avaricious, and that his passion for gambling was born of this vice; the only incident which would seem to prove the contrary, namely, his gift of 20,000 fr. to Berlioz (1838), has been brought forward by Ferdinand Hiller, in his "Künstlerleben" (1880), as the most glaring proof of avarice; according to this writer, P. had willingly consented that the present should be given by another under his name. Up to 1827 he threw all Italy into ecstasy, and entered into glorious and successful competition with Lafont at Milan and with Lipinski at Piacenza. P. went in 1828 to Vienna and through Germany, in 1831, to London: he travelled through England, Scotland, and Ireland, spent the winter 1833-34 in Paris, to which city he often returned from his villa Gaiona at Parma. His long-failing health forced him, however, in 1839 to seek the milder climate of Marseilles. He spent the last winter of his life, from 1839-40, at Nice. Phthisis of the larynx, which entailed much suffering, was the cause of his death. P. married the singer Antonia Bianchi, and left to his only son, Achille P., the magnificent fortune of about £60,000. P.'s life has been ornamented by the most thrilling legends: he is said to have murdered a girl to whom he was attached, and to have languished for many years in prison; also that when the strings of his violin were broken he was reduced to playing only on the G-string. The germ of truth to be extracted from all these legends is as follows:—P. had many love adventures, and was often in danger of becoming a victim to jealousy; again, having broken a string during a performance he continued to play on the remaining ones, and eventually cultivated playing on the G-string alone as a feat of virtuosity. No further peculiarities of P.'s playing can be instanced, because he combined all those qualities which individually would make any one virtuoso celebrated: inspired conception, powerful tone, wonderful technique in double-stopping, in staccato and harmonics, pizzicato with the left hand, etc. Many apparent impossibilities, by which he reduced contemporary violinists to speechless astonishment, are explained from the fact that for special purposes he tuned the strings of his violin differently; for instance, he tuned the A-string half a tone higher. As a quartet-player P. never distinguished himself; he could never subordinate himself to ensemble-playing. Many compositions have been attributed to P. which he himself disowned. The only genuine ones are:—"24 Capricci per violino solo" (Op. 1; arranged for piano by Schumann, also by Liszt); "12 Sonate per violino e chitarra" (Op. 2, 3; P. played the guitar as an amateur, but with the skill of a virtuoso); "3 gran quartetti a violino, viola, chitarra,

e violoncello" (Op. 4, 5). Also the works published after his death:—concerto in E \flat major, Op. 6 (the violin plays in D major with the strings tuned up a semitone); concerto in B minor, Op. 7 (*à la clochette*); "Le streghe," Op. 8 (variations on a theme by S. Mayr); variations on "God Save the King," Op. 9; the "Carnival of Venice," Op. 10 (variations); "Moto perpetuo," Op. 11 (Concert Allegro); variations on "Non più mesta," Op. 12; variations on "Di tanti palpiti," Op. 13; and sixty variations in all keys on a Genoese national air, "Barucaba." Numerous accounts of P.'s life have appeared in print; those to be specially noticed are:—Schottky's "Paganinis Leben und Treiben" (Prague, 1830); Fétis' "Notice biographique sur N. P." (1851, translated into English by Guernsey, 1852); Guhr's "Ueber Paganini's Kunst, die Violine zu spielen" (1829; English translation, 1831), and A. Niggli's "Paganini" (1882; Nos. 44 and 45 of the collection of musical "Vorträge"); also Italian biographies by Conestabile (1851) and Bruni (1873).

Page, John, tenor singer of St. George's Chapel, Windsor, from 1790-95, afterwards (1801) vicar choral of St. Paul's, London, died August, 1812. He published "Harmonia sacra" (1800, three vols., containing seventy-four anthems of the most important English composers of the 16th-17th centuries, in score edition [Purcell, Croft, Boyce, Greene, Blow, Clark, etc.]); "A Collection of Hymns by Various Composers," etc. (1804); "Festive Harmony" (Madrigals, Elegies, Glee, etc.); "The Burial Service, Chant, Evening Service, Dirge, and Anthems appointed to be Performed at the Funeral of Lord Nelson" (1806, containing compositions by Croft, Purcell, Greene, Attwood, and Handel); and, finally, jointly with W. Sexton, a selection from Handel's Chandos Anthems (1808).

Paine, John Knowles, North American composer, b. Jan. 9, 1839, Portland (Maine), received his musical training from H. Kotschmar at Portland, made a public appearance as organist, and studied at Berlin from 1858-61 under Haupt, Fischer, and Wiprecht (organ, singing, and instrumentation). He gave concerts there, and afterwards in various American cities as an organ virtuoso; in 1862 he became teacher of music at the Harvard University, Cambridge (Mass.), and in 1876 he obtained the newly-created professorship of music. P.'s earliest compositions breathe a classical, the later ones (from about Op. 22) a romantic spirit. He has published: variations (Op. 3) and preludes (Op. 19) for organ, pf. pieces (Op. 7, 9, 11, 12, 26), songs (Op. 29), a grand mass (Op. 10; performed by the Berlin "Singakademie" under his direction, 1867), an oratorio, *St. Peter*, and several symphonies (No. 2 in A major, "Spring," Op. 34, produced 1880 at Boston). His first symphony (C minor)

has hitherto remained in manuscript (Op. 23, produced in 1876 at Boston by Thomas's Orchestra), also his music to *King Œdipus* (produced at Boston); an orchestral fantasia, "The Tempest," an overture to Shakespeare's *As You Like It*; pf. sonatas, violin sonatas, organ pieces, a quartet for strings, two trios, a duet concertante for violin, cello, and orchestra, songs, motets, etc.

Paisiello. (See PAESIELLO.)

Paix, Jakob, German organist, b. 1550, Augsburg, probably d. about 1590 as organist at Lauringen. He published "Ein schön Nütz- und Gebräuchlich Orgel Tabulatur" (1583, containing motets à 4-12, songs, passamezzi, and other dance pieces in tablature); "Selectæ, artificiosæ et elegantes fugæ" (1587 [1590], à 2-4, and pieces in several parts arranged for the organ partly by P., partly by the most important masters of the period); also the "The-saurus motettarum" (1589, twenty-two motets by various authors), and two Masses of his own composition, one à 6, "Missa parodia" (1587), and one à 2-4, "Missa Helveta" (1584). A small pamphlet by P. bears the title "Kurzer Bericht aus Gottes Wort und bewährte Kirchen-historie von der Musik" (1589).

Paladilhe, Émile, b. June 3, 1844, in a village near Montpellier, received his first musical teaching from his father, a well-known literary physician, then at Montpellier from the cathedral organist, Sebastian Boixet. At the age of nine he became a pupil of the Paris Conservatoire, especially of Marmontel (piano), and afterwards of Halévy (composition) up to 1860, when he received the *Grand Prix de Rome*, having previously distinguished himself by carrying off several smaller prizes. P. is a member of the tuition committee of the Conservatoire, and since 1892 member of the Académie as successor to Guiraud. From among his compositions should be mentioned the comic operas produced at Paris: *Le passant* (1872), *L'amour Africain* (1874), *Suzanne* (1878), and *Diane* (1885), a grand opera, *Patrie* (1886), besides a symphony, two Masses, etc. P. has become popular through his "Mandolinata."

Palatal tone (Ger. *Gaumenton*). (See EMBOUCHURE.)

Palestrina, Giovanni Pierluigi (named da P., also Gianetto P., or merely Gianetto; the son of Sante Pierluigi), the greatest composer of the Catholic Church, b. probably 1514 or 1515* (the dates vary up to 1529; Haberl is in favour of 1526), at Palestrina (the

old Præneste), d. Feb. 2, 1594, Rome; he is usually named after the place of his birth (Lat. *Petruloisius Prænestinus*). Nothing is known of his early youth, but it is safe to say that he showed special musical gifts. P.'s first post was that of organist and maestro at the principal church of his native town, from 1544 to 1551. The young master, however, was already held in such consideration that in 1551 he was appointed *Magister puerorum* of St. Peter's, Rome, and in the same year advanced to the post of maestro. Pope Julius III., to whom P. dedicated (1554) a book of Masses à 4, his first printed work, recognised the great importance of the master, and ordered him to be received among the collegiate singers of the Sistine Chapel, dispensing with the usual strict examination, and ignoring the fact that P. was not a priest, but, indeed, married and the father of several sons. He evidently wished to give him leisure for composition—a leisure which, naturally, seldom fell to the lot of a busy maestro of St. Peter's. On Jan. 13, 1555, P. resigned the post of maestro, and entered the Papal Chapel. Pope Marcellus II., successor of Julius III., who already, as cardinal, had been the patron of P., approved of the measure, but, unfortunately, he died after a reign of three weeks; Paul IV. (July 30, 1555), on the other hand, dismissed P. and two other married singers from the chapel, bestowing on them a scanty pension. This blow of fate, and perhaps also the intrigues of the other chapel singers, proved such a shock to P. that he fell ill. On his recovery, however, he was appointed canon of the Lateran, and soon afterwards maestro of the same church (Oct. 1, 1555). This was the most changeful year of P.'s life. In his new post he wrote the celebrated *Improperia*, which were performed for the first time in 1560, and made such an impression, that Pope Pius IV. at once desired to secure them for his Chapel; from that time up to the present they have been performed every year on Good Friday. The post of maestro at the Lateran was poorly endowed; P., therefore (1561), out of consideration for his family, begged for an increase of salary; then, as this was refused, for his dismissal. He next undertook the post of maestro of the principal church of Santa Maria Maggiore, and there he remained until 1571. The revision of Church Music by the Council of Trent (1545-63) formed a decisive turning-point in P.'s life. The Council had indeed come to no settled determination, further than to exclude all secular elements (especially canto fermo based on melodies of obscene songs, to which even the best maestri so frequently had recourse), and to retain the most worthy and solemn of the Church songs. A congregation of cardinals was summoned by Pius IV. in 1564 to discuss matters in detail, and figured music ran the danger of being entirely banished from

* It is inconceivable how the statement of Hyginus Palestrina in the dedication of the seventh book of his father's Masses (1594): "70 fere vitæ suæ annos in dei laudibus compendiosis consumens," can have been taken to mean that P. only lived to the age of seventy (Baini, and afterwards Fétis, etc.). It points out clearly enough that he composed for nearly seventy years, one of the surest proofs for the correctness of the date 1514.

the Church. In consideration of his *Impropria*, P. was ordered to show that contrapuntal music need not interfere either with intelligibility of the words or with true sacred feeling. Instead of *one* Mass, which he was asked to write, P. composed three; and the third so satisfied the college that from that time the thought of banishing polyphonic music was abandoned. The third Mass, named "*Missa papæ Marcelli*," was dedicated in thankful remembrance to his patron, Pope Marcellus II. But P. not only saved Church Music, he also reformed it; for he again made the art of counterpoint a means, whereas before that (*see* NETHERLAND SCHOOL) it had become only too much an aim. P.'s reward was his appointment as *maestro compositor* to the Papal Chapel, an honorary post which after P. was only filled by Felice Anerio. When in 1571 Annimuccia, P.'s successor as maestro of St. Peter's Church, died, P. again undertook the post which he had resigned in 1555, and held it up to his death. The desire of Sixtus V. (1585) to transfer to P. the post of maestro of the Sistine Chapel had to be given up owing to the opposition of the chapel singers, who declined to have at their head a layman; for one who could not be chapel singer could with still less right become maestro. Again in his position as composer of the Papal Chapel, P. had much to suffer from the ill-will of the chapel singers. P. was also active as composer for the Oratory of San Filippo Neri (q.v.), and as musical director to Prince Buoncompagni (1581); and for a time he gave instruction at the School of Music established by G. M. Nanini, his successor at Santa Maria Maggiore. He was, however, compelled to devote less time to these extra offices when commissioned by Gregory XIII. to revise Gregorian Song, a labour which he undertook with the assistance of his pupil, Guidetti, to whom, however, fell the lion's share of the work, viz., the historical researches and comparison of manuscripts; the result was the publication of the "*Directorium chori*" (1582), the Passions according to the four evangelists (1586), the Offices of Holy Week (1587), and the "*Præfationes*" (1588). When Guidetti died P. discontinued the work, as he did not feel equal to it. His son Hygin (the only one who survived him) attempted, after his father's death, to publish a "*Graduale de tempore*," the manuscript of which had been rejected by P. himself, but preserved; the Vatican chapter, however, decided that he had no claim to it. For the rest, this son, so unlike his father, speculated with his parent's posthumous manuscripts, so that they were scattered in a lamentable manner.

A worthy edition of P.'s works was published at Leipzig in 34 vols. (from 1862-94), by Breitkopf und Härtel (Vols. I.-III. edited by De Witt; IV.-VI. by Franz Espagne; VII.-XXXIV. by Fr. X. Haberl). The original editions of P.'s works are: 12 books of Masses (I.:—4 à 4, 1 à 5,

1554 [1572, 1591]; II.:—4 à 4, 2 à 5, and the "*Missa papæ Marcelli*" à 6, 1567 [1589]; III.:—4 à 4, 2 à 5, 2 à 6, 1570 [1599]; IV.:—4 à 4, 3 à 5, 1582 [1582, 1590]; V.:—4 à 4, 2 à 5, 2 à 6, 1590 [1591]; VI.:—4 à 4, 1 à 5, 1594 [1596, 2 à 5]; VII.:—[posthumous], 3 à 4, 2 à 5, 1594 [1595 and 1605, and also 1 à 6]; VIII.:—2 à 4, 2 à 5, 2 à 6, 1599 [1601]; IX.:—2 à 4, 2 à 5, 2 à 6, 1599 [1608]; X.:—2 à 4, 2 à 5, 2 à 6, 1600; XI.:—1 à 4, 2 à 5, 2 à 6, 1600; XII.:—2 à 4, 2 à 5, 2 à 6, 1601). Then comes a book of 4 Masses à 8, 1601. The prospectus of the Breitkopf und Härtel edition names 93 Masses (39 à 4, 28 à 5, 21 à 6, 5 à 8); the Masses and Motets not printed are in the Sistine, the Vatican, Lateran, Oratorio (Santa Maria in Vallicella), Santa Maria Maggiore, and the Roman College libraries. Of printed motets there are: 2 books à 4 (1563 [1585, 1590, 1601, 1620], 1581 [1590, 1604, 1605]), and 5 books à 5-8 (1569 [1586, 1600], the 2nd book only known in the 2nd edition of [1572] 1575 [1581, 1589, 1594], 1584 [words from the "*Song of Solomon*," republished 1584, 1587, 1588, 1596, 1601, 1603, 1608, with organ bass, 1613, 1650], 1584 [1588, 1595, 1601]). The prospectus of Breitkopf und Härtel mentions 139 motets: 63 à 4, 52 à 5, 11 à 6, 2 à 7, 47 à 8, and 4 à 12. There are, besides, a book of Lamentations à 4, 1588 (1589), which are reckoned among the finest works of P. (2 other books of Lamentations à 4-6 remained in manuscript), a book (45), "*Hymni totius anni*" à 4, 1589 (1625); a book (68) of offertories à 5, 1593 (1594, 1596); 2 books of Magnificats à 4 (each contains 8), 1591 (a book of Magnificats à 4-8 has also been preserved in manuscript); 2 books of Litanies à 4 (1600; a third in manuscript); 2 books à 5 of *Madrigali spirituali*, 1581 and 1594; a complete collection of vesper psalms (1596), and, finally, 2 books of madrigals à 4 (1555 [1568, 1570, 1594, 1596, 1605] and 1586 [1593]), also a book of madrigals à 5 (1581) [1593, 1604]. In modern publications P. has been more richly represented than any one of the older composers. Abbate Alfieri published from 1841-46, in seven stout folio vols., a selection from the works of P., among which the Lamentations of 1588, the Hymns of 1589, Magnificat of 1591, and Offertories of 1593 complete; also his collection of motets of 1841 contains many pieces by P. Bellermann republished the motets à 4 of 1563 in Chrysander's "*Denkmäler*." Proske published some Masses, Motets, etc., in his "*Musica Divina*," Masses in the "*Selectus missarum*," and, besides, separately, the "*Missa papæ Marcelli*" in its original form, in an arrangement à 4 by Anerio, also in one à 8 by Suriano (1850). Other pieces are to be found in the collections of Commer, Choron, Prince de la Moszkowa, Schlesinger, Rochlitz, Tucher, Lück, etc. We are indebted to Bains for an excellent monograph on P., "*Memorie storico-critiche della vita e dell' opere di G. P. da P.*" (1828, two vols.), German by Kandler and Kiesewetter (1834).

Bäumker published a short sketch (1877). A correspondence of P. with Duke Guiglielmo Gonzaga of Milan is to be found in Haberl's "Kirchenmusik. Jahrb., 1886.

Palestrina style, a *cappella* style, i.e. composition for voices only, without any accompaniment of instruments; after the development of accompanied Church Song (Viadana, Carissimi), this was especially adhered to by the Roman School (see NANINI), and, as the devices of imitation were proscribed (cf. PALESTRINA), an equivalent was sought after in a rich number of parts. Thus the chief representatives of the P. s. (Allegri, Benevoli, Bernabei, Bai, etc.) are also the composers for double choir for eight, twelve, or more voices. The manner of writing for double choir is to be ascribed less to Palestrina than to Willaert and to the Gabrieli; it owes its origin probably to the purely external circumstance that at St. Mark's, Venice, there were two great organs opposite one another, and that at each was placed a portion of the choir.

Pallavicini (Pallavicino), (1) Benedetto, madrigal and motet composer, native of Cremona and maestro to the Duke at Mantua, was still alive in 1616. He published one book of madrigals à 4 (1570), seven books of madrigals à 5 (1581, 1593, 1596 [1604], 1596 [1605], 1597, 1612, 1613), a book of madrigals à 6 (1587), also a book of motets à 8, 12, and 16, "Sacrae dei laudes" (1595), of which the "Cantiones sacrae" à 8, 12, and 16, of 1605 are probably the second edition. Some madrigals are to be found in collections of the time. P. is one of the first composers who wrote for so many voices.

(2) Carlo, opera composer, b. 1630, Brescia, d. Jan. 29, 1688, Dresden; in 1667 vice capellmeister, in 1672 capellmeister at the court at Dresden; he then lived for several years in Italy, was again in Dresden in 1685, and, indeed, capellmeister of the newly-established Italian Opera. He composed numerous operas for Italian stages, and for Dresden; his *Gerusalemme liberata* was produced at Hamburg under the title *Armida* (1695); his last work, *Antiope*, he left unfinished, but it was completed by Strungk, and given at Dresden in 1689. P. was teacher of composition to Legrenzi (?).—His son Stefano, b. March 31, 1672, Padua, was as early as his sixteenth year court poet and teacher of the dramatic art at Dresden.

Palme, Rudolf, excellent organist, b. Oct. 23, 1834, Barby a. E., pupil of A. G. Ritter, royal musical director and organist of the Heiliger Geist church at Magdeburg. He published a large number of compositions for organ (sonatas, Op. 12 and 27, chorale preludes, concert fantasias with male chorus, Op. 5, etc.), also songs for mixed and equal voices (choruses for male voices, sacred songs, school songs), which enjoy a wide circulation.

Paloschi, Giovanni, b. 1824, d. Jan. 2, 1892, Milan, the most energetic member of the staff

of the publishing house of Ricordi, Milan. He published in 1876 (2nd ed. 1878) an "Annuario musicale universale" ("General Musical Calendar"), arranged in a totally different manner from German publications of a similar kind; it contains a carefully-prepared table of days of birth and death of famous musicians, the first performances of operas, etc., on 144 large quarto pages, with many original rectifications of wrong dates; it has proved an important source of information for this Dictionary. P. was a contributor to the *Gazetta musicale* (Milan), and edited the comprehensive catalogue of the Ricordi firm; for the latter he translated into Italian a series of foreign works

Palotta, Matteo, church composer, b. 1680, Palermo (hence called "Il Panormitano"), pupil of the Conservatorio Sant' Onofrio, Naples; in 1733 he became court composer at Vienna, was dismissed in 1741, reappointed in 1749, and d. March 28, 1758, Vienna. He composed motets à 4–8, masses, etc., in the Palestrina style, of which a number have been preserved in the library of the "Gesellschaft der Musikfreunde." He also wrote a treatise, "Gregoriani cantus nucleata praxis et cognitio."

Paminger (Pammigerus, Pannigerus), Leonhardt, one of the most skilful German contrapuntists, b. 1494, Aschau (Upper Austria), d. May 3, 1567, as school rector and secretary of the St. Nikolas Monastery at Passau, in which he first received his training, afterwards completed at Vienna. He left four books of motets, which his son, Sophonias P., published at Nuremberg, "Ecclesiasticarum cantiorum 4, 5, 6 et plurium vocum, a prima dominica adventus usque ad passionem Dei" (1573). During his lifetime there only appeared in collections detached pieces by P.

Pandean pipe (Syrinx), the ancestor of the organ, viz. the shepherd's pipe of the ancients, consisting of several reed pipes, stuck together with wax, and blown by the mouth (the instrument of Papageno in the *Magic Flute*).

Pandero, the name given by the Gitanos (Spanish gipsies) to the *Tambour basque* (incorrectly termed *Tambourin* in Germany).

Pandora (Pandura). (See BANDOLA.)

Panny, Joseph, violinist and composer, b. Oct. 23, 1794, Kolmitzberg (Austria), d. Sept. 7, 1838, Mayence, where, after a restless, wandering life, he founded a school of music. He wrote, among other things, a scena for violin and orchestra (for Paganini), and published easy quartets for strings (Op. 15), a sonata for the G-string, solo pieces for the violin, trios, etc., but also several vocal works, masses, a requiem, choruses for male voices, songs, etc.

Panofka, Heinrich, celebrated teacher of singing, b. Oct. 3, 1807, Breslau, d. Nov. 18, 1887, Florence, where he first studied law. He, however, finally yielded to his liking for

music and went to Vienna, where Mayseder (violin) and Hoffmann (composition) became his teachers. After that he continued his studies at Munich and Berlin, and settled in Paris (1834), where he devoted all his attention to the study of the method of teaching singing. In 1842 he founded, jointly with Bordogni, an "Académie de chant," lived 1842-52 in London, where, under Lumley, P. was co-director for a time of the Italian Opera, and became famous as a teacher of singing. From 1852 he taught again in Paris, and from 1866 in Florence, but afterwards withdrew from public life. Of P.'s compositions may be mentioned the educational works on singing, "The Practical Singing Tutor," "L'arte del canto," Op. 81; the elementary "Abécédaire vocal;" the singing exercises, "24 vocalises progressives," Op. 85; "12 vocalises d'artiste," Op. 86; "Erholung und Studium," Op. 87; "86 nouveaux exercices," Op. 88; "12 vocalises pour contralto," Op. 89; "12 Vokalisieren für Bass," Op. 90; as well as some sacred vocal works, etc. P. was thoroughly trained as violinist, wrote in early years a series of variations for violin, rondos, characteristic pieces, and duos concertants for violin and pf., violin studies, a violin sonata, etc. He also translated Baillot's "Violin School" into German, and was contributor to the *Neue Zeitschrift für Musik* and other papers.

Panseron, Auguste Mathieu, famous teacher of singing, b. April 26, 1796, Paris, d. there July 29, 1859; he was the son of a musician, who trained him until he was able to enter the Conservatoire. He won the *Grand Prix de Rome*, went to Italy in 1813, and studied counterpoint under Mattei at Bologna, but more especially, under the best masters, the various methods of teaching singing. On his return to Paris, he became accompanist at the Opéra Comique, where his three one-act operas, of small importance, were produced. In 1826 P. became professor of "solfège" at the Conservatoire, was advanced in 1831 to the professorship of vocalisation, and in 1836 to that of singing. His educational vocal works are:—"A B C musical" (solfèges for one voice, composed for his little daughter, aged eight), solfèges for mezzo soprano, baritone, and alto; "Solfège d'artiste," 50 solfèges with change of clefs; 36 ditto, of greater difficulty; "Solfège du pianiste;" "Solfège du violoniste;" solfèges à 2-4 of various degrees of difficulty (three books); "Méthode de vocalisation" for soprano or tenor; ditto for lower voices; vocalizzi for two voices; ditto for two to four concertante voices; ditto with change of clefs; "Méthode complète de vocalisation" (three parts); lastly, for the higher art of singing, a series of books with special studies and exercises for the different species of voices, and of various grades of difficulty. P. also devoted himself to the subject of harmony, and published "Traité de l'harmonie pratique et de

modulation." Finally, he published "Mois de Marie" (motets à 1-3, hymns, also two Masses for three soprano voices).

Pansymphonikon, a kind of orchestrion. (See SINGER, 2.)

Pantaleon (Pantalon), name given by Louis XIV. of France to the improved dulcimer (1690) of Pantaleon Hebenstreit (q.v.), which for a time made a great sensation, and which, without doubt, gave the impulse to the construction of the Hammerklavier. When the P. went out of fashion, the name was transferred to the keyboard instruments with hammers striking from above, also to the "Giraffenflügel."

Pantalonzug (Ger.) was an apparatus in the clavicembalo which enabled one to dispense with the mufflers (pieces of cloth), whereby arose the peculiar (but not beautiful) effect in the Pantalon of the after-sounding and confused humming of the notes.

Pantomime is the name given to a theatrical representation in which the action is made intelligible by gestures only, especially to those with music. (See BALLET.)

Paolucci, Giuseppe, Franciscan monk, b. 1727, Siena, pupil of Padre Martini, d. 1777, as maestro of the Assisi Monastery. He published in 1767, "Preces piæ" à 8 (double choir). But especially noteworthy is his "Arte pratica di contrappunto dimostrata con esempj di vari autori" (1765-72, three vols.; the examples are taken from the masters of the 16th-18th centuries, and special attention is paid to concertante writing for many voices).

Pape, Johann Heinrich, pianoforte maker, b. July 1, 1789, Sarstedt (near Hanover), d. Feb. 2, 1875, Paris; he went in 1811 to Paris, and worked for a time with Pleyel, but from 1815, on his own account. P. was indefatigable in inventing novelties; he reintroduced the hammer action from above, formerly attempted at various times (by Marius, Hildebrand, Streicher). He made a grand piano of the compass of eight octaves, and won recognition in various ways for his trouble, without, however, obtaining lasting influence for most of his ideas with regard to the improved construction of pianofortes. Only his system of padding the hammers and crossing of strings became generally imitated.

Papier, (1) Louis, able organist, b. Feb. 26, 1829, Leipzig, d. there Feb. 13, 1878, held various posts in that city as organist, finally (from 1869) at St. Thomas's. He was succeeded by W. Rust. P. published some pf. and organ pieces, also part-songs.

(2) Rosa (Paumgartner), distinguished stage and concert singer (a rich mezzo soprano), b. 1858, Baden (near Vienna), in 1881 married the musical critic Dr. Hans Paumgartner. She is Imperial court opera singer, Vienna.

Papillon de la Ferté, in 1777 Intendant of the *menù-plaisirs* of Louis XVI., inspector of the

"École Royale de Chant" (afterwards the Conservatoire), founded by Breteuil, and chief superintendent of the Opera; but owing to the Revolution, he lost these posts, and also his life (he was guillotined in 1793). After the restoration of the Bourbons (1814), his son, of like name, occupied the post of chief musical intendant.

Papperitz, Benjamin Robert, highly-esteemed teacher of theory, b. Dec. 4, 1826, Pirna (Saxony), studied philology, and took the degree of Dr.Phil. He was active for two years as a teacher, but abandoned this profession and went to Leipzig, in order to devote himself to further, and especially musical, studies, and became a pupil of the Conservatorium (Hauptmann, Richter, Moscheles); and as early as 1851, he occupied the post of teacher of harmony and counterpoint there. In 1868 he was appointed organist of the Nikolaikirche. In both these posts he is still a zealous worker. As a composer he has published songs, choral works à 4 and 8, pieces for organ, and works on theory. In 1882 he was named royal Saxon Professor.

Papritz, Juliane (see ZELTER).

Paque, Guillaume, excellent 'cellist, b. July 24, 1825, Brussels, d. March 2, 1876, London. He was a pupil of Demunck, and, at first, teacher at the Conservatorio, Barcelona, then solo 'cellist at the Royal Theatre, Madrid. From 1863 he lived in London, as member of the Royal Orchestra, and teacher of the 'cello at Dr. Wylde's London Academy of Music.

Paradies (Paradisi), Pietro Domenico, b. 1710, Naples, d. 1792, Venice, a pupil of Porpora; he wrote several operas for Italian stages, and finally, in 1747, *Fidonte* for London. He was, as it appears, not successful with the latter work, and lived from that time in London as a pianoforte teacher until, advanced in years, he returned to Italy. His twelve "Sonate di gravicembalo" (pf. sonatas; 2nd ed. 1770), printed about 1754, are interesting. Some of his pieces are to be found in Pauer's "Old Italian Masters." Numerous compositions of P. in manuscript, possibly autographs, are in the Fitz-William Library.

Paradis, Maria Theresia von, pianist and composer, b. May 15, 1759, Vienna, d. there Feb. 1, 1824, was the daughter of an imperial councillor, and godchild to the Empress Maria Theresia. She became blind at the age of five, and sought and found consolation in music. Her teachers were Richter, Kozeluch (pianoforte), Salieri, Righini (singing), Friberth and Abbé Vogler (composition). In 1784 she made a grand concert tour, and played at the courts of Paris, London, Brussels, Hanover, Berlin, etc. In composing she used a method of notation invented especially for her by a friend. She wrote a melodrama, *Ariadne und Bacchus*; a vaudeville, *Der Schulkandidat*; a funeral ode for Louis XVI., "Deutsches Monument;" a fairy opera, *Rinaldo und Alcina*; all of which

were produced. There appeared in print, pf. sonatas, variations, a trio, and songs. She was also very successful as a teacher of the pianoforte and singing.

Paradisi. (See PARADIES.)

Parallel clangs are the tonics of parallel keys (for example, c major and A minor). P. c. are usually substituted for the principal clangs (tonic, dominant, subdominant) in a system of tonal harmony. *f a c* in A minor is not, however, always to be taken as parallel clang of the subdominant; it can also be the semitone-substitute (*Leitonwechselklang*) of the tonic; this is always the case in the minor deceptive cadence (*D—F*).

Parallel keys, the term applied to the pair of keys, the one major, the other minor, which have the same signature. If the minor key be constructed with the minor upper-dominant (pure minor), the parallelism of the keys is complete, for they only differ by one note, which varies by the comma syntonium 80:81. (See TONE, DETERMINATION OF.)

(c major) $f \underline{a} \underline{c} \underline{e} \underline{g} \underline{b} \underline{d}$.

(A minor) $\underline{d} \underline{f} \underline{a} \underline{c} \underline{e} \underline{g} \underline{b}$.

($\underline{d} : d = 80 : 81$). (Cf. KEY.)

Parallel motion. (See MOVEMENT, KINDS OF.)

Parallels, *Faulty*, are the parallel octaves and parallel fifths which occur in music. Two real parts (not parts of which one is merely a reinforcement of sound of the other) in two successive chords must not be related to each other in the perfect octave or perfect fifth. For example, at (a) the alto moves from *c''* to *a'*, and the bass from *c'* to *a*, the two parts thus forming octave parallels. At (b), the tenor moves



from *b'* to *a'*, the bass from *e'* to *d'*, and thus the parts form fifth parallels. Both kinds are faulty. The prohibition of octave and fifth parallels, as it is accepted nowadays, was evolved from the practice (probably established in England during the 13th and 14th centuries; cf. FAUX-BOURDON) of the earliest contrapuntists five centuries before the germs of harmony had been discovered in physical phenomena; that is to say, parallel movement in octaves and fifths was forbidden, while that in thirds and sixths was allowed to remain. The old contrapuntists disallowed also the succession of two major thirds, whereas the moderns unhesitatingly permit them. As a reason for the prohibition, attention was called to the tritone (*mi contra fa*) which the upper

note of the second third formed with the lower note of the first, $\begin{matrix} a \\ f \end{matrix} \nearrow \begin{matrix} b \\ g \end{matrix}$ (*relatio non harmonica*).

In fact, parallel major thirds, and still more so, tenths and seventeenth, are no more to be commended than parallel octaves and fifths (twelfths). The tones of our musical instruments are not simple tones, but sounds formed by a series of simple tones (overtones, partial tones); the effect, therefore, of adding the octave is really only a reinforcement of the overtones with even numbers (2, 4, 6, etc.). In like manner by the twelfth, those overtones are reinforced whose number, according to order, is divisible by 3 (3, 6, 9, etc.), and by addition of the seventeenth, those which are divisible by 5 (5, 10, 15, etc.). When the fifth is added, the under octave of the lower tone is produced as a combination tone, and the same with the tenth; the interval, therefore, is merged in the unity of the sound of this lower octave tone. Lastly, by the addition of the third, the double lower octave is produced as a combination tone. (*See COMBINATION TONE.*) With the octave, twelfth, and seventeenth, the upper part becomes wholly merged in the lower part; with the fifth, tenth, or third, of course, less fully, yet still perceptibly so; the interval loses its independence, and is only a reinforcement of the sound of the other. The fault is most glaring with the most easily intelligible interval (the octave). We, therefore, say: real parts should not progress in parallel octaves, twelfths, and major seventeenth, because their independence is endangered; and for a similar reason, parallel fifths and major tenths are to be condemned. But for the very same reason parallels are not faulty, but to be commended as of the best effect, when the part moving in a parallel manner is not to be looked upon as a real part, but only as reinforcing a real one. Hence the constant parallel octaves, fifths, twelfths, tenths, seventeenth, etc., to be found in the secondary stops of an organ (octave and quint stops, tierce, cornet, mixtures, etc.), are fully justified; and so with the usual *doubling in octaves* in all kinds of compositions. In piano-forte music parallel fifths may, therefore, often produce a good effect in a series of full chords. Moreover, P. rising or falling by degrees are the worst; by skip (particularly if there is no note in common) they are more easily tolerated by the ear. Great care must be taken in orchestral writing with the filling-up parts which mark particular accents, not to have parallels of the kind mentioned; for when the filling-up notes follow at brief intervals, the ear may easily mistake them for real parts, especially if very prominent (e.g. in the case of trombones). In the matter of octave and fifth parallels which occur through the breaking-up of parts (*i.e.* the presentation of several parts by means of the harmonic progression of a single one), theorists have brought to light many an error.

The so-called *accent-octaves*, *i.e.* consecutive octaves or fifths on relatively accented beats of the bar, separated by other intervals on the intermediate and unaccented beats, must, generally, not be considered as falling under the prohibition of parallels.



Here in both descending progressions the soprano goes from *e*, not *c*, to *d*. But where there is no such connecting step of a second, the fault is evident:—



Here *g* and *f* (under the *) mark a fourth part, and the octave and fifth parallels are actually taking place. Unessential octaves between a melody and an accompanying chord-figure (used frequently by Mozart) are only considered faulty by pedants. (*Cf.* POLYPHONY BY BREAKING.)

Effect:

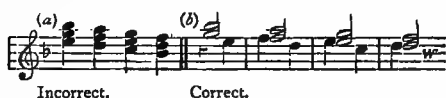


When two parts progress by similar motion from any other interval to an octave or fifth, hidden octaves or fifths arise. These must not, however, be considered as faulty; for in that case the music of all the masters would fall under condemnation. That which in the prohibition of the hidden octave seems apparently justifiable, must be otherwise defined (parallel movement in the doubled third of a principal harmony [T, °T, S, °S, D, °D] is of bad effect in a piece of no more than four parts. *Cf.* the detailed essay by the compiler of this Dictionary in the *Musikalisches Wochenblatt*, 1890.) At the close of compositions in many parts it is often impossible to avoid octave parallels; as, for example, in the progression of two parts from dominant to tonic, where contrary movement is but a thin disguise. Just as a two-part composition usually closes in the octave or unison, which intervals elsewhere are avoided, and thus gives up any distinction between the two parts, so, in a composition of many parts, is to be found a reduction of the number of different parts at the close; from an esthetic point of view, both, indeed, may be justified. If $\begin{matrix} g & f \\ c & b \end{matrix}$ be good, but $\begin{matrix} f & g \\ b & c \end{matrix}$ bad, it is not because in the latter a progression is made to a perfect fifth, but because *f*, instead of making a leading-tone progression towards *e*, has made a whole-tone progression towards *g*. In establishing the parallels which a figurative part forms with

itself in consequence of the polyphony resulting from the breaking up of chord into figure, theorists have fallen into the most fallacious arguments. Nearly all the cases supposed to have been discovered in the works of the good composers vanish the moment the figurative part is interpreted in a correct manner. For example (Bach):



if understood as at (a) would be dreadful; but rightly read, as Bach *must* have imagined the passage, it forms the most harmless sequence (b):



Faulty parallels are avoided by *contrary movement*, a self-evident means. There are, however, very many cases in which the composer prefers to write parallels rather than weaken the sound of the chords by avoiding them (by leaving out, for instance, the fifth of the second chord). P. are quite permissible, provided the parallel movement be covered by the contrary movement of *other* parts, or provided a *dissonance* in the second chord offer sufficient compensation for the want of independence of the parts which move in a parallel direction. Parallel fifths of this kind are not prominent, and they are far more entitled to be called *hidden* than those which in reality are not parallels (a). Finally



with change of chords from major to minor, or *vice versa*, the effect is better, the fault smaller (b). Parallels rising or falling by interval of a fourth are frequently met with. They are not of bad effect, probably because the ear receives them as crossing parts.



Parallel fifths rising or falling by interval of a third belong, as a rule, to chords which have two sounds in common; the effect of this chord progression is as if the first chord remained, and only the one note, which distinguishes the new from the old chord, was added. One can therefore proceed as in the change of position of the same chord, in which even octave parallels are permitted:



On this subject cf. Gottfr. Weber's "Tonsetzkunst," IV., p. 52; W. Tappert's "Das Verbot

der Quintenparallelen" (1869); Ambros' "Zur Lehre vom Quintenverbot" (without date), and Rischbieter's "Die verdeckten Quinten" (1882).

Paramése, Paranète, Parphypate. (See GREEK MUSIC.)

Paraphony (Gk.). Later antiquity described the fifth, fourth, twelfth, and eleventh as paraphonic ("near-sounding") intervals; on the other hand, the term antiphonic ("counter-sound") was applied to the octave and double-octave.

Paraça. (See RAMOS.)

Parent, Charlotte Francès Hortense, b. March 22, 1837, London; from 1853-57 pupil of Mme. Farrenc at the Paris Conservatoire; a gifted pianist and proprietress of a musical institution with seminary (École préparatoire au professorat) at Paris (1882). She has published a pianoforte Method (1872), also a series of supplementary exercise-books and educational primers.

Parepa-Rosa, Madame Euphrosyne (really Parepa de Boyescu, in 1867 married the impresario Carl Rosa), opera singer, b. May 7, 1836, Edinburgh, the daughter of a Walachian Boyar and the vocalist Seguin, d. Jan. 21, 1874, London. She made her first appearance at the age of sixteen at Malta, and sang with ever-increasing success on Italian stages; also at Madrid and Lisbon; she first went to London in 1857, and, with the exception of some concert tours to America, Germany, etc., remained there. Madame P. was equally distinguished as a dramatic and as an oratorio singer.

Parish-Alvars, Elias, famous harp virtuoso, b. Feb. 28, 1808, West Teignmouth, England, d. Jan. 25, 1849, Vienna; he was a pupil of Dizi, Labarre, and Bochsá, and not only travelled through Europe, but also in the East (1838-42). In 1847 he settled in Vienna, where he had already lived from 1836-38, and was named imperial chamber musician. P. was also an able pianist. His compositions rank among the best harp musical literature:—two harp concertos, a concertino for two harps and orchestra, many characteristic pieces, fantasias, romances, etc., of which should be mentioned the "Voyage d'un harpiste en Orient" (Greek, Bulgarian, Turkish, and other melodies).

Parisini, Federico, b. Dec. 4, 1825, Bologna, d. there Jan. 4, 1891, pupil of the Liceo Rossini of that city, and, later on, teacher of counterpoint, etc., at the same institution, also director of an institution for Church music. After the death of G. Gaspari, he became librarian of the "Liceo filarmonico," and from 1878-90 president of the Accademia filarmonica. P. was a worthy writer on music and a Church composer.

Parlando (*parlante*; Ital., "speaking"), indicates a mode of singing of almost recitative character, with easy production of tone.

Parlow, Albert, b. Jan. 1, 1822, Torgelow (near Uckermünde), d. June 27, 1888, Wiesbaden, was military bandmaster, and, finally, conductor of a large concert orchestra at Hamburg.

Parody (Gk., "parallel song"), an imitation, in caricature fashion, of a work of art; the form is, indeed, retained, whereas in the travesty the ideas are clothed afresh; between the two, however, there is no strict line of demarcation. The composers of the 16th century used the word P. in another sense, and named, for instance, a Mass which was worked out on the "tenor" of a well-known motet, a "Missa parodia."

Parratt, Sir Walter, b. Feb. 10, 1841, Huddersfield, sang in the church at seven years of age, and played the Wohltemperirtes Klavier by heart at ten. At the early age of eleven he became organist of a suburban church, from which post he rose by degrees to be organist of St. George's Chapel, Windsor (1882). In 1873 he took the Mus.Bac. degree at Oxford, and in 1883 was appointed teacher of the organ at the Royal College of Music. P. is an able church composer; he has written music to Æschylus' *Agamemnon* and *Orestes*, and is also active as an author (contributor to Grove's "Dictionary of Music"). P. was knighted in 1892.

Parry, (1) John, Welsh Bard, native of Ruabon (North Wales), and domestic harper of Sir Watkin Williams Wynne at Wynnstay, d. 1782. He published: "Ancient British Music of the Cimbro-Britons" (1742; Welsh melodies), besides "A Collection of Welsh, English, and Scotch Airs" (1761), and "Cambrian Harmony" (1781, collection of traditional relics of the old Welsh songs of the Bards).

(2) **John**, Welsh Bard, b. 1776, Denbigh (North Wales), d. April 8, 1831, London; he was at first clarinetist, afterwards bandmaster, of the county militia, but settled in London (1807) as teacher of the flageolet, then in vogue. He was for many years conductor of the Congresses of Welsh Bards ("Cymmrodorion," or "Eisteddvodau"), and in 1821 was named "Bardd Alaw" (Master of Song). The number of his published compositions is great, and includes pieces for harp, and for pianoforte, pantomimes, music for the stage, operas, glees,

songs, duets, a book of Welsh melodies, with English translation of words; but his principal work is "The Welsh Harper," a comprehensive collection of Welsh melodies, which almost reproduces the three-volume collection of Jones, together with an historical introduction on the harp and music in Wales. Lastly are to be named a small theoretical work, "Il Puntello; or, The Supporter" (elementary instruction-book), and an "Account of the Royal Musical Festival held in Westminster Abbey, 1834."

(3) **John Orlando**, son of the former, b. Jan. 3, 1810, London, d. Feb. 20, 1879, East Molesey; he was an excellent harpist, pianist, and singer. He composed comic songs, also romances, etc. He took part in German Reed's Entertainment from 1860-69.

(4) **Joseph**, gifted composer, b. May 21, 1841, Merthyr Tydvil (Wales), as son of a poor labouring man. He emigrated with his parents to America, but returned home and won prizes for his songs at several Eisteddfods. At last he was "discovered" by Brinley Richards, and became (1868) a pupil of the Royal Academy of Music, where he highly distinguished himself. In 1872 he was named Professor of Music at the University College, Aberystwith, and took his degree of Mus.Bac. at Cambridge, and that of Mus.Doc. in 1878. Among the principal works of P. are to be named an opera, *Blodwen*; the oratorios *Emanuel*, *Saul of Tarsus* (1892); the cantata *Nebuchadnezzar* (1884), and an overture, "The Prodigal Son."

(5) **Charles Hubert Hastings**, composer, b. Feb. 27, 1848, London, studied at Eton and Oxford, took his degrees of Mus. Bac., 1870, of Mus. Doc., 1883, Cambridge; 1884, Oxford. His teachers in music were: Elvey, H. H. Pierson at Stuttgart, and Macfarren and Dannreuther, London. He was appointed Director of the Royal College of Music on Sir George Grove's retirement in 1894. His principal works are:—*Prometheus Unbound* (produced at Gloucester Festival, 1880); music to the "Birds" of Aristophanes; a "Modern Suite" (1886); an overture, "Guillem de Cabestanh"; a pf. concerto in F sharp, a nonet for wind instruments, quintet for strings in E flat, pf. quartet in A minor and trio in E minor, sonata for pf. and 'cello in A, partita for pf. and violin in D minor, fantasia and fugue for organ, duet for two pianofortes in E minor, two pf. sonatas (B flat, D minor), and "Popular Tunes of the British Isles" (Piano Duet). Also symphonies in G (Birmingham, 1882); in F (Cambridge, 1883; also in a remodelled form 1887); oratorios, *Judith* (Birmingham, 1888), *King Saul* (Birmingham, 1894); psalm, "De Profundis" (Gloucester, 1891), etc.

Parsons, Albert Ross, b. Sept. 16, 1847, Sandusky (Ohio), studied at Leipzig Conservatorium from 1867-69, and from 1870-71 under Tausig and Kullak, Berlin. He is a composer of part-songs, also a writer on music (translation

of Wagner's "Beethoven"), and lives in New York esteemed as pianist, organist, and teacher.

Part-books are the separately-printed parts of the different voices of compositions in several parts. Modern works are always printed in score and in parts. Up to the 17th century there were scarcely any scores printed, but, instead of the part-books, only the *chorus-book*, *i.e.* all the voices were written successively on two pages, lying opposite to one another, in the order: Soprano | Tenor
Alto | Bass. The chorus-books were printed in fairly large type, so that the singers could read off the four parts at the same time from the chorus-book, without having to bend too much over it. On the other hand, the P., especially of the 16th century, were frequently printed with very small notes. Jaques Moderne at Lyons, from 1538-39, printed the chorus-books in small oblong 4to, quite in a way of his own, for he arranged the four voices, so that the singers in pairs had to sit opposite to each other. (*See* the facsimile in the *Monatsh. f. Musik-Gesch.*, V. 116.)

Parte (Ital.), movement of a work; also voice (part), principal part. Hence *colla p.* denotes that the accompaniment of a solo part is to follow the singer or player when the rendering is free.

Partial tones. (*See* OVERTONES.)

Participatum systema is the system of equal temperament, so called because in it one note has to represent several of the pure system, and these, therefore, have, as it were, a share, participate, in it. (*Cf.* TEMPERAMENT.)

Partie (*Partita*). (*See* SUITE.)

Partimento (Ital.), figured bass part, continuo.

Partitino (Ital.), "auxiliary score," *i.e.* the small extra score, the instruments added to certain scores.

Partition (Fr.), **Partitur** (Ger.), **Partitura** (Ital.), a score.

Part-song. In its widest sense, any song-like vocal composition, with or without accompaniment, for more than one voice. In the more restricted and generally accepted sense, an unaccompanied choral composition in at least three parts.

Pas (Fr.), step, especially in dancing (*P. à deux*, "dance-duet"), but also in military marching (*P. redoublé*, "Quick march").

Pasch, Oskar, b. March 28, 1844, Frankfurt-a.-d.-O., pupil of the Royal Institution for Church Music and of the Academy for Composition, Berlin; in 1874 he gained the Michael Beer prize (Psalm 130 for soli, chorus, and orchestra). In 1884 he became royal musical director, and lives in Berlin as organist and teacher of singing in schools. P. has composed a symphony, motets, psalms, oratorios, and several vaudevilles.

Pascucci, Giovanni Cesare, b. Feb. 28, 1841, Rome, first made a name through some comic operas (*Il pronosticante fanatico*, Rome, 1877; *La vedova scaltra*, 1880, and *Ersilia*, 1882), but afterwards through a large number of operettas (up to 1890, fifteen of them) in Roman dialect.

Pasdeloup, Jules Étienne, the meritorious Paris conductor, b. Sept. 15, 1819, Paris, d. Aug. 13, 1887, Fontainebleau, son of a musician, entered the Conservatoire in 1829, distinguished himself in the pianoforte classes of Laurent and Zimmermann; in 1841 he became *répétiteur* of a solfège class, and in 1847 was appointed teacher of a pianoforte class, but resigned in 1850. In 1855 he was named "professeur agrégé" of a vocal ensemble class, which he conducted until 1868. He won his laurels, however, on another field. His first creation, by means of his talent as conductor, was the "Société des jeunes artistes du Conservatoire" (1851), which gave classical symphony concerts in the "Salle Herz," and from these sprang the "Concerts populaires de musique classique," for which P. engaged the "Cirque d'hiver" (1861), and, for the first time, gave the Parisians an opportunity of hearing good music at cheap prices. The undertaking prospered at once, and for many years maintained its reputation. The Pasdeloup Concerts were not, however, devoted exclusively to the masters of the classic school, but they also encouraged the new French School (Saint-Saëns, Massenet, Bizet, Lalo, etc.), and introduced for the first time to the Parisians the best foreign novelties. P. was for a time conductor of a section of the Paris male choral societies, and from 1868-69, director of the Théâtre Lyrique, but was not successful; also his attempt to establish regular choral concerts in the new Salle Athénée (1866) failed. He, therefore, confined his attention, subsequently, to the popular concerts; but these were gradually driven off the field by the rival enterprises of Colonne and Lamoureux, and came to an end in 1884 (a musical festival in P.'s honour at the Trocadéro brought him in about 100,000 francs). After Godard had fruitlessly endeavoured to resuscitate the "Concerts populaires," P. himself made yet another vain attempt in 1886, and did not long survive his failure.

Pashlóff, Victor Nikándrowitsch, b. April 18, 1841, Saratoff, d. Feb. 28, 1885, Kasan (Russia); he composed songs which obtained widespread popularity in Russia.

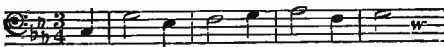
Pasquali, Nicolò, Italian composer, settled in Edinburgh 1740, and published, besides an opera and airs, a "Dirge on Romeo and Juliet," also two sets of violin sonatas with bass; a set for two violins, tenor (viola), and continuo; twelve "Overtures" for horns; and a Method ("Thorough-bass made Easy," 1757). P. died in 1757.

Pasqué, b. Sept. 3, 1821, Cologne, d. March

20, 1892, Alsbach (Bergstrasse); he was trained at the Paris Conservatoire as a singer (baritone), and made his *début* at Mayence, 1844. He was subsequently engaged at Darmstadt until 1855, in 1856 as opera *régisseur* at Weimar, in 1872 theatre director, Darmstadt; in 1874 he received his pension. P. wrote a great number of opera libretti, also novels and tales, besides a "Geschichte des Theaters zu Darmstadt 1559-1710" (1852), "Frankfurter Musik- und Theatergeschichte" (1872), "Aus dem Reich der Töne," etc.

Pasquini, Bernardo, one of the most famous Italian organists, b. Dec. 8, 1637, Massa di Valnevola (Tuscany), pupil of Cesti, was for many years organist of Santa Maria Maggiore at Rome, and, in addition, chamber-musician to Prince Borghese; he died Nov. 22, 1710, Rome. Durante and Gasparini were among his pupils. P. wrote several operas, and some of his clavier pieces have been preserved in the "Toccatas et suites pour le clavecin de M.M. P., Paglietti et Gaspard de Kerle" (1704). A sonata of his is printed in Pauer's "Old Italian Composers." Organ pieces, and a treatise on counterpoint remained in manuscript.

Passacaglia, *Passacaglio*; French, *Passacaille*; an old Spanish or Italian dance in vogue during the last century in France. As a movement in suites, or as an independent instrumental piece (especially for organ or clavier), the P. scarcely differs from the chaconne. Like the latter, it is, for the most part, in triple time, is of stately movement, and has an ostinato; the definitions of various ancient authors contradict one another. A model P. is the one written by Bach for the organ, which has the following ostinato:—



Passage (Ger. *Gang*), a rapidly-played figure (varying as to extent) evolved from a motive. Two kinds of Ps. are distinguished: one consists of a chord passage (arpeggio) formed from chords broken up, while the other, corresponding better to the meaning of the word, of a scale passage running through the degrees of the scale; the majority of passages, however, are compounded of both elements.

Passamezzo, an old Italian dance in even time, and, according to Tabourot's "Orchésographie," less solemn than a Pavane, and played in faster time. The wildest conjectures have been started respecting the meaning of the word ("across the-room," "a step and a half," etc.). The diminution stroke (alla breve stroke) through the time signature (♩, ̄) in the theory of measured music was called *medium*—really *per medium*, Ital. *mezzo*; *passo a mezzo* simply means therefore "dance in hurried time."

Passepied (Fr.; Eng. *Paspy*), an old French round dance. According to tradition, it originated in Brittany, and was introduced into the ballet in the time of Louis XIV. The P. is in triple time, and of lively movement, evidently allied to the old Viennese quick waltz (Dreher). In the suite it was placed among the so-called "Intermezzi," i.e. the dances which did not form an essential part of the suite, and which were generally inserted between the saraband and the gigue.

Passing Notes are all notes which do not represent a clang; but are only inserted as smooth, melodic, intermediate members between harmonic notes. For example, in the following scale, the notes marked x are P. N. :—



When they fall on accented parts of the bar, they become free *appoggiatura* notes (C. G. P. Grädener's "*schwerer Durchgang*" ["accented passing note"]):—



The term *changing note*, for formations of the latter kind, is often employed, but does not denote them with sufficient clearness. That word should be reserved exclusively for the auxiliary notes, which only alternate in passing with a principal note, and thus change places with it:—



Passion (*Passio Domini nostri Jesu Christi*). Dramatic representations of the story of the sufferings of Christ sprang up in the early Middle Ages, about the 8th century; in the "Oberammergau Passion Play," they have continued up to the present day. (See MYSTERIES.) In them music was only occasionally employed ("Song of the Angels," etc.). Music in connection with the P. really dates from the Gregorian chorale; the ritual prescribed the performance of the P. according to the gospels during Holy Week; the narrative texts, and the sayings of Christ, of the disciples, of the high priest, etc., were at an early period sung by different singers; and of this, probably, the Passion Play was the direct outcome. When Filippo Neri started his sacred performances (see ORATORIO), he gave birth to a kind of sacred opera; for the pieces were through-composed (*durchkomponiert*) in the *stilo rappresentativo*, and performed in costume. On the

other hand, Carissimi abandoned the dramatic representation and reintroduced the narrator; and from that time there were two separate forms—the allegorical oratorio and the biblical oratorio, of which latter the P. is a species. The difference between such Ps. and the Christmas oratorio of Bach is only a matter of contents; the form is the same: what, however, distinguishes the new (Protestant) P. from the old biblical oratorios is the introduction into the former of the subjective element of pious reflection. Bartholomäus Gese probably took the first step, for he opened the P. with a chorus ("Erhebet eure Herzen," etc.) and concluded it with a chorus of thanksgiving ("Dank sei dem Herrn," etc.). Schütz in his Easter oratorio adopted this novelty, and added a few new musical moments (the "Victoria!" of the Evangelist, and the chorus à 6 of the disciples in the middle of the work), etc. Johann Sebastiani, who is generally spoken of as the creator of the new P., added chorales, the melodies of which were sung by the congregation "to awaken greater devotion," while the harmonies were played by instruments. The form was brought to completion finally by J. S. Bach, who inserted arias and choruses (of the so-called "Zionsgemeinde.")

Passions (Ital.), passion; *con p.* (*appassionato*), with passion.

Pasta, Giuditta (Negri, married P.), famous singer, b. April 9, 1798, Como, d. April 1, 1865, at her villa on Lake Como. She was trained by Asiola at Milan Conservatorio, made her *début* in 1815 on the Italian stage, and appeared also in 1816 at Paris, but without attracting notice. She and her husband, the tenor singer P., were (1817) engaged in London at a low salary; and here also she met with no success. Only after renewed and earnest study in Italy under Scappa did she attract attention, and in 1822 appeared as a shining star in the Paris firmament. Like so many vocalists, she divided her best years between London and Paris. In 1829 she built herself a villa on Lake Como, and after that rarely appeared in public. When she sang again in London in 1837, her voice was already ruined; she sang, nevertheless, at Petersburg in 1840, and at London, even in 1850. Her voice extended from (small) *a* to thrice-accented *a'''*, but, even in her prime, it showed signs of unevenness and forcing. Her strong points were intensity and truth of expression.

Pasticcio (Ital. "*pasty*") is the term for the "Flickopern" (patch-operas), pseudo-novelties which were formerly so much in vogue on Italian opera stages (also in London, Paris, Petersburg, Dresden, etc.). They were patched together, consisting of arias, etc., from older works by various composers, with new words. (For what happened to Gluck in London in 1736 with a P. from his previous operas, see **GLUCK**.)

Pastorale (Fr. *Pastourvèle*), really "pastoral play," *i.e.* idyll, country scene. It occurs first as the name of a small stage play; and, indeed, before the invention of the *stilo rappresentativo* (see **OPERA**), at a time when the speeches of single individuals were sung in madrigal fashion in several parts (during the 15th and 16th centuries). The name was used later on for the smaller idyllic opera *genre*. Instrumental pieces, expressing the music-making of shepherds on their pipes, of simple rhythm, melody, and modulation, and as a rule in triple time, are likewise called P.

Pastorita. (See **NACHTHORN**.)

Pastou, Étienne Jean Baptiste, teacher of singing, b. May 26, 1784, Vigan (Gard), d. Oct. 8, 1851, Ternes (near Paris); he published "École de la lyre harmonique" (1821), a practical method of teaching ensemble singing, which obtained for him the post of professor at the Conservatoire (1836). He likewise conducted a singing school of his own from 1819.

Patetico (Ital.), *pathétique* (Fr.), pathetic, with passion, with sharply-marked rhythm, and with strong accents.

Patey, Janet Monach (*née* Whytock), eminent contralto vocalist, b. May 1, 1842, London, d. Feb. 28, 1894, Sheffield, during a farewell concert tour. She was a pupil of J. Wass, and afterwards of Pinsuti and Mrs. Sims Reeves, soon joined Leslie's Choir as an amateur, taking up music professionally in 1865, when she was engaged by Mr. Lemmens for a provincial tour, and won immediate popularity. The following year she married J. G. Patey, in 1871 travelled through America with a concert party, sang at Paris in 1875, and later on in Australia. She was unrivalled in oratorio, her style being remarkable for refinement and earnest feeling.

Paton, Mary Anna. (See **WOOD**.)

Patti, (1) Carlotta, b. 1840, Florence, d. June 27, 1889, Paris, daughter of the tenor singer Salvatore P.; she studied at first piano-forte under H. Herz, at Paris, but afterwards turned her attention to singing, and in 1861 made her *début* in New York, where she received an engagement for the stage, which, however, she soon gave up, as her lameness was detrimental to her presence. She made numerous concert tours through Europe and America, and acquired great reputation as a coloratura singer. She married the cellist Demunck in 1879.

(2) Adeline (Adela Juana Maria), sister of the former, one of the most remarkable representatives of *bel canto* in our days, b. Feb. 10, 1843, Madrid. She was trained by M. Strakosch, the husband of her sister Amelia, and made her *début* at New York (where her family had resided for years) in the *role* of Lucia (1859). Her reputation was solidly established when she appeared in London in

1861, and her tours to Paris, Petersburg, Vienna, Italy, etc., were, and still are, triumphal progresses. The *diva* is a coloratura singer of the first rank, and dazzles by the lovely quality of her voice, which, for the rest, is not overstrong. In 1868 she married the Marquis Henri de Caux, equerry to Napoleon III., but was afterwards divorced, and in 1886 she married the tenor singer Niccolini, who for years had accompanied her on her tours.

Pätzold, Hermann, b. Aug. 15, 1824, Neudorf (Silesia), d. Feb. 6, 1861, Königsberg, as conductor of the "Singakademie" during a performance of *Elijah*. He wrote a great number of vocal and pianoforte compositions, also the music to *Käthen von Heilbronn*.

Pauer, (1) Ernst, excellent pianist, and editor of classical pianoforte works, b. Dec. 21, 1826, Vienna, son of the Protestant Superintendent-General, was a pupil of Dirzka, W. A. Mozart (son), S. Sechter, and studied in Munich from 1845-47 under Franz Lachner, received in 1847 an appointment as musical director at Mayence, and wrote there three operas—*Don Riego* (1850), *Die rote Maske* (1851, performed), and *Die Brautschau* (1861), all of which were produced at Mannheim. In 1851 he appeared in London as a pianist with success, where he settled definitely. Since 1861 he has given historical pianoforte recitals with detailed analytical programmes, has also played many times on the Continent, and in 1866 was named Imperial Austrian Court pianist. The lectures which he gave from 1870 on the history of pianoforte music were received with general favour. In 1859 P. succeeded Cipriani Potter as professor of the pianoforte at the Royal Academy of Music, in 1876 became principal teacher of the pianoforte at the National Training School for Music, since 1883 at the Royal College of Music, and in 1878 was made a member of the Board of Musical Studies at Cambridge University, and in the following year, examiner. P. has rendered special service to the cause of music by many publications of classical harpsichord and pianoforte music (published, principally, by Augener & Co., London):—"Alte Klaviermusik," "Alte Meister," "Old English Composers for the Virginals and Harpsichord," "Old German Composers," "Old French Composers," "Old Italian Composers," a popular edition of the classics from Bach to Schumann, Children's Albums, "The Pianoforte Library" (72 Nos.), "Sunday Music;" several educational works:—"Culture of the Left Hand," "School of Technique and Expression," "Training School for the Pianoforte," "50 Celebrated Concert Studies," "New Gradus ad Parnassum," "Primer of the Pianoforte," and the pamphlets "Elements of the Beautiful in Music" (1876), and "Primer of Musical Forms" (1878), "The Pianist's Dictionary" (1895). He has also composed chamber music and orchestral works,

and arranged 42 overtures, and Beethoven's and Schumann's symphonies, for pf. (solo and duet), besides some for two pfs. (eight hands), also the orchestral works of Mendelssohn for pf. (four and eight hands).

His son (2) Max, b. Oct. 31, 1866, London, studied with his father up to 1881, and for theory, under Vincenz Lachner at Karlsruhe, until 1885. After some first concert tours he settled in London, but in 1887 responded to a call, and went as professor to the Cologne Conservatorium, where he quickly gained renown as a distinguished pianist and an excellent teacher. P. was named "Kammervirtuos" (1893) by the Grand Duke of Hesse. He has made his *début* as a composer with some pf. pieces. (Cf. PAUR.)

Paul, Oscar, writer on music, b. April 8, 1836, Freiwaldau (Silesia), attended the Gymnasium at Görlitz, then studied theology at Leipzig from 1858, but soon turned his attention to music, and entered the Leipzig Conservatorium, and received private instruction from Plaidy in pianoforte playing, and from Hauptmann and Richter in theory. In 1860 he took the degree of Dr.Phil., lived for some years in various places, especially in Cologne. With a treatise on "Die absolute Harmonik der Griechen" (printed), he qualified himself at Leipzig University (1866) as a lecturer on music. In 1869 he was appointed teacher at the Conservatorium there, and in 1872, after the publication of his translation of the five books "De Musica" of Boetius, occasional professor at the University. As a theorist, P. belongs to the Hauptmann School; he has published Hauptmann's posthumous "Lehre von der Harmonik" (1868), also his own "Lehrbuch der Harmonik" (1880). P. has also written a "Geschichte des Klaviers" (1869), and a "Handlexicon der Tonkunst" (1873). He also founded two musical papers, the *Tonhalle* (1869), and the *Musikalisches Wochenblatt* (1870), but withdrew from the first after a year, and from the second, already after three months. At the Vienna Exhibition of 1873 P. represented the German Empire as juror and general reporter of the musical section, and in the summer of 1878 he was elected expert of the Imperial Patent Office.

Paumann (also written, but incorrectly, Paulmann, Baumann), Konrad, b. about 1410, Nuremberg (born blind), and d., laden with honours, Jan. 25, 1473, Munich. He is the author of the oldest organ book which has been handed down to us—"Fundamentum Organisandi" (1452, pieces for practice with some preambles, and various compositions partly by other composers), which F. W. Arnold published in 1867 in the second annual issue of Chrysander's "Jahrbücher," together with some other manuscript pieces found at Wernigerode (likewise printed by Arnold). Virdung in the "Musica

getuscht" (1511), and Agricola in the "Musica Instrumentalis" (1529), ascribe to P. the invention of German Lute Tablature ("die Alphabetische Tabulatur," to quote the words of Agricola), but without authority—a mere report. Anyhow, no one would venture to ascribe to him the Tablature value signs. (*Compare* TABLATURE.) A Lied à 3, "Weiblich Figur," in the Munich "Liederbuch" (Mus. MSS., 3232 in 12°), and, in an organ Tablature book of the Munich Royal Library recently acquired from the Carthusian Monastery of Buxheim, a series of organ pieces—or rather organ studies—have been discovered.

Paumgartner-Papier. (*See* PAPIER, 2.)

Paur, Emil, b. Aug. 29, 1855, Czernowitz (Bukowina), pupil of the Vienna Conservatorium, excellent pianist and violinist, capellmeister at Cassel (1876), Königsberg, 1880 principal court capellmeister and conductor of the subscription concerts at Mannheim, 1891 at the Leipzig Stadt-Theater, 1893 successor to Nikisch as conductor of the symphony concerts, Boston. (*Cf.* PAUER.)

Pausa (Ital.), **Pause** (Fr. and Ger.). A rest. In French the term *pause* is applied especially to a bar rest. (*Cf.* RESTS.)

Pauwels, Jean Engelbert, gifted composer, b. Nov. 26, 1768, Brussels, d. there June 3, 1804; he was educated in that city, but went to Paris in 1788, and still studied under Le Sueur; he was also violinist at the Italian Opera. But in 1790 he followed an actress to Strassburg, and remained there for some time as theatre capellmeister. In 1791 he again went to Brussels, and appeared as a violinist with a concerto of his own composition, and was engaged as solo violinist at the opera; in 1794 he became conductor at the opera. He established regular concerts remarkable for technical excellence, and thereby obtained high reputation. Of his compositions three operas were produced at Brussels. He also published at Paris a violin concerto, a horn concerto, six violin duets, three quartets for strings, etc.

Pavane (Padovana, Paduana), an old dance of Italian origin (from Padua), stately in movement, and written in binary time, which at a later period attained great popularity all over Europe. Owing to the second *a*, the derivation of the word from *pavo* (peacock), is untenable, and may be looked upon as one of the numerous horrible etymologies of the 17th and 18th centuries. Besides, already in 1603, Bésard ("Thesaurus Harmonicus") explained that P. meant quite the same as Paduana. The P. formed a principal element of the dance literature (vocal and instrumental) of the 16th century, but gradually disappeared in the 17th. It is the old and universally popular round dance (Reigen), to which generally followed a quicker "Nachtanz" in triple time (Proportz); hence

the regular combination of P. and Gaillarde (Saltarello, etc.).

Pavesi, Stefano, favourite Italian opera composer, b. Jan. 22, 1779, Casaleto Vaprio (Cremona), d. July 28, 1850, Crema, pupil of the Conservatorio della Pietà at Naples; from 1818 until his death he was maestro di cappella of Crema Cathedral, but from 1826–30, for six months in every year, conductor of a theatre at Vienna. He wrote over sixty operas, mostly for Venice, Naples, and Milan, of which *Ser Marc Antonio* (1810) and *La Donna Bianca d'Avenello* (1830) gained the most success.

Pax, Karl Eduard, b. March 17, 1802, Glogau, d. Dec. 28, 1867, as organist of the "Chariteekirche," Berlin; he was a pupil of the Royal Institute for church music there, and made himself known by songs, part-songs, also instructive pianoforte pieces.

Payer, Hieronymus, composer, b. Feb. 15, 1787, Meidling, near Vienna, d. Sept. 1845, Wiedburg, near Vienna; he was at first organist in his native village, afterwards capellmeister of the Theatre An-der-Wien, in 1818 theatre capellmeister at Amsterdam. He made concert tours to Paris and other places, performing on the physharmonika, and was finally again conductor at Vienna. P. composed several operas for Vienna and Amsterdam, and published pianoforte trios, a pf. concertino, several pf. solo pieces, organ fugues and concertos, Masses, motets, etc.

Peace, Albert Lister, distinguished English organist, b. 1845, Huddersfield. As a child he displayed wonderful gifts, and already, at the age of nine, became organist at Holmfirth, 1866 at Trinity Church, Glasgow, and for some years past has been organist of Glasgow Cathedral. He graduated as Bachelor in 1870, and in 1875 as Doctor, of Music at Oxford.

Pearsall, Robert Lucas, of Willsbridge, English musical amateur, b. March 14, 1795, Clifton, d. Aug. 5, 1856, after residing alternately at Mayence, Carlsruhe, London, etc., at the castle Wartensee on Lake Constance. He wrote part-songs à 4, madrigals à 4–10, a "Katholisches Gesangbuch" (1863), and a pamphlet in German on the English madrigal composers, etc.

Pearson. (*See* PIERSON.)

Pedal Coupler. (*See* COUPLER.)

Pedal Point (Ger. *Orgelpunkt*; Fr. *Point d'orgue*) is the name given to a prolonged bass note, over which there are frequent changes of harmony. It occurs especially towards the close of a composition where the P. P., as a rule, appears on the fifth of the key, and usually commences with a chord of six-four. There is early mention of this kind of P. P. Franco of Cologne (12th–13th century), in his "Ars Cantus Mensuralis" (Gerbert, "Script." III.;

Coussemaeker, "Script." I.) writes: "usque ad notam penultimam, ubi non attenditur talis mensura, sed magis est ibi organicus punctus" (Ch. XI.). *Organicus punctus* was then the name given to a note of indefinitely long value, as in the *Organum* (q.v.) of the 12th century, which consisted of florid counterpoint over a tenor *cantus firmus*, the notes of which were marked as *Longæ*; these *Longæ*, however, varied considerably, and were, as a rule, much longer than their nominal value, which was not fixed, but depended entirely on the counterpoint, which, of course, the singer of the tenor part had before him (likewise the player; for probably the old *Organum* was accompanied by the organ). For a P. P. to be of good effect it must be clear as to tonality both at the beginning and at the end, whereas in the middle the most extraneous harmonies may be introduced. Its esthetic import is that of a delay of the consonance of the major chord of the bass note, i.e. it is practically the same as that of the chord of six-four on the dominant, which, indeed, must be looked upon as the germ of the P. P.

Pedalflügel (Ger.), a grand pianoforte placed on a box which contains a projecting pedal-board of organ compass, with set of strings belonging to it (contra-c to [small] d.). The P. is useful as an exercise for organ-playing. Gounod has written a suite concertante for P. with orchestra, likewise a fantasia on the Russian national anthem (1887, for Madame Palicot).

Pedal harp. (See HARP.)

Pedals (abbr. *Ped.*; seldom *P.*), (1) in the organ, the keys played by the feet, with the compass C—d', at the most e' or f'. This pedal-board was invented about 1325 in Germany. (Cf. ORGAN.)

(2) In the pianoforte either a keyboard for the feet, as in the organ (see PEDALFLÜGEL); or, as a rule, the two actions worked by the feet, one of which (the right pedal, the loud pedal, *Fortzug*) raises the dampers from the strings, thereby not only enabling the notes to continue sounding, but also to be reinforced by the sympathetic tones of related-strings. In notation the use of this pedal is expressed by *Ped.* . . . and the removal of the foot from it by * (both signs, unfortunately, nearly always doubtful and misleading). The correct use of the loud P. in pianoforte playing is difficult to learn; it is best to look upon it, not as a means of strengthening the tone, but as a means of damping it, i.e. the dampers should generally be raised, so that the tone (even in *pianissimo*) be presented in all its fullness, and the sympathetic vibration of strings only prevented by timely application of the dampers; when, however, a short tone is required no use must be made of the loud pedal. In figurate passages in the bass, especially those moving by

progression of a second, the loud pedal should not be used. The principal moments for the dampers (raising the point of the foot) are the introductions of new harmonies; the sign for the dampers (*) is therefore generally placed under the notes which fall on the accent (down-beat). (Cf. the writings relative to this subject of L. Köhler ["Der Klavierpedalzug"] and Hans Schmid ["Das Klavierpedal"], also Riemann's "Klavierschule," III. Heft 5.) The left pedal of a grand pianoforte is the "shift" ("Verschiebung"), by means of which the keyboard and hammers are moved a little to the right, so that the latter touch only one string; the tone becomes considerably weaker and harp-like in effect. It is altogether wrong to put down the soft pedal whenever *piano* is marked; it must rather be reserved for special effects, or for the last shading off of a *pianissimo*. On the other hand, the use of the soft pedal in moderately loud playing is occasionally of excellent effect. In pianinos the left pedal generally acts on a damping apparatus, which prevents the strings from making vibrations of great extent; in rare cases it produces a shifting of the hammer-mechanism (not of the keyboard). For the clavier a great number of pedals were at one time used, setting into action all kinds of toy-mechanism; for example, the "Pantalonzug," the *Feu de buffle*, etc. (See PIANOFORTE.) Also within modern times attempts have been made to construct special kinds of pedal, among which Debain's "Prolongement" (sound-prolonging P.) occupies the foremost place; this allows a note or chord, whilst its respective P. is held down, to continue sounding at pleasure, while other tones remain dependent upon the dampers (1874, improved by Steinway); also Ed. Zachariä's "Kunstpedal" (four treadles enable the player, at pleasure, to remove the dampers from the following eight sections of the set of strings:—²A—E; F—B; c—e; f—a; b flat—d'; e' flat—g¹; a¹ flat—c²; c² sharp—e³).

(3) In the harp (q.v.) the seven treadles which shorten the strings, i.e. raise their pitch.

Pedals, Composition. A system of mechanism in which the sliders are acted upon by a set of pedals, producing a series of combinations of the stops in the organ.

Pedrotti, Carlo, b. Nov. 12, 1817, Verona, d. there, by his own hand, Oct. 16, 1893, pupil of Domenico Foroni, produced in 1840 an opera at Verona, *Lina*, to the success of which he owed his appointment as conductor of the Italian Opera at Amsterdam (1840-1845). After his departure from Amsterdam he lived for some years at Verona, devoting himself to composition only. From 1869 he was maestro of the Royal Theatre, Turin; conductor of the Popular Concerts and director of the Liceo Musicale; also of a new School of Counterpoint. P. produced a large

number of operas: *Clara del Mainland* (Verona, 1840), *Matilde* (Amsterdam, 1841), *La figlia dell'arciere* (1844, Amsterdam), *Roma di Monforte* (Verona, 1846), *Fiorina* (1851), *Il perrucchiere della reggenza* (1852, Verona), *Gelmina* (1853), *Genoveffa* (1854, La Scala, Milan), *Tutti in maschera* (1856 in Verona and 1869 in Paris in the Théâtre Athénée), *Isabella d'Arragona* (1859, Turin), *La guerra in quattro* (1861, Milan), *Mazèppa* (1861, Bologna), *Marion de Lorme* (1865, Trieste), *Il favorito* (1870, Turin), *Olema* (1873, Milan). P. was highly esteemed in Italy.

Pegli (Ital.), *per gli* (for the).

Pegs, the wooden pins in the neck of stringed instruments on which the strings are fastened, and by the turning of which the strings are tuned; the pegs must fit in pretty tightly, so that they may be able to resist the tension of the strings, and not get loose. In guitars, etc., pegs have been introduced connected with a cog-wheel, so as to prevent them from turning backwards.

Pel (Ital.), *per il* (for the).

Pellegrini, (1) Felice, stage singer (basso buffo), b. 1774, Turin, d. Sept. 20, 1832, Paris; from 1829 professor of singing at the Paris Conservatoire, previously up to 1826 on Italian stages, then engaged at London. He published some books of solfeggi, duets, terzets, etc.

(2) Giulio, stage singer (basso serio), b. Jan. 1, 1806, Milan, pupil of the Conservatorio there, d. July 12, 1858, Munich, where he was engaged almost constantly at the Court Theatre.

Pellisov (= *pellis ovis*), pseudonym (Latin name by translation) of K. v. Schafhäütl (q.v.).

Pello (Ital.), *per lo* (for the).

Pembaur, Joseph, b. May 23, 1848, Innsbruck; after commencing to study at the University, he became a pupil of the Vienna Conservatorium and of the Munich Royal School of Music (Buonamici, Hey, Wüllner, Rheinberger); since 1875 he has been director and principal teacher of the Music School at Innsbruck. P. is a well-known composer, especially in the domain of song (Op. 4, 7, 8, 15, 26, 33, 36) and of part-song; he has also published larger vocal compositions with orchestra ("Gott der Weltenschöpfer," for male choir and orchestra; "Die Wettertanne," ditto; "Bilder aus dem Leben Walthers von der Vogelweide," for soli, mixed chorus and orchestra), several Masses (Festival Mass in F), a symphony ("In Tirol"), improvisation for organ (Op. 9), a book of studies for piano technique, a paper—"Ueber das Dirigieren," etc.

Penna, Lorenzo, composer and theorist, b. 1613, Bologna, d. Oct. 20, 1693, Imola; he entered the Carmelite Monastery at Parma, became maestro there, and afterwards undertook a similar post at Imola Cathedral. Of his compositions (printed between 1660-90) the following

have been preserved:—two books of Masses à 4, with instruments ad libitum ("Galeria del sacro Parnasso"), and two books of Psalms à 4 with instruments ad lib. ("Il sacro Parnasso" also "Salmi per tutto l'anno," the latter containing also a Fauxbourdon Mass, Antiphons, and Litanies). His writings—"Li primi albori musicali per li principianti della musica figurata" (1656), "Albori musicali per li studiosi della musica figurata . . . Lib. II." (1678; complete edition, 1679, etc.), and "Direttorio del canto fermo" (1689)—are of interest for the history of musical theory.

Pentenrieder, Franz Xaver, composer, b. Feb. 6, 1813, Kaufbeuren (Bavaria), d. July 17, 1867, Munich, as court capellmeister, organist, and "Repetitor" of the court theatre. He composed vocal works (masses, motets, cantatas, etc.), and two operas: *Die Nacht auf Paluzzi* and *Das Haus ist zu verkaufen*, of which the first was produced on many German stages. P. spent the last years of his life in a lunatic asylum; he had been run over by a carriage, and thereby lost both bodily and mental strength.

Pepusch, John Christopher (Johann Christoph), composer and writer on music, b. 1667, Berlin, d. July 20, 1752, London; he was the son of a Protestant minister of small means, and the training of his musical gifts was therefore limited. After receiving, however, an appointment at court, at the age of 14, he managed, by private study, not only to train himself thoroughly in the exercise of his art, but even became an authority on the theory and history of music. In 1698, for some unexplained reason (it is said that he witnessed an encounter between the Elector and an officer), P. left Berlin, and first went to Holland, but in 1700 he crossed over to England, and received an appointment in the orchestra of Drury Lane Theatre, first as violinist, afterwards as accompanist and composer, in which latter capacity he produced several English operas, consisting of Italian arias strung together. P. was the real founder of the Academy of Ancient Music, and to him is personally owing the revival of the music of the 16th century. In 1712 the Duke of Chandos, a famous musical Mæcenas (see HANDEL) appointed him organist and composer to his chapel at Cannons, and this led P. to write services, anthems, and other sacred works, also cantatas, etc. In 1713 he took his degree of Mus.Doc. at Oxford, his exercise being an ode on the Peace of Utrecht. For many years he occupied the post of musical director at Lincoln's Inn Fields Theatre, for which he wrote masques (*Venus and Adonis*, 1715; *Apollo and Dafne*, 1716; *The Death of Dido*, 1716; *The Union of the Three Sister-Arts*, 1723), and arranged the ballad operas, *The Beggar's Opera* (by Gay), *The Wedding*, etc. In 1724, jointly with Berkeley, he started for the Bermudas in order to found a college there, but

they suffered shipwreck and returned to England. By his marriage (1730) with the singer Margarita de l'Epine, who brought him a fortune of £10,000, P. was relieved from money worries. His last appointment was that of organist to the Charterhouse (1737), which gave him leisure for study. Besides the works already named, he composed dance pieces (airs), sonatas for flute and for violin, also trios; *concerti grossi* for two beak-flutes, two cross-flutes, oboe, and continuo, odes for various occasions, and motets, etc. He wrote a "Treatise on Harmony" (1731), previously (1730) published in very incomplete form under the title "A Short Treatise on Harmony," by a pupil of P., Lord Aberdeen, who wrote down the rules which he had learnt during his lessons. In this work P. revived (for the last time) the theory of Solmisation; a treatise on the three Genera of the Greeks is to be found in the "Philosophical Transactions" (1746). His last work, "A Short Account of the 12 Modes of Composition and their Progression in Every Octave" (1751, completed) remained in manuscript, but has been lost.

Per (Ital.), for. (Cf. PEGLI, PEL, PELLO.)

Perabo, Ernst, pianist and composer, b. Nov. 14, 1845, Wiesbaden, received his first training in New York, where his parents settled in 1852. He is said to have played the "Well-tempered Clavier" by heart at the age of nine. In 1858 he was sent to Europe, first to Hamburg, but in 1862, to the Leipzig Conservatorium (Wenzel). In 1865 he returned to New York, a finished pianist, and settled in Boston in 1866, where he has made a name both as pianist and teacher. He has also published some pleasing, good pianoforte pieces.

Percussion, Instruments of (Ger., *Schlag- or Krustische-Instrumente*; Fr., *Instruments à percussion*; Lat., *Instrumenta pulsantia, percussa*). The German term *krustisch* is derived from the Greek *κρούειν*, to beat; *κρουαίς*, however, was the term used by the Greeks for performances on stringed instruments). Instruments of P. are divided into those of definite pitch, and those which only produce noise; to the first belong kettledrums, ancient cymbals, and cymbals and *Noize* of the Middle Ages, the *carillons* (Glockenspiel), the *Stahlspiel* (see LYRE), and the instrument *Strohfeldel*, made of wood and straw; the *Dulciner* (Hackbrett), and all kinds of modern keyboard instruments (with hammer mechanism) may also be included among instruments of P.; in the classification of stringed instruments, wind instruments, and those of P., they belong, however, to those of the first category. Drums, the tamtam, cymbals, the triangle, castanets, the crescent (Schellenbaum), etc., are instruments of P. without definite pitch.

Perdendosi (Ital.), dying away (*pianissimo*).

Pereira, name of several noteworthy Portuguese musicians, viz.:(1) Marcos Soares, b. towards the end of the 16th century, Caminha, d. Jan. 7, 1655, Lisbon, as court maestro to Juan IV. He was one of the best musicians of his time, and composed a mass à 12, also vesper-psalms à 12, motets, etc., a *Te Deum* à 12, likewise many psalms à 8, motets, responses, etc.

(2) Thomas, b. 1645, San Martinho do Valle (near Barcellos), d. 1692, Pekin. He was a Jesuit, and first went as a missionary to India, and afterwards (1680) to China. P. wrote a theoretical and practical treatise on music in the Chinese language, which the Emperor of China ordered to be translated into the Tartar language.

(3) Domingos Nunes, b. Lisbon about the middle of the 17th century, d. Mar. 29, 1729, on his estate at Camarate, near Lisbon; he was for a long time maestro of Lisbon Cathedral. P. composed responses à 8 for Holy Week, Requiem Masses, villancicos, etc.

Perepelitzin, Polycarp de, Russian writer on music, b. Dec. 14, 1818, near Odessa, pupil of C. Lipinski (violin), was for a long time officer (colonel of hussars) in the Russian army, but when pensioned, occupied himself with musical history.—"Dictionary of Music" (1884), "Illustrated History of Music in Russia" (1885-86), "Album of Musical History, with Illustrations" (monographs and drawings of musical instruments of all times and peoples, etc.); he also composed various instrumental works.

Perez, Davide, noteworthy composer, b. 1711, Naples, of Spanish parents, d. 1778, Lisbon. He was a pupil of Francesco Mancini, at the Conservatorio di Loreto, in 1739 church maestro at Palermo, made his *début* as an opera composer with *Siroè*, at the San Carlo Theatre, Naples, and in 1752, in consequence of the success of his *Demofonte* at Lisbon, he obtained a post as royal Portuguese court maestro. P. wrote about thirty operas for Italian theatres and for Lisbon, and is often ranked near to, or even above, Jomelli. As a church composer he is not less important ("Responsorj de' morti" [1774], Masses à 5-8, motets, psalms, etc.).

Perfall, Karl, Freiherr von, b. Jan. 29, 1824, Munich, studied law, and entered government service, but from 1848-49 received musical training in Leipzig under M. Hauptmann, left government service in 1850, and undertook the direction of the Munich Liedertafel, founded in 1854 the still flourishing Oratorio Society, which he conducted up to 1864, when he was appointed court musical intendant; in 1867 the post of intendant of the royal court theatre was entrusted to him (until 1893). P. also composes; he has published songs, and successfully produced at Munich the operas *Sakuntala* (1853), *Das Konterfei* (1863), *Raymondin* (1881, also as *Melusine*), and *Junker Heinz* (1886); likewise the

fairy cantatas (choral works), *Dornwöschen*, *Undine*, and *Rübezahl*, and the melodramas, *Barbarossa*, *Prinz Karneval*, and *Der Friede* (1871).

Perfect Cadence. (See CADENCE.)

Perfection, (1) in mensurable music (*q.v.*) of the 12th and 13th centuries, denoted the value of a perfect long, which at that time corresponded to what we now call a bar (the theory of that period only recognised triple time).

(2) From the 14th century, P. represents, generally, the tripartite value of a note (*Mensura perfecta*); but such threefold division, even when prescribed by the signature, did not take place unconditionally, *i.e.* the breve in *Tempus perfectum* was not always equal to three semibreves; the signature only indicated that the tripartite breve formed the unit of measurement. A bipartite (imperfect) breve, therefore, did not give full measure, but, to complete the same, still needed a semibreve (at that time a breve already corresponded to a "bar"; since the 17th century the bar measure has devolved upon the semibreve). The rules concerning imperfection showed when a note, tripartite division of signature notwithstanding, had only the value of two. It was perfect, either when followed by a note of the same species (thus in *Tempus perfectum* of the breve, a breve; in *Modus perfectus* of the long, a long), or, when the *Punctum perfectionis* was added to it (see POINT), or when it was followed by two (not separated by the *Punctum divisionis*) or three (but not more) notes of the next smaller species.

(3) In Ligatures (*q.v.*) the value of the concluding note (*Ultima*) as a *Longa*; this occurred when the *Figura obliqua* was not employed for the higher penultimate note; and when, in the case of a lower penultimate note, the last had a stroke descending on the right side (since the 15th century; from the 12th to the 14th century this stroke indicated the *Plica* [*q.v.*], and when the last note was to be perfect, it was placed perpendicularly over the penultimate). (Cf. LIGATURE.)

Perger, Richard von, b. Jan. 10, 1854, Vienna, a pupil of Brahms, and a gifted composer. In 1890 he succeeded Gernsheim as conductor of the Rotterdam branch of the "Maatschappij tot Bevordering van Toonkunst." P. has written:—a quartet for strings, in A, trio serenade in G, serenade in B flat for 'cello and strings, a vaudeville, *Die 12 Nothelfer* (Vienna, 1891), and a comic opera, *Der Richter von Granada* (Cologne, 1889).

Pergolesi, Giovanni Battista, one of the most important composers of the Neapolitan School, b. Jan. 4, 1710, Naples, d. April 17, 1736, Pozzuoli (near Naples), at the age of twenty-six; according to others, b. Jan. 3, d. Mar. 6 (there is no doubt about the years). In 1726 he was a pupil of Greco, Durante, and Feo at the Conservatorio dei Poveri, Naples. His last school work was a biblical drama, *La conversione di San Guglielmo di Aquitania*, which was performed with

comic intermezzi at the monastery of Sant' Agnello (1731). The first operas of Pergolesi, which were performed in the same year (*La Salustia*, *Amor fa l'uomo cieco*, *Ricimero*), but which, perhaps, were written much earlier, also the above-mentioned drama, attracted little or no notice. It was only when, probably through the influence of Prince Stegliano (to whom he dedicated his trio-sonatas, who knew him and recognised his powers, P. received from the city of Naples a commission to write a solemn Mass, which, on the occasion of a violent earthquake during the same year, was presented as a votive offering to the patron saint of the city, that he became, at one stroke, a celebrated maestro—at least, in Naples. P. wrote a Mass for double choir, each à 5, and double orchestra, which was followed in a short time by another of a similar kind. In 1733 he composed his most celebrated opera, *La serva padrona*, a real gem of a piece, which is still effective to-day, and which proved a model for the opera buffa of the succeeding age, although the action is confined to only two persons, and the orchestra, to strings. P. never gained sensational success; the rest of his short life was uneventful. He wrote a few more operas for Naples (*Il maestro di musica*, *Il geloso schernito*, *Lo frato innamorato* [in Neapolitan dialect], *Il prigioniere superbo*, *Adriano in Siria*, including the Intermezzo, *Livietta e Tracollo* [= *La contadina astuta*], *Flaminio* [the last was only performed after his death]; but only one for Rome, *Olimpiade*, 1735, unfortunately without success). His last work was the expressive *Stabat Mater* for soprano and alto, with strings and organ, which will keep his name for ever fresh amongst us, even when his *Serva padrona* is forgotten; it is a highly emotional, and, with regard to the writing, highly interesting composition. Pergolesi's constitution was weak; his want of success on the stage, especially at the last, in Rome, excited him very much, and he was forced on that account to visit the baths at Pozzuoli in order to counteract the increased diminution of his powers; he died a few days after completing the "Stabat," which had been ordered by the monks of the cloister of San Luigi di Palazzo for a sum of ten ducats (thirty-five shillings), paid beforehand.

The complete list of his operas, as far as they are known, has been given. Besides the two Masses for double chorus (of which only one exists), and the "Stabat," he also wrote for the church a Mass à 4 and one à 5, with orchestra; a Mass à 2, with organ; a Miserere à 4, with orchestra; a Dixit for double choir, with double orchestra; a Dixit à 4, with strings and organ; a Kyrie and Gloria à 4, with orchestra; a Dies Iræ for soprano, alto, and strings; a Laudate à 5, with orchestra; a Confitebor à 4; Domine à 4; Domine à 5; Lætatus sum à 5 (*a cappella*); a Lætatus sum for two sopranos and two basses; a Laudate for solo voice and instruments; a

Salve Regina for solo voice, strings, and organ; also some works preserved in manuscript. Finally, P. wrote a cantata, *Orfeo*, for solo voice and orchestra, *Giasone* (cantata à 5), six cantatas with accompaniment for strings, and thirty trios for two violins and bass. Some monographs on P. may be named as further guides: C. Blasi's "Biografia di P." (1817), but especially Marchese Vallarosa's "Lettera biografica intorno alla patria ed alla vita," etc. (1831); "Memorie di compositori di musica del regno di Napoli" (1840); also an interesting biographical sketch by H. M. Schletterer (Waldsee's *Mus. Vorw.*, No. 17). Among modern reprints the "Stabat Mater" is well represented (also in various arrangements: the oldest, by Paesello, with addition of wind instruments; the most recent, by Lwoff, for grand orchestra, etc.).

Peri, (1) **Jacopo**, one of the joint founders of the *stilo rappresentativo* (see OPERA), styled by the Florentines "Il Zazerino" (from *zazza*, "long hair," thus "shaggy head"). He was a Florentine by birth, and, after a sound musical education (from Cristoforo Malvezzi at Lucca), became maestro at the court of Florence (Ferdinand I., Cosimo II. of Medici). Afterwards (1601) he went in a like capacity to the court of Ferrara. The dates of his birth and death are unknown. P. belongs to the circle by which Bardi, and afterwards Corsi, was surrounded, and in which was discussed the monodic style (accompanied vocal solo) from an esthetic point of view. P. composed, jointly with Caccini and Corsi, the *Dafne* of Rinuccini (1594), and, after this success, alone (and at the same time as Caccini), the same poet's *Euridice*, the first of the numerous Orpheus-operas; it was written for the wedding festivities of Marie de Medicis with Henri IV. of France (printed 1600). Besides *Euridice*—fragments of which are to be found in almost all histories of music—the following works exist: "Le varie musiche del Sig. Jacopo P. a 1, 2 e 3 voci con alcuni spirituali" (1610; partly for harpsichord and chitarrone, partly for organ).

(2) **Achille**, Italian opera composer, b. Dec. 20, 1812, Reggio, d. there March 28, 1880; was for a long time opera maestro in his native town; he wrote a series of operas somewhat in the style of Verdi: *Una visita a Bedlam* (1839); *Il Solitario* (1841); *Dirce* (1843, his first notable success); *Ester d'Engaddi* (1843); *Tancredi* (1848); *I fidanzati* (1856); *Vittore Pisani* (1857); *Giuditta* (biblical drama, 1850; entirely re-arranged, Venice, 1866); *L'Espiazione* (1861); *Rienzi* (1867); and *Orfano e diavolo* (1861).

Perigourdine (Perijourdine), an old French dance in triple time ($\frac{3}{8}$, $\frac{3}{4}$), of cheerful movement, named after the province of Périgord. The P. differs from the Gigue through the absence of dotted rhythm.

Period (Gk., *Periodos*), according to the actual meaning of the word, "revolution" (turn), *i.e.* an exclusive form, a development running its regular course. P. is the term used in music for the exclusive section of the most important form, developed only in a metrical sense of full, regular construction within the compass of eight (real) bars. (Cf. METRE, ART OF.)

Periodicals, **Musical** (generally weekly or monthly), giving special information concerning musical events, noticing novelties, and contributing articles on the history and theory of music, are of comparatively recent date. The first work worthy of the name of a musical periodical, which appeared in small fragments, and which, together with essays of some length, also gave news of current events, was Mattheson's *Musica Critica* (Hamburg, 1722). Of other old papers of similar tendency and mode of publication, assuming more and more the character of real newspapers, may be named:—Scheibe's *Kritischer Musikus* (Hamburg, 1737-38, and 1739-40), Mitzler's *Musikalische Bibliothek* (Leipzig, 1736-54), and *Musikalischer Staarstecher* (1740), Marpur's *Kritischer Musikus an der Spree* (1750), *Historisch-kritische Beiträge* (1754-78), and *Kritische Briefe* (1759-64). A real musical periodical, appearing weekly, in which news and the criticism of novelties formed a prominent feature, was Adam Hiller's *Wöchentliche Nachrichten* (1766). This had been preceded by André's *Journal de musique française et italienne*, published at Liège about 1756, and the *Journal de musique*, founded by Mathon at Paris in 1764, and continued by Framéry and Framicourt up to 1768. There followed:—*The New Musical and Universal Magazine* (London, 1775 only), Eschstruth's *Musikalische Bibliothek* (1784-85), Abbé Vogler's *Betrachtungen der Mannheimer Tonschule* (1778-81), Forkel's *Musikalisch-kritische Bibliothek* (1778-79), Reichardt's *Musikalisches Kunstmagazin* (1782-91), *Musikalisches Wochenblatt* (1791), and *Berlinische Musikalische Zeitung* (1805-1806), C. F. Cramer's *Magazin der Musik* (Hamburg and Copenhagen, 1783-89), Bossler's *Musikalische Realzeitung* (Speyer, 1788-90), and *Musikal. Korrespondenz* (1791-92). Likewise Spazier's *Berlinische Musikalische Zeitung* (1793), Chr. H. Koch's *Journal der Tonkunst* (1795), *The Quarterly Musical Register* (London, 1812, editor Kollmann), the *Vienna Allgemeine Musikalische Zeitung* (1817-24, edited by J. v. Seyfried and Kanne), Marx' *Berliner Allgemeine Musikalische Zeitung* (1824-30), the *Berliner Musikalische Zeitung* (1844-47, edited by Gaillard), Gottfried Weber's *Cäcilia* (1824-39, continued by S. Dehn up to 1848), *Süd-deutsche Musikzeitung* (Schott; Mayence, 1849-66), Hientzsch's *Eutonia* (Berlin and Breslau, 1828-37), Rellstab's *Iris im Gebiete der Tonkunst* (1828-37), Bischoff's *Rheinische Musikzeitung* (1850-53, continued by the publisher until 1859), and *Niederrheinische Musikzeitung* (1853-67), the

Berlin paper *Echo* (1851-79; editors:—Kossak, Mendel, Langhans), *Fliegende Blätter für Musik* (1855-57; editor, Lobe), Brendel's *Anregungen für Kunst, Leben und Wissenschaft* (1856-61). The first musical paper which survived its founder was the *Allgemeine Musikalische Zeitung*; it was issued regularly every week from Oct. 3, 1798, to the end of 1848 by the firm of Breitkopf & Härtel (founded by Rochlitz, continued by G. W. Fink). After an interval of fifteen years, it reappeared, but only for two years (1863-65); the paper of like name which afterwards appeared (Rieter-Biedermann, 1866-82) must be regarded as its continuation, and all the more so since its first editor was the one who had superintended the issue of the Breitkopf & Härtel paper during its last two years, namely, S. Bagge (who had already published from 1860-62 at Vienna the *Deutsche Musikzeitung*). This paper, finally edited by F. Chrysander, was especially devoted to matters relating to the history of music. Its name was transferred in 1883 to the *Allgemeine Deutsche Musikzeitung* (see below). Of other existing newspapers the best-known are: the *Neue Zeitschrift für Musik* (Leipzig; published by Kahnt), founded in 1834 by Robert Schumann, of new German tendency (Liszt-Wagner), and, until 1892, organ of the "Allgemeiner deutscher Musikverein;" the *Signale*, founded in 1843 by Bartholf Senff of Leipzig, edited and published by him up to the present; the *Neue Berliner Musikzeitung* (formerly belonging to Bote & Bock), founded in 1847, passed in 1890 into the possession of Dr. Richard Stern, and in 1894 into that of August Ludwig; the *Musikalisches Wochenblatt*, founded in 1870 by O. Paul (who had already published the *Tonhalle* from 1868-69); after a few numbers it was edited by E. W. Fritsch at Leipzig, who brought it into the highest repute; the *Deutsche Musikzeitung*, founded in 1870, edited by H. Mendel till 1876, and since then by W. Lackowitz, organ of the "Allgemeiner deutscher Musikerverband;" the *Neue Musikzeitung*, founded in 1881, organ of the "Berliner Musikverein;" *Das Orchester* (Dresden, 1884); the *Allgemeine deutsche Musikzeitung*, founded in 1874 at Leipzig by K. Luckhardt, edited from 1878-80 by W. Tappert, since then the property of O. Lessmann (from 1883 as *Allgemeine Musikzeitung*); the *Neue Musikzeitung* (Cologne, J. Tonger, since 1880; now published by Gröninger at Stuttgart). The following were short-lived: *Die Musikwelt* (Berlin, 1880-81, editor M. Goldstein), *Musikalisches Zentralblatt* (Leipzig, 1881-84; editor Robert Seitz), *Euterpe*, founded in 1841 (Leipzig, edited since 1871 by F. W. Sering), Albert Hahn's *Tonkunst* (since 1876), representing the idea of the new keyboard and the system of twelve half-tones (chromas); since Hahn's death (1880) it has been continued by O. Wangemann.

The following have special aims in view:—

Baireuther Blätter (exclusively a Wagner paper, since 1878; editor H. von Wolzogen); *Monatshefte für Musikgeschichte*, since 1869 published by "Gesellschaft der Musikforschung" (editor R. Eitner), relating especially to music of the 15th, 16th, and 17th centuries; *Vierteljahrsschrift für Musikwissenschaft*, edited by G. Adler, Chrysander and Spitta (1885-94). Then a series of papers specially devoted to Roman Catholic church music:—the *Cäcilienkalender* (edited by Haberl, 1876-1885) and its continuation, in extended form, as the *Kirchenmusikalische Jahrbuch* (since 1886); *Cäcilia* (Trèves, since 1862), *Musica sacra* (Ratisbon, Fr. X. Haberl, editor since 1868), and *Fliegende Blätter für katholische Kirchenmusik* (organ of the Cecilian Society), both edited by F. Witt; *Gregorius-Blatt* (Aix-la-Chapelle, since 1876); *Der Kirchenchor* (Brixen, since 1871), *Der Chorwächter* (St. Gallen, since 1878), etc. Some papers for Protestant church music: *Fliegende Blätter des Schlesischen Vereins zur Hebung der evangelischen Kirchenmusik* (Brieg, since 1867), *Siona* (Gütersleben, since 1876), *Halleluja* (Quedlinb., since 1879), *Blätter für Hymnologie* (1887), etc.; *Der Chorgesang* (Leipzig, since 1885; in 1886 amalgamated with the *Deutsche Liederhalle*, which came into existence at the same time); *Der Klavierlehrer* (Berlin, fortnightly since 1878; editor E. Breslaur; mouthpiece of the "Verband der Musiklehrervereine"). Several papers specially devoted to the organ:—*Urania* (Erfurt, since 1844), editor A. W. Gottschalg; and *Die Orgel* (editor, Lubrich); *Zeitschrift für Instrumentenbau* (Leipzig, since 1881; editor P. De Witt); *Musikinstrumentenzeitung* (Leipzig, 1892; editor K. Bätz). For male choral singing, the *Sängerhalle* (Leipzig, since 1861), organ of the "Deutscher Sängerbund." For military music, the *Deutsche Militär-Musikzeitung* (Berlin, since 1880); for the zither, the *Zentralblatt deutscher Zithervereine*, organ of the German Zither Society (since 1878; editor, Hans Thauer, Munich); the *Harmonie* (Hanover, L. Oertel), etc.

Of other German papers may be named: *Musikalische Zeitung für die österreichischen Staaten* and *Wiener Musikalische Zeitung* (both only from 1812-13); *Allg. Musikalische Zeitung* (Vienna, 1817-23; editors, Strauss, Seyfried, Kanne); *Allg. Wiener Musikalische Zeitung* (1841-48; editors, A. Schmidt, Lub); *Wiener Musikzeitung* (1852-60; editor, Glöggel); *Monatsschrift für Theater und Musik* (1855-61, editor, J. Klemm); *Recensionen und Mitteilungen für Theater, Musik und bildende Kunst* (Vienna, 1862-65; with valuable articles by Sonnleithner, M. Hauptmann, etc.); *Zellner's Blätter für Musik, Theater u. Kunst* (1855-68); the *Oesterreichische Musikzeitung*, organ for preserving and promoting the material interests of musicians (Vienna, since 1875); A. A. Naaff's *Lyra* (ditto, since 1884); *Wiener Signale*, for theatre and music (since 1878, J. Kugel); *Musikalische Presse* (ditto, 1879); *Ziehler's Deutsche Kunst- und Musikzeitung* (ditto,

1879); *Musikalische Rundschau* (ditto, since 1885); Em. Kastner's *Wiener Musikalische Zeitung* (1885); *Internationale Musikzeitung* (editor, Fr. Wagner); *Schweizerische Musikzeitung u. Sängerbblatt*, organ of the Confederate Vocal Society (Zürich, since 1861; editor, A. Niggli); the Petersburg German *Nowelliste* (1864); the *Musikalische Sonntagszeitung*, Russian and German (Petersburg, since 1879); the *Russische Musikbote* (ditto, 1880). Then the French papers:—*Revue musicale* (1827, founded by Fétis), *Gazette musicale de Paris* (since 1834), both of which were amalgamated into the celebrated *Revue et gazette musicale* (Paris, 1835–80); *Le Ménestrel* (since 1835, editor J. Heugel; anciently esteemed); *Nisard's Revue de musique ancienne et moderne* (1856), and *Revue de Musique sacrée* (1857–58); *Le Monde Artiste* (since 1860, editor, Ruelle); *L'Art musical* (1860–81, editor L. Escudier); *Le Bibliographe musical* (1862–76); *La Chronique musicale* (editor, M. Malibran, 1865–66; editor, A. Heulhard, 1873–76); *L'Écho des Orphéons* (since 1861, editor, E. Gebauer; now L. de Rillé); *La France musicale* (1837–70; M. and L. Escudier); *Le Guide musical* (Brussels, since 1854, an excellent paper; editor and proprietor, M. Kufferath); *L'Écho musical* (ditto, since 1868). English and American papers:—*The Quarterly Musical Magazine and Review* (London, 1818–28); *The Harmonicon* (monthly paper: London, 1823–33; editor, W. Ayrton); *The Musical Magazine* (London, 1835–36); *The Musical World* (founded in 1836 by Cowden Clarke, published first by Novello; from 1863 by Duncan, Davison & Co., London; editors, J. W. Davison, Dr. Hueffer, E. F. Jacques—an excellent paper, with distinguished contributors, which, however, came to an end Jan., 1891); *The Musical Examiner*, 1842, editor, J. W. Davison; *The Dramatic and Musical Review*, 1843–44; *The Musical Times*, a paper held in high esteem, published by Novello since 1844, a continuation of Mainzer's paper of the same name, edited from 1846–59 by Edward Holmes, afterwards by Henry C. Lunn, W. A. Barrett; present editor, E. F. Jacques; *The Musical Standard* (London, founded in 1862; editors, Broadhouse, Baughan); *The Orchestra* (from 1863); *The Choir* (1863–78); *Concordia* (1875–76, editor, J. Bennett); *The Monthly Musical Record* (London, since 1871, published by Augener & Co.; first editor, E. Prout, with well-known contributors); *The Tonic Sol-fa Reporter* (London, since 1851, editor, John Curwen; organ of the Tonic Sol-fa Society; since 1889 as *Musical Herald*); *Music* (1880); *The Musical Review* (London, 1883; only for a few months); *Magazine of Music* (since 1884, Coates); *The Quarterly Musical Review* (Manchester, since 1885); *Musical Society*, 1886; *The British Bandsman and Orchestral Times* (1887); *Musical News* (1891); *The New Quarterly Review* (1893); *The Lute*; *The Meister* (from 1888, London, editor, A. Ellis); *The Strand Musical Magazine* (1895); *Dwight's Journal of Music* (Boston, 1852–81; the most highly-

esteemed paper out of Europe); *The Musical Herald*, Boston (since 1880); *The Étude* (Philadelphia, since 1883); *The Musical Review* (New York, 1879); *The World of Art* (ditto, since 1878); *Musical Bulletin* (Chicago, 1880); and W. S. B. Matthew's monthly magazine *Music* (Chicago, 1892). Of Dutch papers:—*Cacilia* (The Hague, editor, Nikolai). Of Italian: *Gazetta musicale* (Milan, Ricordi, since 1845, editor, Salv. Farina), *Il Trovatore* (Milan, since 1863), *Boccherini* (Florence, 1853–83), *Gazetta Musicale di Firenze* (since 1877), *Palesiva Musicale* (Rome, since 1878), *Napoli Musicale* (Naples, since 1878), *L'Osservatore Musicale* (ditto, since 1879), *Archivio Musicale* (ditto, since 1882), *Paesello* (ditto, since 1883), *Il Menestrello* (Livorno, 1884), *Gazetta Musicale di Torino* (since 1879), *Musica Sacra* (Milan, since 1878), *Guido Arevino*, organ of the international society, *Guido d'Arezzo*, Milan (quarterly, since 1885), *Roma musicale* (Rome, since 1885), and the quarterly magazine, *Rivista Musicale Italiana* (Turin, 1894). Of Spanish:—*La España musical* (Barcelona, since 1866), *La Crítica* (Barcelona, since 1878), *Notas musicales y literarias* (ditto, since 1882), *Cronica de la musica* (Madrid, since 1878), *La revista teatral* (Lisbon, 1885; fortnightly), *La Cronica musical de Buenos Ayres* (since 1885), *El Boletín musical* (ditto, since 1878), *L'America musicale* (New York, 1882, Spanish), *La revista musicale* (Havannah, 1882). Of Bohemian:—*Hudební a divadelní vestník* (Prague), the *Magyar Harmonia* (Pesth, 1882). A paper, not published at stated intervals, for the exchange of opinion on matters connected with the historiography, bibliography, and theory of music, is G. Becker's *Questionnaire de l'association internationale des musiciens-écrivains* (Genève, since 1877); compare W. Freystätter, "Die musikalischen Zeitschriften" (1884; a new edition much needed), and Ed. Gregoir "Recherches historiques," etc. (1882). Special organs for noticing new publications are:—Hofmeister's *Musikalisch-literarischer Monatsbericht* (Leipzig, since 1830; arranged also with composers' names in alphabetical order, and in yearly lists; from time to time it is added, as a new volume, to the "Handbuch der musikalischen Litteratur"). For France the *Bibliographie musicale française* (since 1875); for England *The London and Provincial Music Trades Review* (since 1877); *Musical Opinion and Music Trade Review* (since 1877); for America *The Music Trades Review* (New York, since 1873); the last two also contain criticisms and concert notices.

Perne, François Louis, learned musician, b. 1772, Paris, d. there May 26, 1832. He received his first musical training as chorister at the church of St. Jacques de la Boucherie from the Abbé Haudimont, a supporter of Rameau's theory. In 1792 he joined the chorus of the Grand Opéra (at the same time as the celebrated Villoteau) as tenor, but in 1799

exchanged this trying post for that of double-bass player in the orchestra of the Grand Opéra. He now began to make himself known as a composer, first by some small instrumental works, but in 1801 by a grand festival Mass, which was performed by musicians of the Grand Opéra on St. Cecilia's Day to celebrate the "Concordat," also by a triple fugue which, by inverting the sheet, could also be sung backwards. He soon became absorbed in the study of musical theory and of the history of music, and entered into communication with Choron and other learned musicians. In 1811 he succeeded Catel as professor of harmony at the Conservatoire. He lost this position through the closing of that institution in 1815, but, when it was reopened in 1816 (as "École Royale de Chant et de Déclamation"), he was appointed general inspector, and in 1819 also librarian (as successor to Abbé Roze). In 1822 he resigned all posts (he had also been double-bass player in the royal orchestra since 1802), and retired to an estate in the neighbourhood of Laon, where he devoted himself to scientific studies, living on a modest pension. The disturbances of 1830 forced him to retire into a town, where he might feel safer in case of war. At first Laon was selected; but in 1832 P. went to Paris, where, however, he died after a few weeks. The library of the Conservatoire possesses the manuscripts left by P., and Fétis bought his library. The only items of his numerous writings which found their way into print were a series of valuable articles in Fétis's *Revue Musicale* (vols. 1-9) on Greek notation and troubadour songs, etc., also a study on Châtelain de Coucy in Michel's monograph concerning this troubadour (1830). With regard to practical music, P. published six easy pf. sonatas, the fugue already mentioned, and a volume of pf. variations, a large and a small pianoforte Method, likewise a "Cours d'harmonie et d'accompagnement" (1822).

Perotinus, Magister, with the surname "the great" (Magnus), maître de chapelle of Notre Dame, Paris, one of the most important composers of the 12th century (according to the report of Anonymus 4 in Coussemaker, "Script. I.;" cf. FRANCO). A number of compositions of P. are to be found in Coussemaker "L'art harmonique au XII. and XIII. siècles," facsimiles from the Codex H 196 of Montpellier.

Perotti, Giovanni Agostino, composer, b. April 12, 1769, Vercelli, d. June 28, 1855, Venice, pupil of his brother, Domenico P. (church maestro at Vercelli), and afterwards of Mattei in Bologna; he made himself known as an opera composer, and was for a time accompanist at the Italian opera in Vienna and London. From 1831 he lived at Venice, where in 1812 he became deputy, and in 1817, successor

to Furlanetto as maestro of St. Mark's. Besides operas and ballets, he wrote a number of good sacred works, also a prize-crowned article, "Sullo stato attuale della musica" (1812, also in French), and a poem, "Il buon gusto della musica" (1808).

Perpetuum Mobile (Lat., "perpetual movement"), the name given to pieces written from beginning to end in notes of equal, and short value (Weber, Op. 24; Mendelssohn, Op. 19; Paganini, Op. 11, etc.).

Perrin, Pierre, called l'Abbé P., though not ordained, b. about 1620, Lyons, d. April 25, 1675, Paris, in needy circumstances. P. wrote the librettos to the first attempts at French opera, namely, to Cambert's *La pastorale* (1659), *Pomone* (1671), and *Ariane* (1672), and in 1668 he obtained from Louis XIV. the privilege of founding an Académie de Musique, of which, however, Lully (q.v.) managed to deprive him.

Perry, George, English composer, b. 1793, Norwich, d. March 4, 1862, London. He settled in London in 1822, and was at first director at the Haymarket Theatre and organist of Quebec Chapel. From 1832-47 he was leader of the band of the Sacred Harmonic Society, and in 1848 he succeeded Surman, temporarily, as conductor; but he was not elected, and for that reason he resigned his post as leader; finally, in 1846, he became organist of Trinity Church, Gray's Inn Road. His principal works are the oratorios—*The Death of Abel*, *The Fall of Jerusalem*, *Hezekiah*, *Elijah* and *The Priests of Baal*; a Biblical cantata, *Belshazzar's Feast*. P. also wrote an opera (*Morning, Noon, and Night*), and an overture, "The Persian Hunters."

Persiani, Fanny (Tacchinardi, married P.), famous opera singer, b. Oct. 4, 1812, Rome, d. May 3, 1867, Passy (near Paris). She received her musical training from her father, Niccolò Tacchinardi (q.v.), who had built for his pupils a small theatre on his estate near Florence, where she first sang as *prima donna*. In 1830 she married the composer, Giuseppe P. (b. 1804, Recanati [Papal States], d. Aug. 14, 1869, Paris; he composed eleven operas, among them, *Eufemio di Messina*), appeared in 1832 at Livorno for the first time on the public stage with immense success, and, after a few years, became one of the most renowned singers of Europe. From 1837-48 she was a star both at Paris and London. She afterwards sang in Holland, Russia, and elsewhere, but from 1858 lived again in Paris.

Persuis, Louis Luc Loiseau de, director of the Grand Opéra, Paris, b. July 4, 1769, Metz, d. Dec. 20, 1819, Paris. He was the son of a musician, lived at first as a teacher of the violin at Avignon, whither he had followed an actress, went in 1787 to Paris, where he became known by his oratorio, *Le passage de la Mer Rouge* (performed at a concert spirituel). After

he had worked for some years as principal violinist in the orchestras of the Opéra Comique and of the Grand Opéra, he became in 1804 *chef du chant* of the Grand Opéra, in 1805 member of the managing committee, and of the committee for examining novelties. In 1810 he was appointed successor to Rey as *maître de chapelle*, in 1814 (under Choron) general inspector of music, and finally, in 1817, obtained the position of director at the Grand Opéra, which highly prospered under his management. Besides this he became, in 1794, professor at the Conservatoire, but was dismissed on the reduction of the teaching-staff in 1802. In the same year he joined Napoleon's band as *maître de musique* (assistant-conductor), became, in 1814, deputy *maître de chapelle* (with Le Sueur), and in 1816, successor to the latter as chief intendant of the Imperial band. P. wrote twenty operas (and ballets), of which *Jérusalem délivrée* (1812) is the most important, though it was received coldly. His real merit lay in his skilful management of the Grand Opéra.

Perti, Jacopo Antonio, famous church and opera composer, b. June 6, 1661, Bologna, d. there April 10, 1756, as maestro di cappella of San Petronio. He was pupil of Padre Petronio Franceschini, and produced already in 1680 a solemn Mass of his own at San Petronio; in the following year he became a member of the Accademia Filarmonica, of which he became six times president. Like most of the maestri of his time, he wrote a number of operas (20), and some oratorios, which appear to have met with a certain amount of success. In ripe manhood, however, he devoted himself principally to the composition of sacred music. He published "Cantate morali e spirituali" (1688, à 1-2 voices, with violins) and "Messe e salmi concertati a 4 voci con stromenti e ripieni" (1735). Unfortunately, his manuscripts, which were preserved in large numbers, became scattered. Santini possessed a fine selection. A chamber sonata by P. is preserved in a collection of the 18th century ("XII. sonate a violino e violoncello").

Pesante (Ital.), in a ponderous manner.

Pescetti, Giovanni Battista, organist and composer, b. about 1704, Venice, pupil of Lotti. In 1762 he became organist of the second organ of St. Mark's, and died at the beginning of 1766. From 1726-37 he brought out an opera nearly every year at Venice. Then (1737-40) he lived in London, and wrote some operas there, of which the publisher Walsh printed the overtures and a few arias (*Demetrio*, *Il vello d'oro*, and the cantata, *Diana ed Endimione*). P. also published nine harpsichord sonatas.

Peschka-Leutner, Minna, a distinguished coloratura singer, b. Oct. 25, 1839, Vienna, d. Jan. 12, 1890, Wiesbaden, pupil of H. Proch. She made her *début* 1856 at Breslau, but after a

year's engagement retired for a time from the stage, after which she was engaged at Dessau until her marriage with the Viennese physician Dr. Peschka (1861); then, after two years' interval, she sang several times at the Vienna Court Opera. Her talent for coloratura developed very rapidly under the guidance of Frau Bochkoltz-Falconi, and in 1865 Frau P. became *prima donna* at Darmstadt. The most brilliant period of her career, however, was during her engagement at Leipzig (1868-76), where she reigned supreme, not only on the stage, but also in the concert-room. When the Haase direction came to an end, she accepted an engagement from Pollini at Hamburg, and from there was drawn in 1883 by the director J. Hoffmann to Cologne.

Pessard, Emile Louis Fortuné, French composer, b. May 29, 1843, Paris, pupil of Bazin and Carafa at the Conservatoire, gained the Prix de Rome in 1866, and became inspector of the teaching of singing at the municipal schools of Paris. P. belongs to the younger school of talented French composers (operas: *La cruche cassée*, 1870; *Le char*; *Le Capitaine Fracasse*, *Tabarin*, 1885; *Tartarin sur les Alpes*, 1888; *Les folies amoureuses*, 1891; a mass à 2 and organ, a cantata *Dalila*; a quintet for wind instruments, pf. trio, a suite for orchestra, pf. pieces, songs, etc.).

Peters, Carl Friedrich, the founder of the well-known music-publishing firm at Leipzig which bears his name. In 1814 he bought the "Bureau de Musique," which had been founded in 1800 by Kühnel and Hoffmeister. The firm grew enormously by the introduction of cheap editions (1868, "Peters' edition"). At the present time Dr. Max Abraham is the sole proprietor of the business. On Oct. 1, 1893, the firm opened a large musical "Bibliothek P.," of which Dr. Emil Vogel is librarian.

Petersen, Peter Nikolaus, performer on the flute, b. Sept. 2, 1761, Bederkesa (near Bremen), d. Aug. 19, 1830, Hamburg, where he lived from his 12th year; he improved the flute by the addition of several keys, and published a flute Method, also studies, variations, and duets for flute.

Petit, Adrien. (See COCLICUS.)

Petřejus, Johannes, a Nuremberg music-printer of the 16th century, b. Langendorf (Franconia), d. Mar. 18, 1550, Nuremberg. He obtained the academic degree of Magister, and in 1526 bought a book-printing business at Nuremberg. He began music-printing in 1536.

Petrella, Errico, opera composer, b. Dec. 1, 1813, Palermo, d. April 7, 1877, Genoa. He was a pupil of Costa, Bellini, Furno, Ruggi, and Zingarelli, made his *début* in 1829 with *Il diavolo color di rosa* at Majella, and soon became one of the most celebrated operá composers of

Italy, Verdi alone being considered his superior. However, this verdict respecting him in Italy has somewhat changed, since the young Italian school, influenced by the German masters, has become active (Boito, Marchetti, Gómez, etc.). Of his 25 operas the most important are considered to be: *Le precauzioni* (1851), *Marco Visconti* (1854), *Ione* (1858), and *La contessa d'Amalfi* (1864).

Petri, (1) Johann Samuel, theorist, b. Sept. 1, 1738, Sorau, d. April 12, 1808, as cantor at Bautzen. He wrote "Anleitung zur praktischen Musik" (1767, 2nd ed. 1782), and "Anweisung zum regelmässigen und geschmackvollen Orgelspiel" (1802). His compositions remained in manuscript.

(2) Henri, excellent violinist, b. April 5, 1856, Zeyst (near Utrecht), son of an orchestral player and pupil of David, Leipzig. From 1882-89 he was leader (with Brodsky) at the Gewandhaus, Leipzig, and has been since then leader of the Dresden court band as Lauterbach's successor.

Petrini, Franz, performer on the harp, b. 1744, Berlin, d. 1819, Paris; his father was harp-player in the court orchestra. In 1765 he became court musician at Schwerin, and from 1770 teacher of the harp in Paris. He published 4 concertos, 8 sonatas, several variations, duets, etc., also a harp method and a "Système d'harmonie" (1796, new ed. as "Étude préliminaire de la composition," 1810).

Petrucci, Ottaviano dei, the celebrated discoverer of the printing of notes by types—that is to say, the one who first made full use of the discovery of the art of book-printing for music. (Cf. MUSIC PRINTING.) He was born June 18, 1466, Fossombrone, near Urbino (Lat., *Forum Semppronii*; hence he calls himself *Petruius Fovosemppronensis*). On May 25, 1498, he received from the Council of Venice the privilege of making use of his discovery for 20 years. He, therefore, printed for 10 years in Venice (1501-11), but later on he handed over the business to Amadeo Scotti and Niccolò da Rafael, and began printing, in 1513, in his native town (Fossombrone), having received from the Pope a privilege for 15 years in the Papal States; but he worked much less industriously than in Venice, where he had plunged into costly but unremunerative undertakings. He seems to have died about 1523—at least, no printing of his of later date is known.

All the prints of Petrucci are very rare and much valued as specimens of antique music-printing from types; they deserve also special recognition with respect to the neatness of execution and correctness of the notes, even compared with publications of much later date. P. printed at a time when the contrapuntal art of the Netherland school was at its highest point; hence the works of that school are specially represented in his publications. Here is as complete

a list as possible:—1501: "Harmonice musices Oedecatone A." (2nd ed., May 25, 1504); a copy is in the library of the Liceo Musicale at Bologna, another in the Paris Conservatoire, which latter also contains Canti B and Canti C, the 2nd and 3rd parts of this collection; the 2nd is only to be found, besides, in Bologna, the 3rd, in Vienna. The three vols. contain 94 chansons à 3 and 222 à 4 (301) and 15 motets of the most celebrated masters before and about 1500 (Josquin, Hayne, de Orto, Obrecht, La Rue, Busnois, Compère, Alex. Agricola, Brumel, Isaac, Okeghem, Ghiselin, Tinctoris, Regis, Caron, Lapidica, Japart, de Lannon, Infantis, Lourdois, de Stappen, Fortuilla, Gregoire, Jo. Martini, Reingot, Pinarol, de Vigne, Stokhem, Ninot, Philippon, Hancart, Asel, Bourdon, Vincinet, de Wilder, Tadinghem, Bulkyn, Nic. Craen, Mathurin, Vaqueras, and many anonymous).

1502: Canti B (dated from Feb. 5, 1501; according to the reckoning of that time the new year at Venice began at Easter; thus Feb. 5, according to modern calculation, falls in the year 1502; 2nd ed., August 4, 1503). "Misse Josquin" and the 2nd edition of the same; "Missarum Josquin, Liber I."

1503: Canti C (*cento cinquanta*), Motetti B (Motetti A unknown); "Missarum Josquin Lib. II.-III.," "Misse Brumel"; "Misse Ghiselin"; "Misse Pierre de la Rue"; "Misse Obrecht."

1504: "Misse Alexandri Agricola"; Motetti C; Frottole, Lib. I.-IV. (the fourth book as "Strambotti, Ode, Frottole, Sonetti et modo de cantar versi Latini e capituli, Libro IV.")

1505: "Frottole," Lib. V.-VI.; "Misse de Orto"; Motetti, Libro IV.

1506: "Lamentationum Jeremie prophete, Liber I.-II.," "Misse Henrici Izac."

1507: "Frottole," Lib. VII.-VIII.; "Missarum diversorum auctorum, Lib. I."

1508: "Frottole," Lib. IX.; "Intabolutura de lauto," Lib. I.-IV. (Padoane, Calate, Frottole, etc.), "Misse diversorum auctorum."

1509: "Tenori e contrabassi intaboluti col soprano in canto figurato . . . Francisci Bossinense opus."

Without date, and printed at Venice: "Misse Gaspard" (van Verbeke); "Fragmenta missarum"; "Laudi, Lib. II." (which naturally presupposes a Liber I.), and "Frottole de misser Bartolomeo Tromboncino, etc."

Of the Fossombrone publications, the first was a volume of Masses (1513) printed as a chorus-book, i.e. in folio, the voice parts on opposite pages, printed thus:

Soprano	Tenor
Alto	Bass.

From 1514-16 P. printed a new edition of the Masses of Josquin, and, besides, in 1515, "Missarum Joannis Mouton, Lib. I.," likewise "Misse Antonii de Fevin," and "Missarum X. a clarissimis musicis. . . Libri II." The "Motetti della Corona" (Lib. I. 1514; Lib. II.-IV.

1599) form a rich collection of motets (83 compositions by the most distinguished masters). The last publications of P. were three Masses, or three books of Masses, printed in folio as chorus-books (1520-23). Anton Schmid wrote an excellent monograph on P. (1845); owing, however, to some recent discoveries, further additions to it are necessary.

Petrus de Cruce (Pierre de la Croix), one of the oldest writers on mensural music, lived in the 13th century, and was a native of Amiens (Ambianensis). A treatise of his was printed by Coussemaker ("Scriptores, etc.").

Petrus Platensis. (See LA RUE.)

Petschke, Dr. Hermann Theobald, court councillor, favourite composer of songs for male voices, b. Mar. 21, 1806, Bautzen, d. Jan. 28, 1888, Leipzig, where he had lived. He was a member of the direction of the Gewandhaus Concerts.

Petzold, (1) Christian, Electoral Saxon and royal Polish organist, also chamber composer, b. 1677, Königstein, Saxony, d. July 2, 1733, Dresden; he composed harpsichord concertos and chamber music, which have been preserved in the royal collection of music at Dresden.

(2) **Wilhelm Leberecht** (Petzhold), pianoforte manufacturer, b. July 2, 1784, Lichtenhain (Saxony); from 1806-14 he was associated with J. Pfeiffer, in Paris; he afterwards worked alone (the date of his death is unknown). He had much to do with the perfecting of the construction of square pianofortes, and also of grands; he introduced longer and stronger strings, and especially a more solid construction, for the purpose of obtaining a fuller and more powerful tone; until the appearance of Pape his square pianofortes were much in vogue.

(3) **Eugen Karl**, b. Nov. 7, 1813, Ronneburg (Altenburg), d. Jan. 22, 1889, Zofingen (Switzerland), received his training at Leipzig (St. Thomas's School and the University); he became, in 1839, theatre capellmeister at Bautzen, in 1840 teacher at a boarding-school in Switzerland, in 1842 organist at Murten, in 1844 musical director and organist at Zofingen; he rendered great service to the cause of music there by the establishment of subscription concerts, sacred concerts, etc. He was also active as a composer in various branches. From 1874 he had given up concert enterprises.

Pevernage, Andreas, Belgian contrapuntist, b. 1543, Courtray, d. July 30, 1591, Antwerp; he was maître de chapelle of the chief church at Courtray, afterwards director of the choir of Notre Dame, Antwerp. He published: a book of chansons à 5 (1574), four other books of chansons (1st-3rd books à 5, 4th book à 6-8; 1589-91), and a book of motets à 6-8 ("Cantiones sacræ," 1578). His heirs published yet another book of Masses à 5-7 (1593), a book of motets à 5-8 (1602, unless that be a new

edition of the motets of 1578), and "Laudes vespertinæ Mariæ, hymni venerabilis sacramenti, hymni sive cantiones natalitiæ" (à 4-6, 1604). Other pieces are in collections. P. also published a collection of madrigals by various composers, "Harmonia celeste" (1583, 1593).

Pezel (Pezelius), Johann, town piper at Bautzen, and afterwards at Leipzig, one of the few composers who, in the 17th century, turned his attention almost exclusively to instrumental music, and who must hence be looked upon as a promoter of the instrumental style. He published: "Musica vespertina Lipsiaca oder Leipzigerische Abendmusik von 1-5 Stimmen" (1669); "Hora decima oder musikalische Arbeit zum Abblasen" (1669, à 5); "Musikalische Arbeit zum Abblasen, bestehend in 40 Sonaten mit 5 Stimmen" (1670); "Arien ueber die ueberflüssigen Gedanken" (1673); "Musikalische Seelenerquickungen" (1675); "Bicinia variorum instrumentorum, ut a Violinis, Cornettis, Flautis, Clarinis et Fagottis cum appendice a 2 Bombardinis vulgo Schalmey" (1674); "Intraden in zwei Theilen" (1676); "Deliciae musicales oder Lustmusik, bestehend in Sonetten, Allemanden, Balletten, Gavotten, Couranten, Sarabanden und Giguen von 5 Stimmen, als 2 Violinen, 2 Violen nebst dem B C" (1678); "Intraten a 4 nehmlich mit einem Kornett und drei Trombonen" (1683); "Fünfstimmige blasende Abendmusik, bestehend in Intraden, Allemanden, etc. . . . als 2 Kornetten und 3 Trombonen" (1684); "Musikalische Gemüthsergötzungen, bestehend in Allemanden," etc. (1685); "Opus musicum sonatarum præstantissimum 6 instrumentis instructum, ut 2 Violinis, 3 Violis et Fagotto adjuncto B C" (1686); "Musica curiosa Lipsiaca, bestehend in Sonaten, Allemanden, Allabreven, Kapricen 2c, mit 1-5 Stimmen zu spielen" (1686). His only vocal work is: "Jahrgang ueber die Evangelia von 3-5 Vokalstimmen nebst 2-5 Instrumenten" (1678). Finally are to be named his treatises on music: "Observationes Musicæ" (1678-83), "Infelix musicus" (1678), and "Musica politico-pratica" (1678).

Pfeiffer, Georges Jean, pianist and composer, co-priorist of the Paris pianoforte factory, Pleyel, Wolff et Cie., b. Dec. 12, 1835, Versailles, received his first instruction from his mother, Clara P. (pupil of Kalkbrenner), and was a pupil of Maleden and Damcke for composition. In 1862 he appeared at the Conservatoire concerts with great success, and published a number of estimable works (oratorio, *Hagar*; operetta, *Capitaine Roche*, 1862; a one-act opera, *L'enclume*, 1884; a symphonic poem, "Jeanne d'Arc," a symphony, overture "Cid," several pf. concertos, a pf. quintet, trios, sonatas, études).

Pfeil, Heinrich, b. Dec. 18, 1835, Leipzig, lives there, and since 1862 has published the

Sängerhalle (organ of the German "Sängerbund"; see LIEDERTAFEL), and also a "Tonkünstlermerkbüchlein," an analysis of the "Musikgeschichte," "Liedertafelkalender" (1881), etc. He has also written numerous compositions for male choruses.

Pfughaupt, Robert, pianist, b. Aug. 4, 1833, Berlin, d. June 12, 1871, Aix, pupil of Dehn at Berlin, afterwards of Henselt, at Petersburg, where he married in 1854, and of Liszt, at Weimar; he lived from 1857-62 at Weimar, then at Aix-la-Chapelle. He bequeathed his fortune to the Allgemeiner deutscher Musikverein, of which the latter made use as the basis of a Beethoven scholarship. P. composed pf. pieces and songs.—His wife, Sophie Stschepin, b. Mar. 15, 1837, Dünaburg, d. Nov. 10, 1867, Aix-la-Chapelle, was a first-rate pianist, pupil of Henselt and Liszt.

Pfohl, Ferdinand, b. Oct. 12, 1863, Elbogen (Bohemia), at first studied law at Prague, afterwards (1885) philosophy and music at Leipzig, and soon displayed activity as a musical critic there. In 1891 he undertook the musical editorship of the *Hamburger Nachrichten*, as successor to Paul Mirsch. P. has written: "Höllentreue als Erzieher," "Bayreuther Fanfaren," guides to Wagner's *Tannhäuser* and *Meistersinger*, and has published some books of songs; an orchestral suite has also appeared, arranged for pianoforte, four hands.

Pfundt, Ernst Gotthold Benjamin, famous performer on the kettle drum, b. June 17, 1806, Dommitzsch, near Torgau, d. Dec. 7, 1871, Leipzig; he studied theology in the latter place, but, later on, pianoforte playing, under his uncle, Fr. Wieck (having already, as a child, learnt to play on various wind-instruments, also drum and kettle drum), and lived for some time as teacher of the pianoforte, and as chorus leader at the Leipzig town theatre. In 1835 Mendelssohn persuaded him to join the Gewandhaus orchestra, of which he was a member up to the time of his death. P. invented the "Maschinenpauke," and published a drum Method.

Phalèse, Pierre (Petrus Phalesius, really van der Phaliesen), b. about 1510, Louvain, established there, about 1545, a music-publishing business, which became one of the most important of the time. From 1556 he printed his own publications. In 1572 he entered into partnership with Jean Bellère (q.v.) of Antwerp, but each remained in his own city. It was only in 1579 (probably after the father's death) the son of Phalèse, of like name, transferred the Louvain business to Antwerp, and the firm assumed the title of Pierre P. and Jean Bellère. Bellère died in 1598, the younger P. in 1617; his daughter, Magdalene P., however, continued the business up to the time of her death, in

1650; and still in 1669 is to be found on a musical publication: "Presso i heredi di Pietro Phalesio."

Philidor is the name, or, according to a family legend, the surname (in remembrance of Filidori, an Italian oboe-player) bestowed by Louis XIII. or XIV. on one of the oldest members of a family (Michel or Jean), who distinguished himself as a musician. This highly-esteemed family of musicians lived in Paris during the 17th and 18th centuries; its original name (afterwards united with that of P.) was Danican. The grandfather of the most important representative of the family (François André) was (1) Jean Danican-P., d. Sept. 8, 1679, Paris, as "Phiphre de la Grande Écurie," i.e. piper of the royal military music; he played the *fflye*, cromorne, oboe, and the *trompette marine*. His sons were:

(2) André Danican-P., d. Aug. 11, 1730, at an advanced age. In 1659 he succeeded his uncle, or distant relation, Michel Danican (who did not assume the surname P.) as cromorne player in the Grande Écurie, and afterwards became member of the king's private band, consisting of oboe, cromorne, *trompette marine*, and bassoon. He composed marches, etc., for the army, also opera ballets (*Le canal de Versailles*, *La Princesse de Crète*), a divertissement, and several masques for the court at Versailles. A work of quite special merit was the superintendence of the Royal Musical Library at Versailles, to which P., as assistant-librarian, together with the too-busy violinist Fossard, attended with great diligence; and in this library he amassed a rich collection of old instrumental pieces (dances, banquet and hunting music, festival fanfares, ballets, etc.), which had been performed at court from the time of François I. (1515). Of these, unfortunately, a portion afterwards became scattered, while the remainder form price-less documents (the publication of which has been promised by E. Thoinan in Pougin's *Supplément to Fétis's "Biographie universelle"*). The printed works of André P. are:—"Mascarade des Savoyards" (1700); "Mascarade du roi de la Chine" (1700); "Suite de danses pour les violons et hautbois qui se jouent . . . chez le roi" (1699); "Pièces à deux basses de viole, basse de violon et basson," etc. (1700); "Pièces de trompettes et timballes" (1685); "Partition de plusieurs marches et batteries de tambour . . . avec les airs des fifres et de hautbois," etc. André P. was named P. l'aîné, to distinguish him from his younger brother, Jacques Danican (1657-1708), who, like himself, was a wind-instrument player in the king's band.

(3) Anne Danican-P., the eldest son of André P., b. April 11, 1681, Paris, d. Oct. 8, 1728, able flute player (published pieces for flutes, violins, and oboes, 1712); he composed

several pastoral operas (*L'amour vainqueur*, 1697; *Diane et Endymion*, 1698; *Danaë*, 1701), and founded the *concerts spirituels*.

(4) Pierre Danican-P, son of Jacques P., b. Aug. 22, 1681, d. Sept. 1, 1731; able flautist, who published three books of suites for two cross-flutes (1717, 1718), also flute trios. The most important of all, however, was

(5) François André Danican-P., the youngest son of André Philidor, by a second marriage, famous alike as chess-player and composer, b. Sept. 7, 1726, Dreux (whither his father had retired in 1722, on receiving his pension), d. Aug. 31, 1795, London. Already as a child, P. showed extraordinary talent for chess, and, although he studied music regularly under Campra, still he became the first chess-player in the world before his musical efforts were recognised. In 1745 he travelled to Amsterdam, where he competed with the chess-player Stamma; then to Germany, and in 1748, prepared at Aix-la-Chapelle an "Analyse du jeu des échecs," which he published in London in 1749 (2nd ed. 1777). From that time he went almost every year to London, gaining victories at the Chess Club from which he afterwards received a regular pension; and, finally, died in London. His zeal for composition commenced somewhat suddenly. In 1754 he wrote a *Lauda Jerusalem*, in the hopes of gaining the post of "surintendant de la Musique"; but this he did not obtain, as the queen took no pleasure in his music. In 1759 he suddenly appeared as a dramatic composer, and with such striking success, that for decades he was recognised as the chief representative of comic opera. The first were one-act pieces:—*Blaise le sautier* (1759), *L'huitre et les plaideurs* (1759), *Le quiproquo* or *Le volage fixé* (1760), *Le soldat magicien* (1760), *Le jardinier et son seigneur* (1761); then followed one of his best works, *Le maréchal ferrant* (1761, two acts), and afterwards some other one-act pieces (*Sancho Pança*, 1762; *Le bûcheron* or *Les trois souhaits*, 1763; *Le sorcier*, 1764, the first piece at Paris in which a composer was called before the curtain; *Tom Jones*, 1765, with the great novelty of an *a cappella* quartet); the grand opera *Ernelinde, Princesse de Norwège* (1767, Philidor's best work—in 1769 produced in revised form as *Sandomir, Prince de Danemark*). Then followed *Le jardinier de Sidon* (1768), *L'amant déguisé* or *Le jardinier supposé* (1769), *La nouvelle école des femmes* (1770), *Le bon fils* (1773), *Zémire et Mélide* (1773), *Berthe* (Brussels 1775, jointly with Gossec and Botson), *Les femmes vengées* (1775), *Le puits d'amour* or *Les amours de Pierre le Long et Blanche Bazu* (1799), *Persée* (Grand Opéra 1780), *L'amitié au village* (1785), *Thémistocle* (Grand Opéra, 1786), *La belle esclave* (1787), *Le mari comme il les faudrait tous* (1788). The opera *Bélisaire*, which he left unfinished, was completed by Bertou, who wrote music for the first act; it was produced 1796. The breaks

1770–73 and 1775–79 are explained by the long visits which P. paid to England. In 1766 a requiem by P. was performed in *memoriam* Rameau.

Philipp de Caserta, see CASERTA; P. de Monte, see MONTE; P. de Vitry, see VITRY.

Philipps, (1) Peter (Petrus Philippus, Pietro Filippo), contrapuntist, 16th and 17th centuries, English by birth, afterwards canon at Béthune (Flanders), then organist of the Vice-regal Chapel at Antwerp, finally canon at Soignies. He published "Melodia olympica di diversi" (1591 [1594, 1611] à 4–8); two books of madrigals à 6 (1596, 1603 [1604]); a book of madrigals à 8 (1598 [1599]); motets à 5 (1612); motets à 8 (1613); "Gemmulæ sacræ" à 2–3, with continuo (1613 [1621]); Litanies à 4–6 (1623); "Paradisus sacris cantionibus conditus" (1628). Burney asserts that P. wrote the first regular fugue (contained in the Fitz-William Virginal Book).

(2) Adelaïde, opera singer (contralto), b. 1833, Stratford-on-Avon, d. Oct. 3, 1882, Carlsbad; she received her training in Boston, whither her parents had emigrated; she appeared first as a dancer and actress, but by the advice of Jenny Lind took up singing and became a pupil of Manuel García at London. In 1854 she made her *début* as Rosina at Milan, sang subsequently at New York, Havana, and on the European continent also. She sang up to 1881, from 1879, however, only in operetta. Her sister, Mathilda, was also a distinguished contralto.

Philomathes, Wenzeslaus, native of Neuhäus, Bohemia (hence "de Nova domo"); he wrote "Musicorum libri quatuor" (Vienna, 1512), a short treatise on the theory of *Cantus planus* and measured music in connection with verse, which was repeatedly reprinted (1518, 1534, 1543).

Philosophy of Music is the investigation of the laws according to which musical works of art are framed; also an inquiry into the effect of music on the hearer, and of the elementary causes thereof; likewise the whole speculative theory of music which may be summed up in the question, Why? (Cf. ESTHETICS, MUSICAL.)

Philp, Elizabeth, b. 1817, Falmouth, d. Nov. 26, 1885, London, was an esteemed teacher of singing and song composer; she also wrote a brochure, "How to Sing English Ballads."

Phocinx. (See KRUMMHORN.)

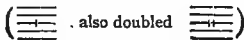
Phonascus (Gk.). (See SYMPHONETA.)

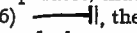
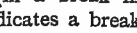
Phonetics (Gk.), the science of the voice.

Phorminx (Old Greek), a stringed instrument of the time of Homer, similar to the harp or cithar.

Phrase Signs, *i.e.* the indication of the dismemberment, according to their meaning, of musical thoughts (cf. PHRASING); this by no means coincides with the connection and disconnection (*Legato* and *Staccato*) effected by

articulation; it directly contradicts, indeed, the peculiar system of grouping established by means of bar strokes and common cross-bars. Repeated attempts have been made after a systematic system of P. S. (during last century by J. A. P. Schulz, D. G. Türk, and others), recently by Eschmann, but first, in a practical, logical manner by H. Riemann in his "Phrasierungsausgaben," which now include the principal classical works (published by Simrock, Litolf, Steingraber, Schubert & Co., and Augener & Co.). The chief elements in Riemann's system are:—(1) The *slur*, showing the extent of the phrases, and indicating, so far as it does not run counter to any other articulation signs, legato playing.—(2) The *reading mark* (guide)



which points out the sub-division of phrases into motives.—(3) The *figures*, written beneath the bar-strokes, showing period structure (2 for the point of stress of the first group of two measures; 4 for the point of stress of the fore-section; 8 for the point of stress of the whole sentence), together with the various changes of meaning resulting from elision, insertion, and overlapping. (Cf. Riemann's "Katechismus der Kompositionslehre" [1889]).—(4) *Connection of slurs* (slurs joined together, and running to a point), *i.e.* signs to continue legato beyond the phrase limits.—(5) *Crossing of slurs*, a sign of double phrasing of single notes (end and beginning of two phrases, thus running one into the other).—(6) , the sign of a broken off, or interrupted phrase.—(8) The "Stuttgart Comma" (in a break in the slur ) which indicates a break before the last note of the phrase.

Phrasing, marking off of the phrases, *i.e.* of the natural, and more or less self-contained members of musical thoughts, whether in performance, by means of expression (q.v.), or in the notation, by special signs. (See PHRASE SIGNS.) Unfortunately, the term P. is often used in the sense of articulation (q.v.), and this has been the cause of much misunderstanding. The members of which musical thoughts naturally consist are:—(a) *Bar motives* ("Taktmotive"), *i.e.* formations which only contain one accented beat (with or without a preceding or following unaccented one), and which have their point of stress on this accented beat.—(b) *Bar groups* ("Taktgruppen"), two such bar motives taken together as a unit, of which the accented bar forms the point of stress.—(c) *Half-sections* ("Halbsätze"), four bar motives, whose point of stress is always the accented bar of the second group.—(d) *Periods* ("Sätze"), consisting of two sections, fore and after ("Vordersatz," "Nachsatz"). Concerning departures from this normal scheme,

Cf. METRE, ART OF. In addition there are *Sub-division motives* ("Unterteilungs-motive"), whose point of stress only forms one beat, so that as many as possible in a bar, as that bar has beats. *Phrasen* ("Phrasen") is the term applied to those bar motives, bar groups, and half-sections, which, as independent members of symmetries, are opposed one to another (Cf. METRE, ART OF), and, as such, can be indicated by phrase slurs. In the construction of musical themes, the first two phrases are, as a rule, only bar motives, whereas those which follow may be extended to double or quadruple length (section members, sections). The composer indicates extension of phrases, approximately, by means of dynamic signs; for each phrase demands independence and unity of dynamic shading, *i.e.* it has only one dynamic culminating point. On the other hand, there is considerable difficulty in determining the exact limitation of phrases, one against the other, likewise their inner organisation, *i.e.* the sub-division motives; for the masters have seldom clearly indicated the limit of these formations. The most essential resting points for marking the limits of motives are:—(1) *Longs* ("Längen"), on the accented beat (of each order) give the effect of an end, unless the harmonic conditions render such a conception impossible. (Cf. 5.)—(2) *Rests* ("Pausen") after the note falling on the accented beat (of each order) produce a like effect—form, indeed, memberment of a higher kind, yet with the same limitation.—(3) All *figuration* has, first and foremost, the sense of leading from one point of stress (of each order) to the next (of the same order), *i.e.* gives rise to new beginnings, up-beat formations.—(4) *Commencements on the accented beat* (of each order) are possible, and these are frequently repeated in formations which are symmetrically opposed (phrases). With regard to sub-divisions, there arises no departure of any kind from the law mentioned under 3.—(5) *Feminine endings*, *i.e.* extensions of the motive beyond the beat which has cadential power (*i.e.* the accented one of each order (even when a rest occurs on the point of stress) (Cf. METRE), are not only possible, but form artistic means of special intensity as regards effect. These always occur when (a) the note following after the point of stress absolutely demands, as close, resolution of a dissonance; (b) when the composer, by means of rests, special dynamic indications (opening accent), or by other means of notation (breaking up of cross-bars, legato slurs, signs of diminuendo), determines the conception in this direction. (Cf. Riemann, "Musikalische Dynamik und Agogik," 1884, and "Katechismus der Kompositionslehre," 1889; Riemann and Fuchs: "Praktische Anleitung zum Phrasiren," 1886, and Fuchs: "Die Zukunft des musikalischen Vortrags," 1884, and "Die Freiheit des musikalischen Vortrags," 1885. Otto Tiersch's book, "Rhythmik, Dynamik

und Phrasierungslehre," 1886, is eclectic, but not consistently carried out; so that neither clear determinations with respect to the limits of phrases, nor firm points of view as a help to interpretation, can be gathered from it. The writings of Rud. Westphal [q.v.] represent quite a different standpoint; he attempts to demonstrate the laws of P. from the writings of the ancient Greeks on rhythm. Interesting in certain details, but *manqué* as a whole, is Mathis Lussy's "Traité de l'expression" [1873], translated into German under the title "Die Kunst des musikalischen Vortrags" [1886]. In this work, in place of a system, we have an endless series of rules, for the most part contradicting one another.)

Phrygian Mode, (1) of the Greeks. (See GREEK MUSIC, II., III.—(2) The *Church Mode* of the Middle Ages, consisting of the following scale: e f g a b c d e. (See CHURCH MODES.) The *Phrygian cadence* has been for centuries a constant source of perplexity, because harmonic conceptions have been brought to bear upon this series of notes which were entirely foreign to them at the period of homophonic music, to which, in fact, the Gregorian melodies belong. The P. M., as is known, answers to the Dorian of the Greeks, i.e. as we now know, to a scale of *purely minor character* (see MINOR KEY), one in which the conditions of the major scale are reversed, i.e. the tonic chord of the scale is not that of E *minor*, as supposed during the 16th and 17th centuries, but that of A *minor*, of which the principal note, according to the new theory of minor, is not a, but e. The cadence f-e answers, therefore, completely to the b-c of the c major key; and as the latter must be harmonised with the chords G major-e major, so the former must have D *minor*-A *minor* (1). Instead of this, a vain search was made after a satisfactory cadence to the E *minor* chord, which, without sharpening the f and d, was not possible. As the f was a *conditio sine qua non* of the mode, a decision was finally made in favour of the half close D *minor*-E major (2). This does not, it is true, contradict the spirit of the mode; but it is not a cadence, only a half one.



Physharmonika. (See HARMONIUM.)

Piacere (Ital.), pleasure; a *piacere* (a *piacimento*, a *bene placito*), at pleasure.

Piacevole (Ital.), pleasing.

Piangendo, Piangevole, Piangevolmente (Ital.), plaintively.

Pianino, diminutive of piano; thus a small piano. The term is in general use for pianos with strings in a vertical direction (*Piano droit*), of which the Clavicytherium and Graffenflügel

were the older forms (left higher than right, whereas the P. is straight along the top). (Cf. PIANOFORTE.)

Piano (Ital.), abbr. *p.*, soft; *pianissimo* (*pp.*), very soft; *mezzo-piano* (*mp.*), rather soft.

Pianoforte (Ger. *Clavier*). This instrument, although it has found its way to every corner of the globe, has a comparatively short history. In its present form as a "Hammerklavier," it is not two centuries old; but even counting the old stringed instrument with keyboard, it only extends back to the Middle Ages. Quite apart, however, from the keyboard which led to the term *Clavier* (*clavis*=key), all stringed instruments struck with a plectrum or played with the fingers must be looked upon as the predecessors of the P., i.e. its origin is lost in antiquity. Tradition points to the monochord as ancestor—that primitive instrument which helped to determine the relationship of tones, and which, by means of a single string and a movable bridge, showed the string-length ratios of the tones of the scale. Aristides Quintilian (2nd century A.D.) already describes a *helikon* with four strings of like pitch, as a further development of this school instrument, in that it showed better the consonance of the intervals. The organ (q.v.) first led to the idea of a keyboard; the latter was transferred to the monochord as a system of bridges arranged so as to give the various intervals; each of these bridges, by pressing down the key connected with it, was raised so that the string lay firmly on it—that, however, was a scheme only gradually evolved. But the *Organistrum* (see HURDY-GURDY) shows that it was adopted at latest from the 8th to the 9th century, at a time when the organ began to be in common use for teaching purposes in the monasteries. (Cf. Riemann, "Orgelbau im frühen Mittelalter," *Allgemeine Mus. Ztg.*, 1879, Nos. 4-6.) The oldest name to be met with for instruments of the clavier kind is *Exaquir* (Span.), *Eschiquier* (Fr.), *Esquaquiel*, etc. (all in the 14th century), described by G. de Machault, with the addition *d'Angleterre* (i.e. English chess-board), as a stringed instrument of the organ family. (Cf. the hereinafter named treatise by K. Krebs.) To all appearance the manufacture of the clavier was first developed in England, as also the first clavier literature worthy of mention.

The *Clavichord*, still at the beginning of the 16th century, had far fewer strings than keys; but already much earlier, there was bi- and tri-chord stringing (each string-group belonging to several keys). The primitive wooden bridges of the organistrum (and of the more ancient monochord) had been developed into metal tongues (*tangents*), which, fastened to the back end of the keys, were raised by the latter, and not only divided the strings, but also caused them to sound; whereas

in the old monochord that could only be effected by striking them with the plectrum or plucking them with the finger. The strings lay crossways, as in the square pianoforte of the present day; their sounding part was situated to the right of the performer, and the damping of the part to the left was probably managed with the left hand, or, already at an early period, bands of cloth were inserted. The compass of these small instruments was at first probably that of the Guidonian Monochord, *i. e.* from *G-e'*, with only *b* and *b'* as upper keys; but already, about 1400, we meet with a kind of dulcimer with keyboard (*Dulce melos*), with the compass *B-a²*, chromatic; (Bottée de Toulmon "Instruments de musique employés au moyen âge," 1844), and Virdung in 1511 already reports a compass of over four octaves. These instruments had, as yet, no feet, but were placed, like a chest, on a table (from which, perhaps, arose the old name *Echiquier* [chess-board]).

Soon after the *Clavichord* came the *Clavicembalo*. Virdung was of opinion that the latter was evolved from the Psalterium, a kind of three-cornered small harp. The name *Clavicembalo* seems to show that it was looked upon as a cymbal (dulcimer) with keyboard. (*Cf.* what is said above about *Dulce melos*). The chest of the instrument was three-cornered, corresponding to the dimensions of the strings which diminished towards the top. The principal difference between the clavichord and the clavicembalo was, that the latter had for each key a separate string tuned to the corresponding note, and therefore did not need any dividing-bridge (fret). The clavicembalo, as we find it described in Virdung, is thus the oldest *bundfrei* (unfretted) clavier. It was also, at an early period, made multi-chord for the strengthening of the tone; even constructed, according to Praetorius's account (1618), with a mixture arrangement (each note producing a chord). It naturally required quite a different mode of touch. Instead of the tangents of the clavichord, wooden bars (jacks) were introduced, which bore at the upper end a small pointed piece of hard quill (crow-quill), by means of which the strings were set in vibration. The clavichord and clavicembalo existed side by side until, at the end of the last and beginning of the present century, the Hammerklavier superseded both; but already in the 16th century they had developed to larger dimensions. The clavichord maintained, throughout, its four-cornered shape, but soon was placed on feet of its own; and the strings in it were arranged in a similar fashion to those of the clavicembalo, *i. e.* the shorter and thinner strings above. The common use of strings by several keys became more and more rare; yet unfretted (*bundfrei*) clavichords appear only to have been built at the beginning of the 18th century.

In Germany, the clavichord was briefly named *Klavier*; *Monocordo*, *Manicordo*, are synonymous terms. As an instrument for teaching purposes, also for practice, the clavichord, especially in Germany, was distinctly preferred, because, to a certain extent, it was capable of tone-shading; whereas the tone of the clavicembalo was always short, hard, and dry. The *Bebung* (*tremolo*) (produced by a slow balancing of the finger on the key, which caused a soft rubbing of the string by the tangent) was an effect only possible on the clavichord.

The clavicembalo was developed in manifold form. The small ones in table form were called *Spinett* (q.v.). The name *Virginal* occurs already in Virdung (1511), and has therefore no reference whatever to the "Virgin" Queen Elizabeth of England. Probably that term was applied to an instrument of narrow compass downwards, and whose middle position was therefore an octave higher than that of the large clavier, answering to the "Jungferregal" stop of the organ. The larger instruments, built in the shape of a right-angled triangle, with the sharp corners rounded off (like grand pianofortes of the present day), retained the old name, *Clavicembalo* (or briefly *Cembalo*; also in corrupted form, or with regard to the compass downwards, *Gravicembalo*, Fr., *Clavecin*); they were called *Harpsichord* (*Arpicordo*); in German also *Flügel*, *Kieflügel*, *Steertstück* and *Schweinskopf*.

Our present Piano, already at the commencement of the 16th century, had a predecessor in the *clavicytherium*—a clavicembalo with cat-gut strings running vertically (behind the keyboard, an upright, three-cornered case); this vertical position of the strings, however, appeared before in the early clavichord. The *clavicytherium* lasted into the 17th century, and the later *Giraffenklavier*, common at the beginning of this century, was similar to it.

At the close of the 16th century, the repeated attempts to revive the chromatic and enharmonic genera of the Greeks brought about attempts to extend the keyboard and the strings of the "instruments" (such, for a long time, was the general name given to all kinds of Claviers), and special keys were introduced for *G[♯]* next to *A[♯]*, *D[♯]* next to *E[♯]*, etc. This scheme was not generally accepted, but it soon prompted the idea of equal temperament. Other, and in part much later, attempts at improvement were the different kinds of "Bogenklaviere," "Lautenklavicimbal," "Theorbenflügel," combination of bells with the C., etc. On the other hand, the clavicembalo with *double keyboard*, after the manner of an organ, came into general use; each keyboard had a special set of strings (probably an invention of Hans Ruckers, senior, q.v.). As a rule, the upper manual was pitched an octave higher (*cf.* what was said above concerning the virginal),

and both keyboards could be coupled, so that the lower sounded with the upper one. This strengthening by octaves added materially to the tone of the instrument. For a time the *Clavescins à peau de buffle* of Pascal Tascin (Paris, 1768) were in great favour. They had not only quills, but also tangents of buffalo leather, and the *Feu de buffle* could be used separately, or in combination with the quills. J. K. Österlein also constructed Claviers at Berlin in 1773 with leathern tangents.

The really brilliant period of keyboard instruments only begins, however, with the invention of the *Hammerklavier*, or, as it was first called, *Piano e forte* (*Pianoforte*, *Fortepiano*.) The name indicates the essence of the matter. It had always been felt as a sad want, in the "Kieflügel," that it was incapable of tone-shading. The tone was short and sharp, and always of the same intensity. It sufficed to keep the orchestra together, for which only sharp marking of the time or rhythm was necessary (the capellmeister did not conduct, but only played at the clavier as *Maestro al cembalo*); for solo performances it was indeed a defective instrument. On the other hand, the tender clavichord was incapable of giving strong accents. A new principle of tone production had to be, and was, discovered. The clavicembalo had once again to become a cymbal (*Dulcimer*), in order to resuscitate as a pianoforte. Without doubt, the passing sensation caused by the improved dulcimer of Pantaleon Hebenstreit (1705) gave the impulse to the introduction of hammer action in keyboard instruments. Almost at the same time, various attempts in the direction of this most important invention were made; to whom belongs the honour of the first idea has been frequently discussed. It has now been established (and probably beyond dispute) that Bartolommeo Cristofori (q.v.), instrument-maker at Florence, was the first inventor (1711). His hammer action contains all the essential elements of the action of the grand pianofortes of the present day—small hammers on a special ledge; spring action whereby the hammer, after striking, is drawn quickly back; cross or fork of silk thread (afterwards the "check"); and a special damper for each key. In comparison with this action, the schemes of Marius (Paris, 1716) and of Ch. G. Schröter (published at Nordhausen 1763) were primitive and imperfect; the latter, however, asserts that he invented his action in 1717. Next to Cristofori—whose instruments did not go out of Italy, and indeed attracted but little attention—Gottfried Silbermann is the only one whose claims to independent discovery are of any value. He was the famous Saxon organ-builder (d. 1753). His first pianofortes did not, it is true, meet with the entire approval of J. S. Bach, but he succeeded, finally, in completely satisfying the demands of the latter. The pianofortes of Silbermann enjoyed considerable

reputation, and were instrumental, to a high degree, in gaining recognition for the new invention. His action was practically identical with that of Cristofori, *i.e.* with the so-called English action. The "German" or "Viennese" action was the invention of Georg Andr. Stein, of Augsburg, who was a pupil of Silbermann's. In Stein's action the hammers do not rest on a special ledge, but are placed on the back ends of the keys. Stein's instruments, and afterwards those of his son-in-law Streicher, were thought highly of in Vienna, and the way in which they were constructed was soon adopted all over Germany. As the English pianoforte-makers—especially Broadwood—perfected certain details in the Cristofori-Silbermann action, the term "English" was applied to it. Sebastian Erard made a new and important discovery in the construction of pianofortes (1823), *viz.* that of double escapement (*double échappement*), by means of which the hammer was made to touch the string a second time before the key returned to its equilibrium (repetition action). The construction of pianofortes has been further improved by Steinway, Bechstein, Bösendorfer, Chickering, Blüthner. (*See* the respective articles.)

Additional details respecting the development of the pianoforte will be found in: Fischhof, "Versuch einer Geschichte des Klavierbaus" (1853); K. A. André, "Der Klavierbau" (1855); E. F. Rimbault, "The Pianoforte, its Origin, Progress, and Construction" (1860); Welcker v. Gontershausen, "Der Klavierbau" (1870); O. Paul, "Geschichte des Klaviers" (1868); Poncicchi, "Il Pianoforte, sua origine e sviluppo" (1876); K. F. Weitzmann, "Geschichte des Klavierspiels" (2nd ed., 1879); Blüthner and Gretschel, "Lehrbuch des Pianofortebaus" (1875); and K. Krebs, "Die besaiteten Klavierinstrumente bis zum Anfang des 17. Jahrhunderts" ("Vierteljahrsschr. für Musik-Wissenschaft," 1892).

Pianoforte Playing. K. F. Weitzmann has written in monograph form a history of pianoforte playing (second edition, 1879), which may be recommended to all who desire knowledge of the subject conveyed in a comprehensive, yet convenient manner. See also F. C. Fillmore's "History of Pianoforte Music" (Chicago, 1883). The article on the same subject, by J. Alsleben, in the *Musikal. Centralblatt*, of 1882, is also of value. From the great number of masters of harpsichord and pianoforte playing, may be selected the following; as the most distinguished:—D. Scarlatti, F. Couperin, J. Ph. Rameau, J. S. Bach, K. Ph. E. Bach, Mozart, Steibelt, Clementi, Cramer, Kalkbrenner, Aloys Schmitt, Dussek, Czerny, Field, Hummel, L. Berger, Kessler, Herz, Mendelssohn, Moscheles, Thalberg, Liszt, Chopin, Henselt, Hiller, Reinecke, Tausig, Bülow, Ant. and Nic. Rubinstein, X. Scharwenka, Hallé, Saint-Saëns, Eug.

D'Albert, Paderewski; and the ladies:—Clara Schumann, Madame Belleville-Oury, Frau Auspitz-Kolar, Madame Clauss-Szarvady, Madame Essipoff-Leschetzki, Madame Sophie Menter-Popper, Therese d'Albert-Careño, etc. Among educational works, the following are the most celebrated, and the most trustworthy:—Ad. Kullak's "Aesthetik des Klavierspiels" (2nd ed., 1876), L. Köhler's "Mechanik als Grundlage der Technik" (3rd ed., 1888), the Methods of Hummel, Kalkbrenner, Fétis, Köhler, Lebert-Stark (also the most recent one by Riemann), and the studies of Clementi, Cramer, Czerny, Bertini, Moscheles, Berger, Thalberg, Chopin, Alkan, Heller, Rubinstein, Rheinberger, and Liszt; also (and above all), Bach's "Well-tempered Clavier."

Piatti (Ital.), cymbals; *senza p.* (in the great drum part) signifies "only drum, without cymbals."

Piatti, Alfredo, 'cello virtuoso, b. Jan. 8, 1822, Bergamo, son of the celebrated violinist, Antonio P., who died Feb. 27, 1878. P. studied under his grand uncle, Zanetti, from 1832–37 was pupil of the Milan Conservatorio (Merighi); he played in 1843 with Liszt in Munich, and in 1844 in Paris and London, and made such an immediate and favourable impression in the latter city, that he has made it his residence during the musical season. Since 1859 he has been one of the chief supports of the Monday and Saturday Popular Concerts (chamber music). P. has composed two 'cello concertos, a concertino, songs with 'cello obbligato, solo pieces, variations, etc., and he has also published a set of old compositions for strings (by Locatelli, Boccherini, etc.); also a method for 'cello (Augener & Co.).

Fibroch (Gaelic, *piobaireachd*, "pipe melody"), an old Scotch musical piece, a series of variations for the bagpipe on a theme (*urlar*), concluding with a lively finale (*creannuidh*). (Cf. Grove's "Dictionary of Music.") Both the *urlar* and *fibroch* are richly ornamented (apoggiaturas, single and double, etc.), and are characteristic, in that they make use of the eleventh overtone, the one midway between *f* and *ff*.

Piccinni, (1) Nicola [Picinni], the famous rival of Gluck at Paris, one of the most prolific of opera composers, and in his time highly celebrated, b. Jan. 16, 1728, Bari (Naples), d. May 7, 1800, Passy (near Paris). His father, though himself a musician, opposed the musical tendencies of the lad, but through the mediation of the Bishop of Bari, P. was sent, in 1742, to the Conservatorio Sant' Onofrio (Naples), where he became the favourite pupil of Leo and Durante. In 1754 he made his *début* as a dramatic composer at the Florentine Theatre, Naples, with *Le donne dispettose*, and this was followed by an immense series of operas. According to Ginguené, P. wrote 133

operas; Fétis mentions 80, but Florimo, indeed, discovered the scores of 22 others at a second-hand shop in Naples, and purchased them for the library of the Conservatorio. In 1756 P. married his pupil, the vocalist Vincenza Sibilla, but would not allow her any longer to tread the stage. His comic opera, *Cecchina*, or *La buona figliuola*, met with quite unexampled success at Rome, in 1760; it was given, not only at all theatres of Italy, but throughout the whole of Europe; and, amongst other honours, won unqualified recognition even from Jomelli. P. had written the opera within the space of three weeks, and it bears the stamp of fresh, free invention. P. introduced a novelty, viz. an elaborate finale, composed of several scenes with changes of tempo and key; he also extended the form of the duet, giving to it a more dramatic character. The Roman public is fickle; of this P. made bitter experience when suddenly, in 1773, Rome let him fall, raising on her shield Anfossi, to whom he was vastly superior. Excited by this, P. became ill, and vowed never to enter Rome again. At the special invitation of the queen, Marie Antoinette, through La Borde and the Neapolitan Ambassador, Count Caraccioli, P. went to Paris (1776) with his wife and children, and this formed a turning-point in his life. He was to compose three French operas, and received a salary of 6,000 francs, travelling expenses, and rooms free of charge. Marmontel rearranged for P. some of Quinault's libretti (he reduced them to three acts), and explained to the composer, as best he could, the prosody of the French language. The first fruit of this labour, certainly painful to P., was *Roland*, 1778. P. was an honourable, well-disposed man, and lived happily in his family circle. He was a stranger to intrigue, and, probably, scarcely knew that the zeal with which a strong party worked for his success was, to a great extent, by way of opposition to the reforms of Gluck; anyhow, amid the strife between the Gluckists and the Piccinnists, he remained perfectly passive. In spite of all the counter-efforts of the Gluckists, *Roland* achieved a splendid success. In the same year, when an Italian company was engaged to play alternately with the French one at the Grand Opéra, P. celebrated still greater triumphs. He was named manager of the Italian company, and found opportunity to introduce his best Italian operas: *Le finte gemelle*, *Cecchina*, *La buona figliuola maritata*, and *Il vago disprezzato*, works in which his imagination was not fettered by a foreign tongue. But the contest was not yet at an end. The management of the Grand Opéra stirred up anew the flames of discord, for Gluck and P. were commissioned at the same time to set *Iphigénie en Tauride* to music. Gluck's work was given already in 1779, and P. was foolish enough to complete his opera; he certainly did not suffer defeat in 1781, but met

with a very cool reception; he had not grown to the size of the giant Gluck. He had previously produced also the following French operas:—*Phaon* (Choisy, 1778, while the court was on a journey), *Le fat méprisé* (Comédie italienne, 1779), *Atys* (Grand Opéra, 1780). After Gluck's return to Vienna, P. found in Sacchini a new rival, but with *Adèle de Ponthieu* (1781), *Didon* (1783, published in a new edition, together with *Roland*, by Breitkopf and Härtel; cf. CAMBERT), *Le dormeur éveillé*, and *Le faux lord* (all in 1783), he fully maintained his reputation. On the other hand, with *Lucette* (1784), *Diane et Endymion* (1784), *Pénélope* (1785), and *Le mensonge officieux* (1787), he was decidedly unfortunate, while *Adèle de Ponthieu* (1786, in revised form), *L'enlèvement des Sabines* (1787), and *Clytemnestre* (1787) were not produced at all. The character of P. is displayed most clearly in the fact that he harboured no bitter feeling against either Sacchini or Gluck. When the former died, in 1786, he pronounced his funeral oration; and again, when Gluck died in the following year, he sought, but in vain, to organise a great memorial festival. In 1784 P. was named professor of the "École Royale de Chant et de Déclamation" (from which was evolved the Conservatoire in 1794). Owing to the Revolution he lost this post, and returned with the utmost speed to Naples, where he was well received by the court, and still wrote some new Italian operas. But the marriage of one of his daughters with a Frenchman of republican tendencies brought him into disgrace with the court, so that for a time he was confined a prisoner to his house. In 1798 he returned, first of all, alone to Paris, but his family soon followed him. He found himself at first in needy circumstances, although he had a pension, and received besides 5,000 francs to make good his losses. Through the confusion caused by the Reign of Terror, he lost all his Paris possessions, and, indeed, all his scores were sold. Shortly before his death a sixth post of inspector was created for him at the Conservatoire; after his death (when he was succeeded by Monsigny), his widow received half the appointed salary, in return for which she gave singing lessons at the Conservatoire. P. also wrote some oratorios, psalms, and other sacred pieces, especially during the period immediately before his return to Paris, when he lived at Naples in very depressed circumstances. (Cf. Ginguéné, "La vie et les ouvrages de P." [1800]; Desnoiresterres, "Gluck et P., 1774-1800" [1872]).

(2) Luigi I, son of the former, b. 1766, Naples, d. July 31, 1827, Passy (near Paris); he wrote likewise a number of French and Italian comic operas for Paris, Naples, etc., but he was a man of only moderate gifts.

(3) Louis Alexandre, natural son of Joseph P., the eldest son of Nicola P., b. Sept. 10, 1779, Paris, d. there April 24, 1850;

he wrote over 200 plays for Paris theatres, from the Grand Opéra down to the smallest suburban theatre.

Piccolo (Ital.), little. *Flauto P.*, also, merely called P., small flute, octave flute, "Pickel-flöte." (See FLUTE.) *Oboe piccola*, the ordinary oboe (*q.v.*). *Violino P.*, same as "Halbgeige"; *Violoncello P.*, a kind of 'cello, invented by J. S. Bach (also called *Viola pomposa*).—A modern brass wind instrument is also called P. (in π flat), the highest of the valve instruments evolved from the bugle horn.

Pichel (Pichl), Wenzel, violinist and prolific composer, b. Sept. 25, 1741, Bechin, near Tabor (Bohemia), d. Jan. 23, 1805, Vienna, where he had been, since 1796, violinist at the Court Theatre, and chamber composer to the Duke Ferdinand (long before, in Italy). He composed, according to his own statement (in Dlabacz's Dictionary), about 700 works, among them 88 symphonies (28 printed), 13 serenades (3 printed), an enormous number of chamber works, of which the following were printed:—12 quintets for strings, 12 quartets for strings, 3 flute and 3 clarinet quartets, 6 octets and 7 septets for baryton (*q.v.*), violins, viola, flute, and 'cello; 6 sextets for strings, 6 quintets for strings, and 3 quartets for strings (all with baryton); also violin concertos, a concertante for two violins, with orchestra; duets for violin, violin solos, etc., concertos for clarinet, pf. sonatas, a quantity of sacred works (4 masses, 6 motets, 10 psalms, 2 graduals, and a miserere printed), 7 Italian operas, etc.

Piccinni. (See PICCINNI.)

Pickelflöte. (See PICCOLO and FLUTE.)

Piel, Peter, b. Aug. 12, 1835, Kessenich, near Bonn, studied at the Teachers' Seminary, Kempen (Jepkens); after 1868 he became teacher of music at the Seminary, Boppard-a-Rh. He is an industrious Church composer, has written many Masses (à 2-4, for equal and mixed voices, with and without organ accompaniment), motets, eight Magnificats in the Church modes, Antiphons to the Virgin (à 4-8, for male choir), Litanies, a Te Deum, also preludes and trios for organ, organ accompaniments for the hymn-books of the Limburg and Trèves dioceses, a "Harmonie Lehre," several pf. and violin pieces, etc. In 1887 P. received the title of "Königlicher Musikdirektor."

Piáno (Ital.), full; *Organo P.*, full organ; *Coro P.*, full chorus, in contradistinction to choir, composed of only equal voices (male or female); *a voce piena*, with full voice (opposed to *mezza voce*).

Pierazzon, Pierchon, Pierre de la Rue. (See LA RUE.)

Pierre, Constant, b. Aug. 24, 1855, Passy, studied at the Paris Conservatoire, was engaged as bassoon player in various Parisian orchestras, and has since 1881 been assistant secretary

at the Conservatoire, and contributor to musical papers; he is now editor of the *Monde musical*. He has written: "La Marseillaise" (with variations, 1887), "Les Noël's populaires" (1886), "La facture instrumentale à l'exposition de 1889" (1890), "Les facteurs d'instruments et des luthiers" (1893); he also drew up a history of the orchestra of the Paris Grand Opéra (to which was awarded a prize, in 1889, by the "Société des compositeurs de musique").

Pierson, (I). (See LA RUE.)

(2) Henry Hugo (really Pearson, Henry Hugh; though from about his 30th year he wrote his name as P.), excellent composer, b. April 12, 1815, Oxford, d. Jan. 28, 1873, Leipzig, son of an Anglican clergyman, studied medicine at Cambridge, but, at the same time, music under Attwood and Corfe; while still a student he published a set of songs. In 1839 P. went to Germany, and made a regular study of music under Rinck, Tomaschek, and Reissiger; he returned to England in 1844, and succeeded Bishop as Professor of Music at Edinburgh, but soon resigned office, and settled definitely in Germany, changing at the same time the orthography of his name. He lived first in Vienna, but in 1847 removed to Hamburg, and, later on, to Leipzig. P. was a composer of noble aim and solid knowledge. His chief works are:—the operas, *Der Elfenstieg* (Brünn, 1845), *Leila* (Hamburg, 1848), *Contarini* (Hamburg, 1872), and *Fenice* (posthumous, Dessau, 1883); the oratorios, *Jerusalem* (written for the Norwich Musical Festival of 1852), and *Hezekiah* (the uncompleted fragment of which was produced at Norwich in 1869); music to the second part of *Faust* (some portions were given at Norwich in 1857); funeral march for *Hamlet*, several overtures, sacred songs, songs and part-songs. Some of his earlier works appeared under the pseudonym, Edgar Mansfeldt.

Piéton, Loyset, French contrapuntist, b. in the last quarter of the 15th century, Bernay, Normandy (hence Loyset de Bernais, also, le Normand). P.'s compositions (motets, psalms, chansons) are to be found in various collections between 1531 and 1545 (in the fourth book of Attaignant's collection of motets, the "Motetti del fiore" of Jacques Moderne, Salblinger's "Concentus 4-8 vocum," in Petrejus's psalm collection, and in Tylman Susato's collection of chansons, etc.), but also in the third book of Petrucci's "Motetti della Corona" (1519), which Fétis also mentions, but without perceiving that, thereby, his opinion, that P. was born after 1500, becomes, to say the least, highly doubtful.

Pifero (Pifaro) is the Italian name for the Schalmei (*q.v.*). Hence the shepherds who go to Rome about Christmas-time, and who, in imitation of the shepherds of Bethlehem, play before the pictures of the Madonna, are called "pifferari."—The word (*Piffara*) as the name of

a tremolo organ stop is a corruption of *Bifara* (*q.v.*).

Pilati, Auguste (Pilate called P.), b. Sept. 29, 1810, Bouchain (Buchhain, Département du Nord), d. Aug. 1, 1877, Paris, pupil of the Paris Conservatoire, from which, however, he was dismissed. He became conductor at small Paris theatres, and wrote a great number of operas (about twenty-five), for the most part in one act; also ballets for Paris.

Pileata (Lat., "with a hat"), stopped (*Gedackt, q.v.*).

Pilger, Karl. (See SPAZIER.)

Pilotti, Giuseppe, composer and theorist, b. 1784, Bologna, d. there June 12, 1838. He was the son of the organist and organ-builder, Gioacchino P., devoted himself at first to organ-building, especially as, after his father's death, he had to maintain his family. Later on, however, he studied counterpoint under P. Mattei, and, indeed, worked so successfully, that he became Mattei's favourite pupil, and at the early age of twenty-one was a member of the Accademia Filarmonica. An opera, *L'ajo nell'imbarvazzo*, which he soon produced with success, remained, however, his only work for the stage; for he perceived his true calling. After having been church maestro at Pistoja for several years, he succeeded Mattei, in 1826, as maestro of San Petronio, Bologna, and in 1829 was appointed professor of counterpoint at the Liceo Filarmonico. As such, he worked with distinguished success up to the time of his death. His numerous sacred compositions, among which Psalms à 8 and a Dies Irae, with orchestra, became celebrated, remained in manuscript. A treatise on instrumentation, "Breve insegnamento teorico sulla natura, estensione, proporzione armonica, etc., per tutti gli stromenti," appeared in print.

Pincé (Fr.), (1) pinched; *instruments à cordes pincées*, those whose strings are pinched (cithara, rotta, lute, theorbo, guitar, mandoline, zither, etc. Cf. HARP INSTRUMENTS); also the pizzicato of the violins is called *p.*—(2) An ornament—the mordent (*q.v.*) formerly expressed by ' behind the note (still by Rameau); since Couperin, generally by ♯; *P. renversé* (inverted mordent) is the Pralltriller ♯.

Pinelli, Ettore, meritorious Italian violinist and conductor, b. Oct. 18, 1843, Rome, pupil of Ramacciotti there, and of J. Joachim at Hanover (1864), returned to Rome in 1866, where, jointly with Sgambati, he founded a society for classical chamber music, and established a violin and pf. school at the Santa Cecilia Academy; from the latter was evolved the Liceo Musicale, at which P. was appointed professor of the violin in 1877; as a teacher he displayed beneficial activity. The attempt to establish an orchestral society at Rome, which had been tried already in 1867 without

results, succeeded in 1874 (P. produced, among other works, *St. Paul, Creation, and The Seasons*). P. conducts the court concerts alternately with Sgambati. P. has written a quartet for strings, an overture, an Italian rhapsody, etc.

Pinner, Max, pianist, b. April 14, 1851, New York, of German parents, d. May 10, 1887, Davos, studied from 1865-67 at the Leipzig Conservatorium, from 1867-69 under Tausig and Weitzmann (theory), and from 1873-75 under Liszt. In 1877, after long concert-tours, he settled in New York, where he was highly esteemed as a pianist and as pianoforte teacher.

Pinsuti, Ciro, composer and renowned teacher of singing, b. May 9, 1829, Sinalunga (Sienna), d. Mar. 10, 1888, Florence. He developed at a very early age, and when eleven years old was made honorary member of the Accademia Filarmonica, at Rome. About the same time, an Englishman, by name Henry Drummond, brought him to London, and had him trained in pianoforte and in violin playing under Cipriani Potter and Blagrove; P., however, returned to Bologna in 1845, became a pupil of the Liceo Filarmonico, and studied privately with Rossini. From 1848 P. again lived in England, dividing his time between London and Newcastle, in which latter city he had established a musical society. His fame as a teacher of singing spread rapidly, and already, in 1856, he was appointed professor of singing at the Royal Academy of Music. P. paid many visits to Italy, produced operas at Bologna (*Il mercante di Venezia*, 1873), Milan (*Mattia Corvino*, 1877), and Venice (*Margherita*, 1882). The theatre of his native town is named after him, Teatro Ciro P. In 1859 he wrote a Te Deum to celebrate the incorporation of Tuscany into the kingdom of Italy, and was decorated with many Italian orders (since the establishment of the order of the Italian Crown, in 1878, he was styled "Cavaliere P."). In 1871 he represented Italy at the opening of the London Exhibition. His printed compositions consist of over 200 Italian and English songs, many duets, tertets, part-songs, and other vocal works; likewise, the first of his operas and the Te Deum.

Pipe, Bent (Ger., "Kropf") is the term applied in the organ to the rectangular bent tubes by means of which the wind-trunks are attached to the bellows; likewise the secondary channels to the principal wind-trunk and to the wind-chest. If a wind-trunk is fed by two bellows, it has a double bent pipe (Doppelkropf).

Pipegrop, Heinrich (known under his Hellenised name, Baryphonus), b. Sept. 17, 1581, Wernigerode, d. Jan. 3 (13), 1655, Quedlinburg; he was a music pupil of the cantor Joh. Krüger and the organist Paul Becker, at Wernigerode, in 1605 sub-deputy rector and town cantor of Quedlinburg. P., according to the judgment of Seth Calvisius, was already at this time a finished musician; Heinr. Grimm, Schütz, and

Mich. Prätorius also had a high opinion of him. Of P.'s writings there appeared an "Isagoge Musica" (Magdeburg, 1609?), "Plejades Musicae" (Halberstadt, 1615; 2nd ed. supervised by H. Grimm, Magdeburg, 1630), "Ars Canendi" (Leipzig, 1630); Michael Prätorius intended publishing a number of other writings, but death frustrated his schemes. Of P.'s celebrated compositions, only one, "Weihnachtsgesang" à 6, remains, and this will appear in the *Vierteljahrsschrift f. Musikwissenschaft*.

Pipelare, Matthäus (Pipe $\text{b} \begin{array}{c} \text{=} \\ \text{=} \\ \text{=} \end{array}$, the notes

d g = la re), Belgian contrapuntist from the 15th to the 16th century, of whom only a Mass à 4, printed in Andreas de Antiquis' "Missæ XV." (1516), an Ave Maria in Petrucci's motets à 5 of 1505, and two movements à 2 in Rhaw's *Bicinia* (1545), are known. Among the works enumerated by Fétis as preserved in manuscript are:—a Mass à 5, "Forseulement," in two copies, and a Salve Regina à 5, both at the Munich Library. On the other hand, the excellent catalogue of J. J. Maier (1879), does not contain the antiphon "Vita dulcedo" mentioned by Fétis.

Pipes, Bending of (Ger., *Krüpfen*). This refers to the twisting of great organ pipes in order to be able to bring them within limited space. The tone of the pipes scarcely suffers at all, especially if the corners of the joints are rounded off.

Pipes in Prospect (Ger., *Prospekthfeifen*), the pipes placed in the front of the organ turned towards the church, which form the real ornamental portions of the same. As a rule, they are of tin (or metal), smooth and polished, and tastefully arranged in symmetrical groups; almost without exception, they are diapason pipes (Fr., *Montre, Prèstant*). Organs which have no tin diapasons generally have blind P., *i.e.* not sounding ones, cut from wooden poles after the shape of tin-pipes, and covered with tin-foil.

Piqué (Fr.). (See SPICCATO.)

Pirani, Eugenio, pianist and composer, b. Sept. 8, 1852, Bologna, pupil of the Liceo Musicale there, also, in 1870, of Th. Kullak (pianoforte) and Fr. Kiel (composition), at Berlin. He was, from 1870-80, teacher at Kullak's Academie, and then settled in Heidelberg after an extended concert tour through Europe. P. is correspondent of Italian and German papers. In 1888 he was chairman of the German committee for the music exhibition at Bologna; he is member of the philharmonic academies of Bologna and Florence, of the Roman Cecilia, etc. He has composed many pianoforte pieces, also a pf. quartet, songs, duets, etc.; to these larger works have recently been added: "Im Heidelberger Schloss" (orchestral suite), "Venezianische Szenen" (for pf. and orchestra), an orchestral ballad, etc.

Pirker, Marianne, famous singer, about the middle of the last century, b. 1713, d. Nov. 10, 1783, Heilbronn; she won triumphs in London, Vienna, and, finally, Stuttgart, but in 1755 was imprisoned in the Hohenasperg, because she had been a true friend to the Duchess of Württemberg, who, at that time, was divorced from her husband. When, in 1765, she was set at liberty, she lived at Heilbronn as teacher of singing.

Pisa, Agostino, doctor of law about 1600, wrote a work, "Battuta della musica," which appeared in a second augmented edition in 1611 (the first is unknown), the oldest detailed treatise on conducting, but one which also refers to other musical matters. K. F. Becker names the author, Agostino da P. (native of Pisa); Schielen, the work, "De percussione musica;" and Mattheson, "Tractatus de tactu"; all three are in error.

Pisari, Pasquale, a highly-esteemed master of the Palestrina style, b. 1725, Rome, where he died 1778; he was a pupil of Biondi, maestro of the Spanish Church of St. James', Rome, became supernumerary member of the Papal Chapel, but spent his whole life in almost inconceivable poverty; he is said to have picked up the paper for his compositions in the street (?). His numerous sacred compositions (among which a Dixit for four choirs à 16 and a complete yearly series of motets à 4 for the court at Lisbon (the brilliant honorarium for which reached Rome after his death), remained in manuscript; they lie, for the most part, among the archives of the Papal Chapel.

Pisaroni, Benedetta Rosamonda, eminent singer, b. Feb. 6, 1793, Piacenza, d. there Aug. 6, 1872; she first appeared in 1811 at Bergamo. P. sang up to 1813 as a high soprano, but after a long and severe illness her voice changed into a wonderfully fine contralto. She achieved exceedingly great triumphs in Italy, and also at Paris, 1829, although her face, disfigured by smallpox, seems to have been terribly repulsive. In London she did not please. Some years later she returned to her native town.

Pischek, Johann Baptist, excellent baritone singer, b. Oct. 14, 1814, Mscheno, near Melnik (Bohemia), d. Feb. 16, 1873, Sigmaringen; he sang first at Prague, Brünn, Pressburg, Vienna, and Frankfort, and then became for many years court singer at Stuttgart.

Pisendel, Johann Georg, distinguished violinist, b. Dec. 26, 1687, Karlsburg, d. Nov. 25, 1755, Dresden. He was chorister at Ansbach, studied there under Pistocchi and Torelli, and attended the University of Leipzig in 1709; he appears, however, to have turned his attention entirely to music, since, already in 1711, he took the place of Melchior Hofmann. In 1712 he was appointed violinist at Dresden. He was often sent on foreign musical service by the Electoral Prince; in 1714, with the leader of the band,

and others to Paris; in 1716, to Venice (where he had the benefit of instruction from Vivaldi); and in 1717, to Rome, where he became a pupil of Montanari, also to Naples. After the death of Volumier, P. became leader (1728). His journeys had made him familiar with the French and Italian schools of violin-playing; he amalgamated the two in himself, and thus became a truly classical performer. Quantz is full of his praise, also Türk ("Klavierschule," p. 113). Eight violin concertos, two soli for violin and bass, and three concertos for two oboes with strings, two *concerti grossi*, and one symphony, are preserved in the royal library of music at Dresden.

Pistocchi, Francesco Antonio, the famous founder of the school of singing at Bologna, b. 1659, Palermo, d. not before 1717; when young he went with his parents to Bologna, and published, already at the age of eight, his first work, "Capricci puerili variamente composti in 40 modi sopra un basso" (1667), and became, after he had concluded his studies, maestro of San Giovanni in Monte (Bologna). At the age of twenty he went on the stage, but with little success; he therefore gave up this career and entered the order of the Oratorians. In 1697 we find him as capellmeister at Ansbach, where he produced an opera, *Narciso*, but in 1699 at Venice (oratorio, *Il martirio di S. Adriano*), and in 1700 at Vienna (opera, *Le vise di Democritop*). Already in 1692 he was received into the composers' section of the Philharmonic Academy at Bologna; in 1708 he became, for the first time, "Principe" (post of president) of the Academy, and again in 1710, for the second time. About 1700 he is said to have founded the School of Singing, which has made his name immortal; there, for the first time, strictly methodical instruction in singing was given in the various classes. The example which he set was soon imitated in other parts of Italy, especially at Naples, by Gizzi. (cf. BERNACCHI.) Besides the above-named compositions of P., he wrote the operas *Leandro* (1679) and *Il Givello* (1681), the oratorios *Maria Vergine addolorata* (1698) and *La fuga di S. Tevesia* (1717), besides "Scherzi musicali" (Italian, French, and German arias), "Duetti e terzetti" (1707), and the 147th Psalm, which remained in manuscript.

Piston. (See VALVE.)

Pitch, Raising of, by one semitone is indicated by a ♯ (sharp), and a whole tone, by a × (double sharp, St. Andrew's Cross, Spanish Cross). In Germany, for the former, the suffix *is* is added to the letter-name of the notes: in the latter, *isis*, thus: f♯ = *fis*, f × = *fisis*. In France ♯ is called *dièse*, in Italy *diési*; for instance, c♯ = *ut dièse*, *do diési*; in Holland the ♯ is called *Kruis*, thus b♯ = *b Kruis*.—P.-pipe, tuning-pipe (instead of tuning-fork).

Pitoni, Giuseppe Ottavio, distinguished composer of the Roman school, b. March 18,

1657, Rieti, d. Feb. 1, 1743, Rome. He studied at first under Pompeo Natale at Rome, was chorister of San Giovanni de' Fiorentini and Santi Apostoli, then a pupil for counterpoint of Foggia; he became, in 1673, church maestro at Terra di Rotondo, afterwards at Assisi, Rieti, and in 1677, at San Marco, Rome, which post he held until his death. At the same time he held, successively, similar posts at Sant' Apollinare and San Lorenzo, Damaso (1686), at the Lateran (1708), and finally, in 1719, at St. Peter's; he even conducted the musical performances of many smaller churches at Rome. Like all the masters of the Roman school, P. especially cultivated writing in a great number of parts. During his lifetime only one book of motets à 2 (1697) was printed. Only within recent times has Proske, in his "Musica divina," made known two Masses à 4, six motets à 4, and three other pieces. On the other hand, the number of manuscripts by P. which have been preserved is very great. At the head stand a Dixit à 16 for four choirs, which is sung every year during Holy Week in St. Peter's, and the Masses "Li pastori a maremme," "Li pastori a montagna," and "Mosca." In all, P. wrote over forty (for three choirs, à 12), and over twenty (for four choirs, à 16) Masses and psalms, also some psalms and motets for six and nine choirs (à 24, à 36); towards the close of his life he began to work at a Mass à 48, which, however, was not completed. To these works must be added a complete yearly series of Masses, vespers, etc., for St. Peter's, many motets à 8, 6, 4 and 3, hymns, etc. P. never allowed a work which he had written for one church to be performed in another, and that is why his music was not printed. P. was also active as a writer, and was the author of "Notizie dei maestri di cappella si di Roma che oltramontani . . . 1500-1700," a work, for purposes of reference, of the highest value, and one, unfortunately, not printed, but preserved in the Vatican. Also an important theoretical work, "Guida armonica," of which only 108 pages are printed (probably only a proof copy); the rest appears to be lost. Geronimo Chiti wrote a biography of P., which, however, remained in manuscript. Durante, Leo, and Feo were pre-eminent among the pupils of P.

Più (Ital.), more; *più forte*, *più andante* (quicker), etc.

Piutti, Karl, b. April 30, 1846, Elgersburg (Thuringia), distinguished organist, pupil of the Leipzig Conservatorium, and since 1875 teacher there; in 1880 he succeeded Rust as organist of St. Thomas's. P. is a composer for organ, not without merit (six fantasias in fugue form, Op. 1; eight preludes, Op. 2; three interludes, Op. 3; five choral preludes, Op. 4; five character-pieces, Op. 6; "Trauungssonata," Op. 9; "Pfingstfeier," Op. 16; ten choral improvisations, Op. 15; twelve pieces, Op. 10

and 11); he has also written "Regeln und Erläuterungen zum Studium der Musiktheorie."

Piva. (See STEFFANI.)

Piva (Ital.), bagpipe.

Pixis, (1) Friedrich Wilhelm, violinist, b. 1786, Mannheim; in 1810 conductor of the orchestra of the Town Theatre, Prague, afterwards teacher at the Conservatorium there; d. Oct. 20, 1842, Prague.

A brother, (2) Johann Peter, pianist, b. 1788, Mannheim, first went with him on concert tours, in 1825 was at Paris, in 1845 at Baden-Baden, where he died, Dec. 22, 1874. They were both excellent artists, and wrote a quantity of pleasing chamber music. Joh. Peter P. also produced at Vienna three romantic operas and a vaudeville (1820-36).—An adopted daughter of Peter P., Francilla P. Göhringer, was esteemed in Munich as an opera singer (in 1846 she married the Italian Cavaliere Minofrio).—A son of Fr. Wilh. P., Theodor P., b. April 15, 1831, Prague, d. Aug. 1, 1856, Cologne, was professor of the violin at the Cologne Conservatorium.

Pizzicato (Ital., "pinched"), plucked with the fingers (strings). This mode of tone production is suitable, in the first place, to instruments of the harp kind (harp, lute, guitar, etc.); but since, with the exception of the harp, these have disappeared from the orchestra, it has been adopted by players of stringed instruments, although the conditions of resonance in them are not favourable to the prolongation of a short speaking tone. (Cf. SOUNDHOLES.)

Placido (Ital.), quiet, placid.

Plaga proti, deuteri, triti, tetrarti (Greek-Latin of the Middle Ages), i.e. second, fourth, sixth, eighth Church Mode (cf. CHURCH MODES); *p.* or *plagis* (corrupted form of *plagiarius*, Gr. *πλάγιος*, at a later period usually called *plagalus*) is opposed to *authentus* (*authenticus*, *αὐθεντικός*), authentic. The plagal modes are really only accessory to the authentic, answering, in fact, to the "hypo" octave species of the Greeks, which bore a similar relation to their principal scales. But while the latter lay a fifth below the principal tone, the plagal modes lie a fourth below the authentic. (Cf. GREEK MUSIC and CHURCH MODES.)

Plagal Cadence, i.e. the close of the sub-dominant followed by the tonic S-T, ⁹S-T, and ⁹S-⁹T; the name derives its origin from the Plagal Church Modes (see PLAGA), in which not the fifth, but the fourth, degree of the scale was, next to the principal note, of essential influence.

Plaidy, Louis, meritorious pianist, pedagogue, b. Nov. 28, 1810, Hubertsburg, near Wermisdorf (Saxony), d. March 3, 1874, Grimma, pupil of Agthe (pianist) and Haase (violin) at Dresden. He first made himself known as a

violinist, and in 1831 went to Leipzig, and there entered the Wunderlich band, undertook concert tours as a violinist, but afterwards made the pianoforte his chief study, and, as a pianoforte teacher, turned his attention to the principles of technique. On the foundation of the Leipzig Conservatorium (1842) Mendelssohn persuaded him to become teacher of the pianoforte; he belonged to this institution till the year 1865, and achieved the finest results. During the last years of his life he was a private teacher at Leipzig. His "Technische Studien für das Pianoforte" (especially the third, and essentially improved edition) is an excellent educational work, which surpasses Knorr's "Materialeien," etc., in research and copiousness, and has frequently been imitated; he also wrote a pamphlet, "Der Klavierlehrer" (1874).

Plain-chant (Fr.), Lat. *Cantus planus*, same as Gregorian Song (q.v.), thus named, since in the course of centuries it lost its former rhythmic motion, and, by the 12th century, became stiffened into a monotonous succession of notes of equal length (*planus*, Fr. *plain* = smooth, uniform).

Plain-song. (See PLAIN-CHANT.)

Planquette, Robert, opera composer, b. July 21, 1840, Paris, for a long time a pupil of the Conservatoire, yet without distinguishing himself. At first his romances gained for him popularity, but he soon made a stage venture in the *genre* of small music ("musiquette"), and from 1873-92 wrote sixteen operettas, among which the following: *Le serment de Mme. Grégoire*, *Paille d'avoine*, *Les cloches de Corneville* (1877), *Le chevalier Gaston* (1879), *Les voltigeurs de la XXXII.* (1880), *La cantinière*, *Rip van Winkle* (1882), *Nell Gwynne* (1884, also as *Colombine*), *La crémaillère* (1885), *Surcouf* (1887), *The Old Guard* (English, Liverpool and London, 1887), *La cocarde tricolore* (1892).

Plantade, (1) Charles Henri, composer, b. Oct. 19, 1764, Pontoise, d. Dec. 18, 1839, Paris; he first became known as a composer of romances, was appointed, in 1797, teacher of singing at the Campan Institut of St. Denis, where, by the way, Hortense Beauharnais, afterwards Queen of Holland, was his pupil. Later on she summoned him to her court as maître de chapelle, and after her husband's abdication, in 1810, he remained in her service as maître de chapelle, at Paris, until 1815. Already in 1802 P. had been appointed teacher of singing at the Conservatoire, but resigned his post when he went to Holland. In 1812 he became director of singing and manager at the Grand Opéra, and in 1813, member of the jury for examining novelties. In 1816, when the Conservatoire (École royale de Chant et de Déclamation) was reopened, he was reappointed teacher of singing (up to 1828), and, at the same time, succeeded Persuis as chef d'orchestre of the *chapelle royale*. Owing to the

Revolution of 1830 he lost all his posts. He withdrew to Batignolles in ill-humour and ill-health, and when he returned to Paris he was a dying man. Besides a dozen operas for various theatres, P. wrote masses, motets, a requiem, *Te Deum*, etc., for the *chapelle royale*. The scores of the operas *Palma* and *Le mari de circonstance*, a harp sonata, twenty sets of romances, and three books of nocturnes for two voices, appeared in print.

(2) Charles François, son of the former, b. April 14, 1787, Paris, d. there May 26, 1870, was "ministre de la maison de l'empereur et des beaux-arts;" he became known as a composer of romances, and in 1828 was one of the founders of the Concerts du Conservatoire.

Planté, Francis, famous pianist, b. March 2, 1839, Orthez (Basses Pyrénées), joined Marmontel's pianoforte class at the Paris Conservatoire towards the close of 1849. Already after seven months he received the first prize, and was immediately chosen by Alard and Franck as pianist for their Trio *soirées*. Later on (1853), he went through a course of harmony and playing from figured bass in Bazin's class. For ten years nothing whatever was heard of P., and then he presented himself in public as a pianist of the first rank; he had retired to his home and had fully developed both his technique and his style. He has not come forward as a composer.

Platania, Pietro, director of the Conservatorio at Palermo (since 1863), b. April 5, 1828, Catania; he wrote several operas (*Spartaco*, 1891), a funeral symphony in memory of Pacini, a festival symphony with chorus on the occasion of King Humbert's "homage journey" (1878), and published a treatise on canon and fugue (1872).

Platel, Nicolas Joseph, famous performer on the 'cello, teacher and composer for his instrument, b. 1777, Versailles, d. Aug. 25, 1835, Brussels. He studied under L. Dupont and Lamare, joined the orchestra of the Théâtre Feydeau in 1796, but in 1797 he followed a *cantatrice* to Lyons. In 1801 he returned to Paris, where he was looked upon as the best performer on the 'cello; yet he took no steps to obtain a post. In 1805 he undertook a concert tour, and for many years made long stays in unimportant towns, until, finally, in 1813, he accepted the post of principal 'cellist at the Antwerp Opera. In 1824 he went to Brussels in a like capacity, and, at the same time, became teacher of the 'cello at the Royal School of Music (named Conservatoire since 1831). Servais, Batta, Demunck, and others were his pupils. P. published five concertos, three sonatas, eight sets of variations, also romances, caprice, etc., for 'cello, three trios for strings, and six duets for 'cello and violin.

Platerspiel (possibly from the Fr. *Plastron*), "breastplate." A species of Krummhorn (q.v.),

with a widening immediately below the mouth-piece. Martin Agricola (1529) gives a picture of it, but without explanation.

Plato, the great Greek philosopher, pupil of Socrates and teacher of Aristotle, b. 429, d. 347 B.C. He ascribed high value to music, as may be seen from a passage in "Timeus," (§ 47), in which he says that musical movements (*φορμαί*) are analogous (*εuryγευεῖς*) to the movements of the human soul; and that music, therefore, is not for unintelligent enjoyment (*ἡδονῆ ἀλογος*), but rather for the harmonious formation of the soul, and for the softening of the passions (*ἐπὶ τὴν γεγυυῖαν ἐν ἡμῖν ἀνάρμοστον ψυχῆς περιόδον εἰς κατακόρησιν καὶ συμφωνίαν ἑαυτῆ σὺμμιχθος*). The most important passages in P. concerning music were collected by Deyk in an interesting article written in Gottfried Weber's "Cäcilia," VIII. 69, etc. (1828). With regard to the celebrated harmonic figures in "Timeus," cf. Th. H. Martin, "Études sur le Timée de P." 1841, two books, also R. Westphal's "Harmonik," p. 135, etc., and K. von Jan's "Die Harmonie der Sphären" (Philologus, Vol. LII). P. was the real founder of a system of philosophy of the arts (esthetics), but derived both his ideas and his method from his great master Socrates.

Playford, John, English musician and (from 1648) music publisher, b. 1623, d. 1693, London; published Hilton's "Catch that Catch Can," "Select Muscical Ayres and Dialogues," and "Musick's Recreation on the Lyra Violl" (in a collection, 1652): "Breefe Introduction to the Skill of Musick" (1654, extracts from the theoretical works of Morley, Butler, and others; 8th edition, 1679, with addition of Campion's "The Art of Descant, or Composing Music in Parts;" the 12th edition corrected by H. Purcell, who replaced Campion's essay by a treatise of his own); further, a collection of three-part psalms: "Whole Book of Psalms, with the usual Hymns and Spiritual Songs" (1673), and others; also four-part psalms: "Psalms and Hymns in Solemn Music" (1671); "Six Hymns for one Voice to the Organ" (1671); "The Musical Companion" (1673), and "Choice Ayres and Dialogues" (5th book 1685).—His heir was his son, Henry P. (b. May 5, 1657, d. about 1710), who, amongst other things, published (jointly with Robert Carr), "The Theatre of Music" (1685); "Orpheus Britannicus" (1698–1702); "Amphion Anglicus" (1700); Purcell's ten sonatas and "Te Deum and Jubilate" for St. Cecilia's Day (1797), also Blow's ode on Purcell's death.

Plectrum (Lat.), a little stick (of tortoiseshell, ivory, wood, or metal) with which the strings of the cithara and of the mandoline are struck; also the name, within modern times, of the "Schlagring" of the cither. In the last century it was also a term applied to the sticks of the dulcimer (Pantaleon) and of instruments of percussion.

Pleyel, (1) Ignaz Joseph, a once celebrated and very prolific composer, b. June 1, 1757, Ruppersthal (near Vienna), d. Nov. 14, 1831, on his estate near Paris. He was the twenty-fourth child of a poor schoolmaster, and lost his mother at his birth; she was of very noble family (but disinherited on account of her *més-alliance*), which accounts for the fact that P. gained protectors at an early age, who bestowed on him an excellent musical education. Up to his fifteenth year, Wanhal at Vienna was his teacher, then Count Erdödy took charge of the boy, and sent him to Haydn, who for five years gave him board and instruction at a yearly sum of 100 louis d'or. In 1777 the Count appointed him his capellmeister: but, on an earnest wish expressed by P., he was provided with the means for a journey to Italy in order to study; he remained there for four years, and enjoyed intercourse with the most distinguished Italian composers, singers, and other eminent men. In 1781 he returned, but only soon to travel back to Rome. He did not return to Vienna at all, but in 1783 became deputy capellmeister of Strassburg Cathedral. In 1789 he was appointed principal capellmeister, which post he lost through the Revolution, a movement which even did away with religion. In 1792 the Society of "Professional Concerts" sent for him to London, in order to introduce some new symphonies, in rivalry with those of Haydn given at the Salomon Concerts. P. did his best, and the result was satisfactory. (Cf. HAYDN.) P.'s works, especially from 1783–93, were very numerous; only for them was there a market. they took complete possession of the public ear. In 1795 P. went to Paris, and established a music firm, by means of which he pushed his own compositions. Little by little he became quite a business man, started a piano manufactory, and gradually left off composing. He spent the last years of his life on his estate near Paris, occupying himself specially with farming. The disturbances of the July Revolution destroyed his already failing health. P.'s published compositions are:—twenty-nine symphonies for orchestra, forty-five quartets (twelve, and, in the opinion of Onslow, the best, remain unprinted), a septet for strings, two horns, and double bass, a sextet for strings (with double bass), five quartets, trios, duets for strings, pf. trios, two pf. concertos, two violin concertos, four 'cello concertos, concertantes for two violins, for violin and tenor, also for a larger number of instruments, twelve pf. sonatas, etc. A great number of works printed under P.'s name are only arrangements of original works already mentioned. P. understood how to make use of the public: he worked easily and fluently; what he lacked was an individual striving after better things, a deep, artistic, earnest feeling.

(2) Camille, son of the former, b. Dec. 18, 1788, Strassburg, d. May 4, 1855, Paris. He wrote a series of instrumental works in his

father's style, but became, however, specially known by his pianoforte manufactory, which attained its highest success under his direction. P. carried it on for a time in partnership with Kalkbrenner; his successor in the business was August Wolff (firm, "P., Wolff et Cie.').

(3) Marie Félicité Denise, wife of the former, a distinguished pianist, b. Sept. 4, 1811, Paris, d. March 30, 1875, St. Josse ten Noode (near Brussels). She was known as Mdlle. Moke, a renowned virtuoso (pupil of Jacques Herz, Moscheles, and Kalkbrenner), was assisted in her profession by the good taste of her husband, as well as by the counsel of Thalberg and Liszt, etc. From 1848-72 she was professor of the pianoforte at the Brussels Conservatoire.

Plica (Lat., "fold"), one of the most important characters in neume-writing, namely, an after-striking (*nachschlagende*) higher or lower note (*P. ascendens* or *descendens*). The P. was the only one of the ornaments of neume-writing which passed over to measured music, and remained, though with somewhat changed meaning (a kind of turn), up to the 14th century; before its final disappearance it seems, however, to have resumed its original meaning. It appeared alone, or attached to the concluding note of ligatures (q.v.) in the form of a stroke (*cauda*) drawn on the right, upwards, or downwards, according as it was to be *ascendens* or *descendens*. Formerly the P. influenced the mode of notation of the concluding notes of the ligature, inasmuch as the imperfection of a ligature with P. had always to be indicated by a *Figura obliqua*. When the P. was set aside, the concluding note of the *Ligatura ascendens perfecta* took the shape of the concluding note which formerly the P. of that ligature had. For further details, see Riemann's "Studien zur Geschichte der Notenschrift" (pp. 126-136 and p. 250, etc.).

Plochflöte. (See BLOCHFLÖTE.)

Plüddemann, Martin, b. Sept. 24, 1854, Kolberg, pupil of the Leipzig Conservatorium, who, after acting for a short time as conductor at St. Gall, studied singing under Hey at Munich. In 1887 P. became conductor of the vocal academy at Ratibor, and from 1889 teacher of singing at the Styrian School of Music, Graz. P. is a composer of songs, ballads, and part-songs, and author of a number of *brochures* of Wagnerian tendency.

Plutarchos (Plutarch), Greek writer, b. 50 A.D., Chæronea (Bœotia), d. there, 120. Besides his famous parallel biographies of Greek and Roman generals and rulers, he wrote a number of small, detached treatises, which, with many spurious ones, are generally united under the title "Moralia." Among these is to be found one, "De musica," which R. Westphal (q.v.) translated into German, and published separately in 1865, with, by way of addition, a clever commentary.

Pneumatic Action. Wind (Gk. *πνεῦμα*) power plays a rôle in modern organs: it makes the pipes speak, and acts upon the mechanism. By means of the *Pneumatic Lever*, a clever invention (1832) of the English organ-builder Barker, the touch of large organs is lightened; by means of small bellows, into which, by pressing down the keys, wind is admitted, the playing valves, usually very numerous and demanding considerable pressure, are drawn up; and this is accomplished by the wind which is admitted pushing up the upper plates by which the tracker system is set into action. By P. A the playing of an organ becomes light and equal, whether few or many stops are drawn. As a lever bellows is required for each key, P. A. is expensive. Also drawing of the stops, especially for Full Organ, or successive drawing for the so-called *Crescendo* (q.v.), has recently been effected by P. A. The "Röhrenpneumatik," first introduced in Germany by Emil Reubke (q.v.) into the organ of the town hall at Crefeld, is something quite different. Without any intermediate action, the playing- or stop-valve is at once opened as soon as the keys are pressed down, or the stops drawn.

Pochette (Fr., "pocket-fiddle"), kit, the small fiddle formerly used by dancing-masters; the *accordatura* was *g' g' d'*.

Poco (Ital.), a little, *p. largo*, *p. forte* (*pf.*), etc.; but also "less," i.e. "not very;" *p.a.p.*, little by little; *un pochettino*, a very little.

Pohl, (1) Karl Ferdinand, b. Sept. 6, 1819, Darmstadt, where his father was court musician, d. April 28, 1887, Vienna. He went in 1841 to Vienna, where S. Sechter became his teacher. From 1849-55 he was organist at Vienna, lived from 1863-66 in London, and there made deep research with regard to the residence both of Mozart and Haydn in that city. In 1866 he was appointed archivist and librarian of the "Gesellschaft der Musikfreunde" at Vienna. He published the results of his London discoveries in his "Mozart und Haydn in London" (1867, two vols.). As a sequel (Otto Jahn himself encouraged him in these publications), he published a detailed biography of Joseph Haydn, of which only two half vols. appeared (1875, 1882). E. von Mandyczewski has undertaken the continuation on the basis of P.'s posthumous sketches. Amongst his other works must be named, "Zur Geschichte der Glasharmonika" (1862, P.'s father was a virtuoso on this instrument), and "Die Gesellschaft der Musikfreunde . . . und ihr Conservatorium" (1871, a valuable historical sketch).

(2) Richard, b. Sept. 12, 1826, Leipzig, studied natural science at the Polytechnic at Carlsruhe, then philosophy and music at Göttingen and Leipzig, and after a short, active career as a teacher at Graz, went in 1852 to Dresden, in 1854 to Weimar, where he enjoyed intercourse with Liszt; he published, jointly

with F. Brendel, 1856-60, the "Anregungen für Kunst und Wissenschaft," and took part in the editing of the *Neue Zeitschrift für Musik*. After Liszt's departure from Weimar, P. went to Baden-Baden (1864), where he edited for a time the *Badeblatt*. P. is a zealous partisan of the new German tendencies in music, and has shown himself such by many pamphlets and articles in musical papers (formerly under the pseudonym Hoplit). P.'s writings are:—"Akustische Briefe für Musiker und Musikfreunde" (1853); "Baureuther Erinnerungen" (1877); "Autobiographisches" (1881), "Richard Wagner" (1883 in Waldersee's *Vorträge*), "Richard Wagner, Studien und Kritiken" (1883), "Franz Liszt" (1883), "Hector Berlioz, Studien und Erinnerungen" (1884), "Die Höhenzüge der musikalischen Entwicklung" (1888); he also translated Berlioz's collected writings into German (four vols., 1864; 2nd ed. in preparation). P. is also a poet (comedy, "Musikalische Leiden," 1856; "Gedichte," 1859, 2nd ed. 1883), and has written the connecting text to Schumann's *Manfred* and Liszt's *Prometheus*. He has also composed graceful songs: Op. 1, ballad, "Nordlicht;" Op. 2, ballads, "Mädchen und Sturm;" Op. 4, 5, 6, 10, 12 (Mignon songs); besides a melodrama, *Die Wallfahrt nach Kevelaar*, and "Abendlied" (reverie for string orchestra), "Wiegenlied," nocturne for pf. and violin, "In der Nacht" (male chorus à 4 with pf.), and two *salon* pieces for 'cello and piano.—His wife, Johanna (Eyth, b. 1824, Carlsruhe, d. Nov. 25, 1870, Baden-Baden), was a remarkable performer on the harp, and was engaged in this capacity at Weimar, and afterwards at Carlsruhe.

Pohle, Dr. Christ. Friedr., teacher of music and musical critic at Leipzig, b. 1800, d. Oct. 14, 1871, Leipzig.

Pohlzen, Christian August, b. July 3, 1790, Salgast (Niederlausitz), d. March 10, 1843, Leipzig, was organist of St. Thomas's Church, Leipzig, in 1827 conductor of the Gewandhaus Concerts until the appearance of Mendelssohn (1835); he retained, however, the direction of the "Singakademie." In 1842, by way of interim, he filled the post of cantor at St. Thomas's. On the foundation of the Conservatorium by Mendelssohn, P. accepted a post as teacher of singing, but died before entering upon his duties. Some of P.'s songs have become very popular, especially "Auf, Matrosen, die Anker gelichtet;" some choruses of his for male voices are to be found in the "Orpheus" collection.

Poi (Ital.), then, thereupon. *Scherzo da capo e p. la coda* = repeat the scherzo, and then (passing over the trio) the coda.

Point in Circle or Semicircle (⊙, ⊖), indicated in measured music, ternary division of the semi-breve. (Cf. PROLATION.)

Point near a Note, (x) over or under a note is

the sign for staccato.—(2) When placed to the right of the note, it is, at the present day, the sign for the prolongation of the value by one-half, for example: $\dot{\cdot} = \dot{\cdot} \text{ or } \dot{\cdot} = \dot{\cdot} \text{ or } \dot{\cdot} = \dot{\cdot}$

etc. Before the introduction of the bar-stroke (about 1600), the point had various meanings. In Perfect Measure (see MEASURE, 3) it was either the *Punctum perfectionis*, viz. when added to a note for whose species ternary division was prescribed, for example: to the Breve in Perfect Time; or it was the *Punctum divisionis* (*Divisio modi*), when it divided notes of a smaller species and prevented their being taken together as a Perfection. In both these cases it had the meaning which the bar-stroke evolved from it now has. In Imperfect Measure, as *Punctum additivum*, it was, as it is now, a point of prolongation.

Pointed Harp (Ger. *Spitzharfe*, *Flügelharfe*, *Zwitscherharfe*, *Harfenett*; Ital. *Arpanetta*) was a kind of small three-cornered harp, which was placed on the table. It had an upright sound-board, set with strings both sides; on the one the high, on the other, the low strings. It never attained to any importance.

Poise, Jean Alexandre Ferdinand, b. June 3, 1828, Nimes, d. May 13, 1892, Paris, pupil of the Paris Conservatoire. He wrote twelve comic operas and operettas for Paris (*Joli Gilles*, 1884), also an oratorio, *Cécilie* (Dijon, 1888).

Poisot, Charles Émile, b. July 7, 1822, Dijon, pianist, composer, and writer on music, pupil of Senart, L. Adam, Stamaty, Thalberg, Leborne, and at the Conservatoire (1844), of Halévy; he was one of the founders of the Paris Society of Composers. From 1868 he became director of the Conservatoire at Dijon, which he had created, as well as of a large concert society in the same town. He wrote several little operas and chamber music, sacred music, a cantata, *Jeanne d'Arc*, etc., as well as historical articles for musical papers, and primers on harmony and counterpoint.

Poiszl, Johann Nepomuk Freiherr von, b. Feb. 15, 1783, Haukenzell (Bavaria), d. Aug. 17, 1865, Munich, where he was royal musical intendant and chamberlain. P. composed a series (fourteen) of partly serious, partly comic operas (1806-43, Munich), also an oratorio, *Der Erntetag*, the 95th Psalm for soli and chorus, two Misereres, a Stabat Mater (à 8), etc.

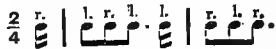
Polacca (Ital.). (See POLONAISE.)

Pölcchau, Georg, b. July 5, 1773, Cremona (Livonia), d. Aug. 12, 1836, Berlin; he lived for a long time at Hamburg, where he purchased the autographs left by Ph. E. Bach and the rest of the former Hamburg opera library (among which a series of operas by Reinh. Keiser), but went in 1813 to Berlin. In 1833 he became librarian of the Singakademie. After his death the greatest part of his rich musical

library went to the Berlin royal library; the remainder was purchased by the Singakademie.

Polidoro, Federigo, since 1874, teacher of the esthetics and of the history of music at the Conservatorio, Naples (Real Collegio di S. Pietro a Majella), b. Oct. 22, 1845, Naples. He was instructed by his father (Giuseppe P., professor of singing at the Conservatorio) in pianoforte-playing and singing, and studied theory under Lillo and Claudio Conti. P. made himself known in Naples by a series of interesting lectures, given at the musical societies "Cesi" and "Bellini," as well as at the Associazione di mutuo soccorso fra gli Scienziati, Letterati ed Artisti. He has won esteem as a sound historian, and as one well versed in esthetics; also as contributor to the *Milan Gazzetta musicale* (under the pseudonym Acuti), and as musical critic of the *Giornale napoletano di filosofia e lettere*. His writings of great importance are the life pictures and historical appreciations of Beethoven, Mozart, Mendelssohn, Wagner ("musicista, filosofo, poeta"), Cimarosa, Rossini, Gounod, Hérold ("Pré aux clerics"), Verdi, etc.; a complete course of lectures on the esthetics of music; studies on the history of music, "Dei pretesi portenti della musica antica," etc. As a composer he has turned his attention to sacred and to chamber music; yet of his compositions, as of his writings, only very few have been printed.

Polka, a well-known round dance of recent date, derived from the old éccossaise (schottisch). It has nothing in common with the Polacca and Polonaise; the similarity of name is a chance one (the name P. originated in Bohemia about 1830). The movement is somewhat rapid, but much slower than a Galop (q.v.). The steps are (l = left, r = right foot):



Polko, Elise (*née* Vogel), poetess and authoress, b. Jan. 31, 1823, Leipzig, the sister of the well-known African traveller Vogel. She was gifted with a brilliant mezzo-soprano voice, and wished to be trained as an opera-singer; by Mendelssohn's advice, she studied under Garcia at Paris. P. went on the stage at Frankfurt, but married a railway official, and gave up her intention of singing in public. From that time she resided at Minden, afterwards at Wetzlar and Wiesbaden; at present she lives at Frankfurt-o.-M. All her novels and romances display particular love for music and understanding of the art: they belong, however, to the category of the so-called ladies' literature—that is to say, they are sweetly sentimental. The following are specially concerned with music: "Musikalische Märchen" (1852, three vols., several times republished), "Faustina Hasse" (novel, 1860, two vols.; 2nd ed. 1870); "Die Bettleroper" (1864, three vols.); "Alte Herren" (1866, the six predecessors of Bach at St.

Thomas's); "Verklungene Akkorde" (1868; 3rd ed. 1873); "Erinnerungen an F. Mendelssohn-Bartholdy" (1868); "Niccolò Paganini und die Geigenbauer" (1876; also in Italian); "Vom Gesang" (1876); "Aus der Künstlerwelt" (1878); "Die Klassiker der Musik" (Handel, Bach, Gluck, Mozart, Haydn, Beethoven; 1880), also several articles for musical and other papers.

Pollarolo, (1) Carlo Francesco, b. 1653, Brescia, d. 1722, Venice, pupil of Legrenzi, in 1665 singer at St. Mark's, in 1690 organist of the second organ, from 1692, up to his death, second maestro of St. Mark's. He did not become chief maestro; for he had too little judgment in the matter of church music. P. was one of the most prolific and most popular opera composers of his time; there are no less than sixty-seven operas of his composition known by name, which were nearly all produced at Venice between 1686–1721.

Also his son, (2) Antonio, b. 1680, Venice, d. there 1750, wrote eight operas for Venice, and in 1723 became his father's successor, also (probably because he wrote church music) in 1740 Lotti's successor as principal maestro at St. Mark's.

Polladro, Giovanni Battista, distinguished violinist, b. June 10, 1781, Piova (near Turin), d. there Aug. 15, 1853; he was a pupil of Paganini, violinist in the court orchestra at Turin, in 1804 solo violinist at Bergamo theatre, travelled in 1799 as a virtuoso, and lived for five years at Moscow. In 1814 P. became leader at Dresden, but exchanged this post in 1824 for that of court maestro at Turin. His published works are:—three violin concertos, several sets of variations for violin with orchestra, trios for strings, violin duets, studies for violin solo, a "Sinfonia pastorale," a Mass, and a Miserere with orchestra.

Pollini, (1) Francesco, pianist and composer, b. 1763, Leybach (Illyria), d. Sept. 17, 1846, Milan, studied at Vienna under Mozart, who dedicated a violin rondo to him; in 1793 he still worked under Zingarelli at Milan. Shortly after the opening of the Milan Conservatorio (1809), P. was appointed professor of pianoforte there. P. was the first who wrote music for the piano on three staves (in which he was imitated especially by Thalberg and Liszt), in one of the "32 esercizi in forma di toccata," in which rich passage-work for both hands plays around a melody in middle position. His printed compositions are:—three pf. sonatas; sonata, caprice, and variations for two pf.; introduction and rondo for pf. for four hands; also fantasias, rondos, capriccios, toccatas, variations, etc., for pf., a pf. Method (two editions), and an Italian Stabat Mater for soprano and alto, with two violins, two cellos, and organ. Bellini dedicated *La Sonnambula* to him.



(2) Bernhard (really Pohl), impresario, b. Dec. 16, 1838, Cologne, made his *début* there in 1857 as stage singer (baritone); after long travels, he became impresario of an Italian opera company, and then started an enterprise of his own (Lemberg). For some years he was director of the Italian Opera at Petersburg and Moscow, and in 1874 undertook the direction of the Hamburg Town Theatre, which since then has greatly prospered.

(3) Cesare, Cavaliere de', gifted Italian composer (chamber music), b. about 1855, for some years director of the municipal Conservatorio at Padua. He wrote (amongst other things) in the *Teatro illustrato* (Milan) on the theoretical reforms instituted by the compiler of this Dictionary, whose method he introduced into the Conservatorio.

Pollitzer, Adolf, b. 1832, Pesth, studied under Böhm (violin) and Preyer (composition) at Vienna, receiving in 1846 the first prize in the violin class, and, after a concert tour through Europe, he studied yet further under Alard at Paris. In 1851 he settled in London as leader of the orchestra at Her Majesty's Theatre, and later, at the New Philharmonic Society Concerts. He became teacher of the violin at the London Academy of Music, and after Dr. Wyld's death, in 1890, one of the directors of that institution.

Polnischer Bock, a kind of Bagpipe (q.v.).

Polonaise (Fr. *Polonaise*; Ital. *Polacca*), a Polish dance in $\frac{3}{4}$ time, of moderate movement (somewhat hurried andante), really a walk rather than a dance, similar to the *Entrée* of former days, which nowadays is represented at balls by the P. Much can be said in favour of the supposition that the P. was not originally a national Polish dance, but that it originated (cf. Grove's Dictionary) in the march past of the princes and nobility, at the enthronement of Henri III. of Anjou at Cracow (1574); and this supposition receives special support from the fact that the oldest known Polonaises were not dance songs, but purely instrumental. Characteristic features of the Polonaise are the commencement at the full bar

with strong accent, the rhythm  (cf. BOLERO), and the close  on the third crotchet.

Polska, a Swedish national dance, of which the "Neckens P." forms a well-known example,



Poly = (Gk. many); *polyphonic*, in many parts; *polyphony*, multiplicity of parts in the sense of

independent treatment of the voices (in contradistinction to Homophony), the contrapuntal, concertante style; *polyrhythmic*, i.e. containing a mixture of various rhythms.

Polyhymnia ("rich in song"), name of the Muse of Song.

Polyphony by Breaking (Ger. "Mehrstimmigkeit durch Brechung"), that kind of movement of parts or voices which presents several parts moving to and fro, for example:



P. by B. is subject, according to our present critical feeling, to the same laws as real polyphony, though not quite so strictly; i.e. so far as the notes played one after the other, in arpeggio form, are perceived by us in their melodic relationship, so far are parallel progressions as distasteful as in regular polyphony. Real parallels, on the other hand, however, which occasionally occur between a principal part (melody or bass) and a part proceeding in such arpeggio style (as in Mozart frequently) are not faulty if the interval in question would disappear on resolving the progression into close (compact) harmony, e.g.:



Pommer. (See BOMHART.)

Pomposo (Ital.), pompous, grandiose. *Viola pomposa* (invented by J. S. Bach; an instrument between a viola and a 'cello). (See VIOLA.)

Ponchard, (1) Louis Antoine Eléonore, famous singer (tenor), b. Aug. 31, 1787, Paris, d. there June 6, 1866; he was the son of the maître de chapelle of St. Eustache, Antoine P. (b. 1758, d. 1827, composer of excellent sacred pieces, masses, etc.), and studied under Garat at the Conservatoire. He made his *début* in 1812 at the Opéra Comique in Grétry's *Tableau parlant*, and belonged to this stage until 1837. In 1819 he was named professor of singing at the Conservatoire. P. was the first stage-singer who was honoured with the *légion d'honneur*. His wife, Marie Sophie (Cal-lault), b. May 30, 1792, Paris, d. there Sept. 19, 1873, was likewise an esteemed member of the Opéra Comique from 1818-36.

(2) Felix André, probably a brother of the former, b. 1793, d. July, 1886, Nantes, was also an esteemed teacher of singing.

(3) Charles, son of the first-named, b. Nov. 17, 1824, Paris, d. there May, 1891, was at first an actor, but turned to opera, and became, finally, professor of comic opera at the Paris Conservatoire.

Ponchielli, Amilcare, next to Verdi, the most famous of modern Italian opera com-

posers, b. Sept. 1, 1834, Paderno Fasolare (near Cremona), d. Jan. 17, 1886, Milan, pupil of the Milan Conservatorio, made his *début* as dramatic composer in 1856 with *I promessi sposi* at Cremona (remodelled 1872, Milan), and afterwards brought out *La Savojarda* (1861, reproduced as *Lina*, Milan, 1877), *Roderico* (1864), *La stella del monte* (1867), *Le due gemelle* (1873, ballet), *Clarina* (1873, ballet), *Il parlatore eterno* (1873, a farce [Scherzo]), *I Lituani* (1874, reproduced as *Alduna*, Milan, 1884), *Gioconda* (1876), *Il figliuol prodigo* (1880), and *Marion Delorme* (1885). His *Bertrand de Born* was not performed. Among his best-known works is to be reckoned the "Garibaldi Hymn" (1882). In 1881 P. became maestro of the cathedral of Bergamo. Only *Gioconda* has found its way into foreign lands.

Poniatowski, Joseph Michael Xavier Francis John, Prince of Monte Rotundo, nephew of Prince P., who fell at Leipzig, b. Feb. 20, 1816, Rome, d. July 3, 1873, Chislehurst (whether he followed Napoleon III. after the banishment of the latter). P. wrote for the Italian stage a number of operas:—*Giovanni da Procida* (Florence, 1838), *Don Desiderio*, *Ruy Blas*, *Bonifazio*, *I Lambertazzi*, *Malek Adel*, *Esmeralda*, *La sposa d'Abido*; four others for Paris, *Pierre de Médicis* (1860), *Au travers du mur*, *L'aveuturier*, and *La contessina*, and, finally, for London, *Gelmina* (1872).

Pönitz, Franz, b. Aug. 17, 1850, Bischofswerda (West Prussia), at first studied the violin with his uncle, Heinrich P., at Berlin, then the harp with Louis Grimm, and appeared as soloist under Bilde as early as 1857. In 1858 he became a member of Kroll's orchestra, and, after a successful concert tour, harpist, in 1866, of the royal orchestra, and in 1891, "Kammer-virtuose." P. has published compositions for harp, a string quartet, an opera (*Kleopatrya*), sinfonietta for violin, 'cello, and harmonium, etc.

Pontécoulant, Louis Adolphe Le Doulet, Marquis de, b. 1794, Paris, d. Feb. 20, 1882, Bois Colombe (near Paris), a writer on music. He went through the Russian campaign of 1812 and the Hundred Days (1815); emigrated, after the restoration of the Bourbons, to America; took part in the revolt at Pernambuco (Brazil), and was condemned to death, but escaped and returned to Paris, where he made serious scientific studies, and in 1825 obtained an appointment in the ministry. In 1830 he took an active part in the Belgian insurrection, and was wounded. From 1831 he was engaged entirely on scientific works, which, at first, had nothing to do with music (astronomy, etc.). Only in 1837 did he turn his attention to the history of music, and to the construction of instruments; from that time he was contributor to various musical newspapers (*Gazette musicale de Paris*, *France musicale*, *L'art musical*). He published: "Essai sur la facture musicale

considérée dans ses rapports avec l'art, l'industrie et le commerce" (1857; 2nd enlarged edition as "Organographie; essai, etc.," 1861, two parts); "Douze jours à Londres. Voyage d'un mélomane à travers l'exposition universelle" (1862); "Musée instrumental du conservatoire de musique; histoires et anecdotes" (1864); "La musique à l'exposition universelle de 1867" (1868), and "Les phénomènes de la musique" (1868).

Ponticello (Ital.), bridge (of stringed instruments); *Sul ponticello*, abbreviated *s. pont.* (near the bridge), a technical direction, which produces a metallic, rough tone (opposed to *sul tasto*).

Pontoglio, Cipriano, b. Dec. 25, 1831, Grumello del Piano, d. Feb. 23, 1892, Milan, pupil of Anton Cagnoni, lived in Milan as director of a school of music. He wrote, with fair success, five operas (*Edoardo Stuart*; Milan, 1887), and also a ballet.

Popper, David, famous performer on the 'cello, b. Dec. 9, 1843, Prague, studied under Goltermann at the Conservatorium there. Since 1863, he has made concert tours through Europe, and is considered one of the greatest living 'cellists. From 1868-73 he was principal 'cellist at the Court Opera, Vienna. In 1872 he married Sophie Menter (q.v.; divorced in 1886). Since 1873 he has filled no public post, but has visited London, Paris; Petersburg, Vienna, Berlin, etc. P. has written for his instrument some solo pieces much in vogue, and admired by 'cello-players.

Porges, Heinrich, b. Nov. 25, 1837, Prague, pupil of Cölestin Müller (pianoforte), Rummel (harmony), and Zwonar (counterpoint), in 1863 joint editor of the *Neue Zeitschrift für Musik*, in 1867, at Munich, on the *Süddeutsche Presse*; also, for some time, teacher at the Royal School of Music, and in 1871, Royal Musikdirektor. He has been a zealous partisan of Wagner in musical papers of advanced tendencies. In 1886 he founded the "Porgesschen Gesangverein," with which he vigorously propagated the works of Berlioz, Liszt, Cornelius and Anton Bruckner, but also performed those of Bach, Palestrina, and other composers. P. wrote, besides articles for musical journals:—"Ueber die Auführung der g. Symphonie unter R. Wagner," and "Die Bühnenproben zu den 1876er Feßtspielen;" he has also composed some songs.

Porpora, Niccolò Antonio, famous composer and master of singing, b. Aug. 19, 1686, Naples, d. there Feb., 1766, studied under Gaetano Greco, Padre Gaetano of Perugia, and Francesco Mancini at the Conservatorio di San Loreto; he wrote his first opera, *Basilio, re d'Oriente*, for the de' Fiorentini theatre, Naples, and became maestro to the Portuguese ambassador. In 1710 he received a commission from Rome to write a *Berenice*. Handel heard it, and

complimented P. Then followed *Flavio Anicio Olibrio* (1711), *Faramondo* (1719), *Eumene* (1721; P. describes himself on the title as chamber virtuoso to the Prince of Hesse Darmstadt), and a series of sacred works. Meanwhile, in 1719, he is said to have been appointed teacher of singing at the Conservatorio di Sant' Onofrio, for which he wrote an oratorio in 1722: *Il martirio di Santa Eugenia*. In 1723 followed the opera *Adelaide*. In 1724 Hasse came to Naples in order to become his pupil, but afterwards went to A. Scarlatti, for which P. never forgave him. In the year 1725 commenced the more important portion of P.'s life; he became teacher of singing at the Conservatorio degli Incurabili, Venice, afterwards at Vienna, where, however, he failed to gain a firm footing; and then again at Venice at the above-mentioned Conservatorio. There he brought out his *Siface* (1726). In 1728 he went, through Vienna, to Dresden, where he became teacher of singing to the electoral princess. In 1729, having obtained permission, he went to London, and appeared at the head of an undertaking set on foot by the enemies of Handel (see HANDEL); but he visited Venice in 1731 and 1733, where he produced *Annibale* and *Mitridate*. In 1734, he resigned his post at Dresden, and remained in London up to 1736. In 1744 we find him director of the "Ospedaletto" (Conservatorio for girls), Venice; in 1745 he went again for several years to Vienna (see HAYDN), was from 1748 to 1751 court capellmeister at Dresden with Hasse, who became, however, chief capellmeister in 1750; finally, in 1755 he returned to Naples, where in 1760 he succeeded Abos as maestro of the cathedral and director of the Conservatorio di Sant' Onofrio. In the same year his opera *Il Trionfo di Camilla* (of date 1740) was performed with new words. The total number of P.'s operas, of which the titles are known, is forty-six; they have no qualities whatever to guarantee their having a long life; and the same may be said of his six oratorios. He wrote a great number of masses and other sacred works, and very many cantatas for solo voice and clavier, of which twelve—probably his best works—appeared in London in 1735. His published instrumental works are not lacking in merit: six "Sinfonie da camera" for two violins, "cello, and continuo"; twelve violin sonatas with bass, and six fugues for clavier (two are to be found in Pauer's "Old Italian Composers"). Marchese Villarosa wrote a biographical notice of P. in the "Memorie del compositore," etc. (1840).

Porporino. (See UBERTI.)

Porsile, Giuseppe, composer of the Neapolitan School, b. 1672, Naples, d. May 29, 1750, Vienna; he was at first court maestro to Charles III. of Spain (until 1711), was appointed court composer at Vienna in 1720, and wrote for that city, five operas, nine serenades, and

twelve oratorios in a simple, expressive style. They are preserved in the Vienna Court Library.

Port de voix (Fr.). (Cf. CHUTE and PORTAMENTO.)

Porta, (1) **Costanzo**, important contrapuntist of the 16th century, b. Cremona, d. May 26, 1601, Padua, pupil of Willaert at Venice, then, successively, maestro of the Franciscan monastery at Padua, and of the chief churches at Osimo, Ravenna, and Loreto. P. published: five books of motets *a* 5-8 (1555 to 1585), one book of masses *a* 4-6 (1578), two books of "Introitus missarum" *a* 5 (1566, 1588), four books of madrigals *a* 4-5 (1555, 1573, 1586, 1588), hymns *a* 4 (1602), vesper psalms and cantica *a* 8 (1605). One book of Lamentations *a* 5, and one book of madrigals *a* 4, also a work on counterpoint, remained in manuscript.

(2) **Francisco della P.**, organist and church composer, b. about 1590, Milan, d. there 1666 as maestro of San Antonio. He published: "Villanelle *a* 1-3 voci" (1619); "Salmi da cappella *a* 4 voci con altri *a* 3, 4, 5 voci concertati" (1637); "Motetti *a* 2-5 voci con litanìa . . . *a* 4 voci" (1645; marked as Op. 2, and therefore evidently not the first edition); "Ricerhari *a* 4 voci" (Milan); "Motetti Liber II." (Venice); "Motetti 2-5 vocum cum una missa et psalmis 4 vel 5 vocum cum basso ad organum" (1654; marked as Lib. III., Op. 4).

(3) Other composers of this name, but of less importance, are: **Hercule P.** (church composer, 1610-20); **Giovanni P.**, b. about 1690, Venice, in 1738 capellmeister at Munich, d. 1755 (composer of twenty-five operas for Venice, etc., 1716-39); **Bernardo P.**, b. 1758, Rome, d. April, 1832, Paris (composer of two Italian and fourteen French operas, and chamber music: string trios, flute trios, quartets for two flutes and strings, and 'cello duets).

Portamento (Ital. *Portamento*, from *portar la voce*, "to carry the voice"; Fr. *Port de voix*) is a sliding from one sound to another. It differs from *legato*, in that the raising or lowering of the tone is effected in a slower manner, and appears continuous, not as if taken by leap. The P., if frequently employed, becomes a detestable mannerism; but, if occasionally used, it is of striking effect; it belongs only to the voice and to stringed instruments. The direction in many vocal methods that in P. the voice should run through the scale or chord until the desired second note is reached, is altogether wrong—a more misleading one could scarcely be given. On the contrary, the effect must be precisely similar to that produced by drawing the finger quickly up or down a violin string; for this produces a continuous change of pitch, not one by degrees. As a rule, P. is not prescribed; but it is sometimes indicated thus:

- (a) if no new syllable come on the second note,
 (b) when this is the case:—



Portar la Voce. (See PORTAMENTO.)

Portativ (Ger.), a small portable organ.

Portmann, Johann Gottlieb, court singer at Darmstadt, and cantor at the "Paedagogium," b. Dec. 4, 1739, Oberlichtenau (near Dresden), d. Sept. 27, 1798, Darmstadt. He published: "Leichtes Lehrbuch der Harmonie, Komposition und des Generalbasses" (1789, with a new system of figuring); "Kürzer musikalischer Unterricht für Anfänger und Liebhaber," etc. (1785; revised and augmented in 1802 by J. K. Wagner); "Die neuesten und wichtigsten Entdeckungen in der Harmonie, Melodie, und dem doppelten Kontrapunkt" (1798); besides a pianoforte edition of Graun's "Tod Jesu;" a "Musik auf das Pfingstfest," and a "Neues Hessen-Darmstädtisches Gesangbuch" (1786).

Portogallo. (See PORTUGAL.)

Portugal, Marcos Antonio (according to Vasconcellos' "Os musicos portugueses," p. 44, etc., his real name is P. da Fonseca, and not Marco Antonio Simão, as given by Fétis; his Italian name is Marc' Antonio Portogallo; his abbreviated Portuguese name, Marcos Portugal), the most eminent composer that Portugal has produced (to whom, therefore, Vasconcellos devotes forty-seven pages of his dictionary of Portuguese composers, *i.e.* about a twelfth of the whole volume), b. March 24, 1762, Lisbon, d. Feb. 7, 1830, Rio de Janeiro. He attended the priests' seminary at Lisbon, received his musical training from an Italian, Borselli, wrote, under his guidance, principally arias, canzonets, and sacred pieces; and, on his teacher's recommendation, was appointed accompanist at the Madrid Opera in 1782. The Portuguese ambassador at Madrid, to whom he was presented, provided him with the means of continuing his studies in Italy, whither he went in 1787. His first opera, *L'eroe Cinese* (Turin, 1788), met with little success; the second, however, *La bacchetta portentosa* (Genoa, 1788), was a complete triumph, while the third, *Il molinaro* (Venice, 1790), and the fourth, *L'astutto* (Florence, 1790), confirmed his reputation. He returned on a short visit to Lisbon, and while there was appointed royal maestro. His *Principe di Spazzacamino* (Venice, 1793) met with extraordinary success. The theatres of Turin (one), Genoa (one), Florence (seven), Venice (twelve), Parma (one), Milan (nine), Bologna, Naples, Rome, Verona, Piacenza, and Ferrara (each one), produced, altogether, twenty-nine different operas by P.; of these, twenty-four before 1799, in which year he returned to Lisbon, and commenced his duties as maestro. From 1799–1810 the San Carlos Theatre at Lisbon produced

twenty (Italian) operas, in part new, by P. The Paris Théâtre Italien was opened in 1801, by command of the Consul Napoleon, with P.'s *Non irritar le donne*. From 1801–6 Catalan sang at the San Carlos Theatre under his direction, and profited by his instruction. In 1807 the royal family was driven away by the French invasion to Brazil. At first P. remained behind, and was compelled, in 1808, to conduct his opera *Demofoonte* on Napoleon's birthday (Aug. 15); but after the San Carlos Theatre was closed in 1810, he followed his king to Rio de Janeiro, where, in 1811, he resumed his functions as maestro, and was appointed general musical director for church, theatre, and chamber-music. The royal theatre (São João) at Rio de Janeiro, opened in 1813, produced some new operas by P. The total number of P.'s operas is 40. Several of them were performed by Italian companies at Dresden, Vienna, and Breslau: two in German, *viz.* *Der Teufel ist los* (Dresden, 1799; Ital. *Le donne cambiate*) and *Verwirrung durch Aehnlichkeit*, or *Die beiden Buckeligen* (Vienna, 1794; Ital. *La confusione nata della somiglianza*); London produced one (*Argenide*, 1806), and Petersburg, three of his operas. In 1813 P., jointly with his brother, Simão P. (hence the wrong name given by Fétis), a diligent composer of sacred music, undertook the direction of the newly-established Conservatorio at Vera Cruz. P. visited Italy once again in 1815, but went back to Rio de Janeiro, and, when the court returned to Lisbon in 1821, remained there as an invalid. Already twice (1811, 1817), strokes of apoplexy had threatened his life; he succumbed to the third attack in Rio de Janeiro. Of his compositions the following have still to be mentioned:—a number of *pièces d'occasion*, operettas, etc., given at small theatres at Lisbon and Rio de Janeiro, five grand masses, five organ masses, two Te Deums with orchestra, psalms a 5, psalms with grand orchestra, Misereres, Matins, Sequences, etc.

Pos., abbrev. for *Posaune*, Ger. for trombone.

Position (Ger. *Lage*) is (1) a term referring to the position of the finger on stringed instruments. The first P. occurs when the first finger gives the nearest note above that of the open string. In the second P. (*Mezza manica*), and the third P., respectively, one and two notes higher, etc.—(2) Concerning the 1st, 2nd, 3rd positions of the major and the minor chord (in systems of harmony), cf. TRIAD, MAJOR and MINOR CHORD; concerning close and extended P., see CLOSE HARMONY.

Positiv (Ger.), a small chamber organ without pedals, or with pedals affixed. As a rule, the P. has only lip-pipes (and, to economise space, principally covered pipes), whereas the old Regal (q.v.) had only reed-pipes.

Possibile (Ital.), possible; *pianissimo* p. (*pp*) *presto* p., etc.

Posthorn (Ger.). A small horn formerly used by postillions. Also a small bugle.

Posthumous, published after the death of the author.

Postlude (Ger. *Nachspiel*) is the name for an organ piece intended to be played at the close of divine service, while the congregation are leaving the church. The organist will always choose pieces of different character, according to the particular day (for example, Good Friday or Easter Sunday). The thematically worked-out close of the accompaniment of a vocal piece is also called a P. (for example, in the last number of Schumann's "Frauenliebe und Leben").

Pothier, Dom Joseph, important writer on musical history, especially on the subject of Gregorian chant, b. Dec. 7, 1835, Bouzumont, near St. Dié, in 1859 entered the Benedictine order in Solesmes monastery, and, already in 1862, became sub-prior, and in 1866, professor of theology. Through Dom Guéranger he was introduced to the study of the history of Church song, and set himself the task of restoring Gregorian chant to its original purity. With the object of studying the most ancient MSS., he visited France, Switzerland, Italy, Spain, and Germany, and became one of the highest authorities in this branch. He embodied the results of his studies in the valuable and authoritative publications:—"Les mélodies Grégoriennes" (Tournai, 1880), "Liber gradualis" (ditto, 1883), and the unique, unrivalled, "Paléographie musicale" (Solesmes, 1889; phototyped facsimiles of Church music in neume notation from the 9th to 16th century).

Potpourri (Fr.), a medley of airs ("Quodlibet," "Allerlei").

Pott, August, violinist; b. Nov. 7, 1806, Norheim (Hanover), d. Aug. 27, 1883, Graz; he studied under Spohr at Cassel, and after many years' concert-touring became leader at Oldenburg in 1832, receiving his pension in 1861. He lived finally at Graz, and published two violin concertos, violin duets, variations, etc.

Potter, Philip Cipriani Hambly, pianist and composer, b. 1792, London, d. there Sept. 26, 1871; he received his first pianoforte instruction from his father, a pianoforte teacher in London, and, afterwards, studied theory with Attwood, Crotch, and Callcott, and pianoforte-playing with Wölfl. In 1818 he worked under Förster at Vienna, and Beethoven took notice of him. In 1822 he became teacher of the pianoforte at the Royal Academy of Music, and in 1832 succeeded Crotch as principal of that institution. In 1859 he resigned in favour of Charles Lucas. In addition to a number of fantasias, romances, dances, etc., for pianoforte, he published:—two pf. sonatas, nine rondos, two toccatas, six sets of variations, several pianoforte duets, also pf. duet transcriptions of two of his symphonies, and of an overture;

"Fantasia and Fugue" (two pfes.); a trio for three pfes. (six hands), a sextet for pf. and strings, three pf. trios, a violin sonata, a horn sonata, etc. Nine symphonies for orchestra, four overtures, three pf. concertos, a concertante for pf. and 'cello, etc., remained in manuscript.

Pougin, Arthur (really François Auguste Arthur Paroisse-Pougin), writer on music (also under the pseudonym Pol Dax), b. Aug. 6, 1834, Châteauroux (Indre), attended for some time at the Paris Conservatoire, studied the violin under Alard and harmony under Reber, in 1855 conductor at the Théâtre Beaumarchais, then leader at Musard's Concerts; from 1856-59 he was sub-conductor of the Folies-Nouvelles, and, from 1860-63, violinist at the Opéra Comique; but he soon gave up both the practice and teaching of music, and devoted himself entirely to literary work—belles lettres, history, even politics; principally, however, to subjects of a musical nature. P. was musical *feuilletoniste* to the *Soir*, the *Tribune*, the *Événement*, and since 1878 he has written for the *Journal Officiel*; he was, at the same time, contributor to various musical papers (*Ménestrel*, *France musicale*, *Art musical*, *Théâtre*, *Chronique musicale*), and published pamphlets and works of greater importance: "André Campra" (1861), "Gresnick" (1862), "Dezèdes" (1862), "Floquet" (1863), "Martini" (1864), and "Devienne" (1864); all these six pamphlets under the general title: "Musiciens français du XVIII. siècle"; "Meyerbeer" (1864); "F. Halévy, écrivain" (1865); "William Vincent Wallace" (1866); "Almanach . . . de la musique" (musical calendar for 1866, 1867, and 1868; the last two, with supplements, "Nécrologie des musiciens"); "De la littérature musicale en France" (1867); "De la situation des compositeurs de musique et de l'avenir de l'art musical en France" (1867, an address to the Ministry of Fine Arts); "Léon Kreuzer" (1868); "Bellini" (1868); "A. Grisar" (1870); "Rossini" (1871); "Auber" (1873); "A propos de l'exécution du *Messie* de Haendel" (1873); "Notice sur Rode" (1874); "Boieldieu" (1875); "Figures de l'opéra comique: Elleviou, Mad. Dugazon, la Tribu des Gavaudan" (1875); "Rameau" (1876); "Adolphe Adam" (1876); "Question de la liberté des théâtres" (1879, address to the Ministry); "Question du théâtre lyrique" (1879, ditto); "G. Verdi" (1881). P. brought out (1876-77) a musical paper, *Revue de la Musique*, but was forced to give it up at the end of six months. The many biographical works of P. (in addition to those named, there are still many in musical papers: for instance, on Perrin and Cambert, Philidor, Verdi, etc.) make it evident why he was commissioned to prepare the supplement to Fétis's "Biographie universelle" (1878-80, two vols.), which is certainly less thorough, and contains less forcible criticism than the chief work, but which, notwithstanding, fills up, in praiseworthy manner, many a gap.

Poussé (Fr.), *i.e.* up-bow. (Cf. TIRÉ.)

Pradher (Pradère), Louis Barthélemy, pianist and composer, b. Dec. 18, 1781, Paris, d. Oct., 1843, Gray (Haute-Saône), son of a violinist, pupil of Gobert (piano) at the école Royale du Chant, etc., and at the Conservatoire, where his teacher in theory was Berton. He married, at the age of twenty, a daughter of Philidor, and in 1802 succeeded Jadin as professor of the pianoforte at the Conservatoire. The brothers Herz, Dubois, Rosellen, and others, were among his pupils. P. was accompanist at the courts of Louis XVIII. and Charles X. After a second marriage, with Félicité More (b. Jan. 6, 1800, Carcassonne, in the department Aude, d. Nov. 12, 1876, Gray), singer at the Opéra Comique, he received his pension in 1827, and withdrew to Toulouse. P. composed several comic operas, also many pieces for pianoforte (a concerto, five sonatas, rondos [one for two pianos], variations, potpourris, etc.), a trio for pf., violin, and cello, an adagio and rondo, and 22 books of songs.

Praeambulum (Lat.). (See PRAELUDIUM.)

Praecantor (Lat.), cantor or organist.


Praefatio (Lat., also *Illatio, Immolatio, Constatatio*), the prayer which is said or sung before the transubstantiation, in the rite of the Mass.

Praefectus chori (Lat. "leader of the chorus"), in school choirs, as, for instance, in that of St. Thomas's, Leipzig, an advanced pupil, who leads the choir as the cantor's deputy (and in similar manner, formerly, in the "Kurrendengesang").

Praeger, Ferdinand Christian Wilhelm, distinguished London teacher of music, b. Jan. 22, 1815, Leipzig, d. Sept. 1, 1891, London, son of the violinist and former capellmeister at Leipzig, Magdeburg, and Hanover, Heinrich Aloys P. (b. Dec. 23, 1783, Amsterdam, d. Aug. 7, 1854, Magdeburg; composer of much chamber music, also some operas). P. at first cultivated 'cello-playing, but, on the advice of Hummel, turned his attention to the pianoforte. After living for a short time at The Hague as teacher of music, he settled in London in 1834. P., from the time of the foundation of the *Neue Zeitschrift für Musik*, was appointed correspondent by Schumann. He was an enthusiastic supporter of Wagner, and, through him, the latter was called to London in 1855 as conductor of the Philharmonic Concerts. Of his compositions may be mentioned:—a trio; an overture: "Abellino;" a symphonic prelude to *Manfred*; a symphonic poem, "Life and Love, Battle and Victory" (1885). Under the title "Praeger-Album" (two vols.), a selection of his pianoforte works was published by Kahnt at Leipzig.

Praeludium (Lat. "prelude," "introduction"), especially a chorale prelude; then, metaphoric-

ally (since organists, by way of introduction, frequently improvised on a Chorale motive), a free fantasia; *to prelude* means to improvise. A fugue is generally preceded by a P., which then stands in the same key, and prepares the mood of the fugue.

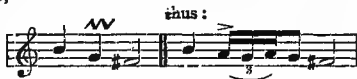
Pralltriller (Schneller, "Inverted Mordent"), is the name given to the ornament, which consists of a rapid alternation of the principal note with the upper second, and which is indicated by 



If the auxiliary note is to be altered, a #, b, ♭, etc., is placed above the sign:




Formerly the P. commenced with the auxiliary note,





The P. is always performed at a rapid rate, and therefore only occupies a small portion at the commencement of notes of a certain length:



Formerly the *double* or long P. was employed, which since Bach's time is indicated by 



But with this sign, the ornament sometimes occupied the whole of the note, *i.e.* became a shake (q.v.). The older clavier masters named the ornament indicated by  "Cadence," "Tremblement," or "Pincé renversé" (inverted mordent), and understood by "Cadence appuyée" or "Tremblement appuyé" () a shake beginning with a long appoggiatura. The P. with under second is termed *Mordent* (q.v.).

Prästant (Ger.), Principal 4 ft.

Prätorius (Latinised for Schulz or Schulze), (1) Gottschalk, professor of philosophy at Wittenberg, b. March 28, 1528, Salzwedel, d. July 8, 1573. He published, jointly with Martin Agricola, a vocal educational work: "Melodiæ scholasticæ . . . in usum scholæ Magdeburgensis" (1556).

(2) Christoph, who speaks of himself in 1581 as "der Music verordneten zu Lüneburgk," b. in Silesia, however, according to Gerber. He published two books of "Fröhliche u. liebliche Ehrenlieder, von züchtiger Lieb und ehelicher

Treue" a 4 (1581), a funeral song for Melancthon (1560), and, to use his own words, "viele geistliche Kirchengesänge und Ehrenlieder" ("many sacred Church and Festival songs").

(3) Hieronymus, famous organist and composer, b. Aug. 10, 1560, Hamburg, d. there Jan. 27, 1629. He was son of the organist of St. James's Church in that city; became, in 1580, after he had continued at Cologne the studies which he commenced under his father, town cantor at Erfurt, and in 1582 assisted, and in 1586 succeeded, his father as organist. His printed works are: I. "Cantiones sacræ" (a 5-8, 1599, augmented edition a 2-12, with three songs by Jakob P., 1607 and 1622); II. "Magnificat" (a 8, 1602 and 1622); III. "Liber missarum" (a 5-8, 1616); IV. "Cantiones varizæ" (a 5-20, 1618 and 1623); the above-named works also appeared in a complete edition, entitled "Opus musicum novum et perfectum"; V. "Cantiones novæ" (a 5-15, 1618 to 1625). There also appeared some songs *d'occasion*. Jointly with his son, Jakob P. (d. Oct. 21, 1651, as organist of St. Peter's, Hamburg, pupil of J. P. Sweelinck), and the two equally famous organists, J. Decker and D. Scheidemann, P. published a "Choralbuch" at Hamburg in 1604. Jakob P.'s Wedding Songs (a 5-8) are full of merit.

(4) Bartholomæus, published in 1616 at Berlin "Newe liebliche Paduanen und Gallarden mit 5 Stimmen."

(5) Michael, the most celebrated bearer of the name, b. Feb. 15, 1571 (1572), Kreuzberg (Thuringia), d. Feb. 15, 1621, Wolfenbüttel, as capellmeister and secretary to the Duke of Brunswick; an extraordinarily gifted musician, of equal importance as writer on music, and as composer. His compositions which have been preserved are: "Musæ Sionizæ" (a gigantic work in nine parts, containing 1,244 songs, parts 1-4 "Konzertgesänge" on German psalms, and Church songs a 8-12; part 5, songs and psalms a 2-8; but parts 6 to 9, only Church songs a 4, in plain writing, note against note. Part 9 appeared from 1605-10, in a second edition as "Bicinia et tricinia" [1611]); "Musarum Sioniarum motetæ et psalmi 4-16 voc I. pars" (1607); "Eulogia Sionia" (60 motets a 2-8 for the "Beschluss des Gottesdienstes," 1611); "Missodia Sionia" (1611); "Hymnodia Sionia" (hymns a 2-8, 1611); "Megalyndia" (madrigals and motets a 5-8, 1611); "Terpsichore" (dance pieces a 4-6, by French composers and by P., 1612); "Polyhymnia caduceatrix et panegyrica" (songs of peace and of joy, a 1-2, 1619); "Polyhymnia exercitatrix" (a 2-8, 1619); "Uranodia" ("Uranochordia," 19 songs a 4, 1613); "Kleine und grosse Litaney," etc. (1606); "Epithalamium" for Friedrich Ulrich of Brunswick and Anna Sophie of Brandenburg (1614); "Puericinium" (14 Church songs a 3-12, 1621). However great may have been the services of

P. in furthering the cause of the new style of music with instrumental accompaniment, at the present day the services which he rendered by his literary activity are most thought of. His greatest work, "Syntagma musicum" (1614-20, three parts), is one of the most important sources for music, especially instrumental, of the 17th century. The first part (1614) is an historical treatise, written in Latin, of great merit, considering the period at which it was written. The second ("De organographia," 1618; in a new edition as Vol. XIII. of the "Publ. der Ges. f. Musikforsch.," to which belong the illustrations of instruments ("Theatrum instrumentorum seu Sciagraphia"), is of the deepest interest; and, scarcely less so, the third, on the theory of music (1619, an epitome in the *Monatsh. f. Musikgesch.*, X., p. 33, etc.). The Syntagma is to be found in most great libraries, and is recommended to all who wish to get a vivid idea of the practice of music at the commencement of the 17th century.

Pratt, Silas G., b. Aug. 4, 1846, Addison (Vermont), has made repeated studies in Europe, and attracted attention by his various compositions, amongst them an opera, *Zenobia*. He has lived in New York as a teacher since 1889.

Precipitando (Ital., "precipitate"), same as ACCELERANDO.

Predieri, (1) Angelo, b. Jan., 1655, d. Feb. 22, 1731, Bologna, from 1673 a Franciscan monk there, teacher of Padre Martini. He was a celebrated composer, of whose works, however, hardly anything is preserved.

(2) Giacomo Cesare, pupil of G. P. Colonna, was chief maestro at Bologna in 1698, wrote nine oratorios between 1681-1719, and also published a volume of "Canzoni morali e spirituali" a 3, with continuo (1696).

(3) Luca Antonio, b. Sept. 13, 1688, Bologna, principal of the Accademia filarmonica there (1723); from 1726 to the autumn of 1747, court capellmeister at Vienna. In 1751 he received a pension, and died 1769, Bologna. He wrote for Bologna, Venice, Florence, and Vienna, fourteen operas and serenades, also two oratorios.

Preghiera (Ital.), prayer.

Preindl, Joseph, composer, conductor, and theorist, b. Jan. 30, 1756, Marbach (Lower Austria), d. Oct. 26, 1823, Vienna; he studied under Albrechtsberger, in 1780 became choir-master of St. Peter's Church, Vienna, in 1809 capellmeister of St. Stephen's. He published: masses, offertories, a Requiem, a Te Deum, and other sacred pieces; two concertos, sonatas, variations, etc., for pianoforte; also a "Method of singing," and "Melodien aller deutschen Kirchenlieder, welche im St. Stephansdom in Wien gesungen werden," with cadenzas, preludes, etc. After his death, Seyfried published

his "Wiener Tonschule," a guide to thorough-bass, harmony, counterpoint, and the science of fugue (1827, two parts; 2nd edition 1832).

Preitz, Franz, organist, b. Aug. 12, 1856, Zerbst (Anhalt), was, from 1873 to 1876, a pupil of the Leipzig Conservatorium. He gave successful concerts as an organ virtuoso, in 1879 became teacher at the Stern Conservatorium, Berlin, and now lives at Zerbst as teacher of singing at the Gymnasium, and cantor of the court and collegiate church, since 1892, "herzoglich Anhalt. Chordirektor." Of P.'s compositions there have appeared songs, motets, an *cappella* Requiem, songs for three female voices (with pf.), pieces for violin and organ after preludes from the "Well-tempered Clavier," organ preludes, etc.

Première (Fr.), "the first" performance of a stage work.

Prentice, Thomas Ridley, b. July 6, 1842, Paslow Hall, Ongar, d. July 15, 1895, London, studied under the two Macfarrens at the Royal Academy of Music, London, soon became a teacher at that institution, and appeared many times in public as pianist and with success. He was for some time organist of Christ Church, Lee, in 1880 was appointed teacher of the pianoforte at the Guildhall School of Music, and in 1881 at the Blackheath Conservatoire. P. composed many vocal works, besides pf. pieces, and published an instructive collection of pf. works and analyses; also six cantatas by Carissimi.

Pressel, Gustav Adolf, b. June 11, 1827, Tübingen, d. July 30, 1890, Berlin; he studied theology, but at the same time music seriously, (under Silcher), and subsequently became "Pfarrvikar" and tutor. He finally gave himself up, however, entirely to music, and became in 1850 a pupil of Sechter at Vienna, brought out at Stuttgart the operas *Die St. Johannisnacht* (1860) and *Der Schneider von Ulm* (1866), and lived from 1868 at Steglitz (near Berlin). P. composed a great number of excellent songs (a ballad, "Barbarossa"). To P. the credit is due of establishing the fact that Mozart finished his Requiem entirely himself, even to the smallest details.

Presser, Theodore, able teacher, author, and active publisher (numerous books on music by Fillmore, Matthews, etc.) at Philadelphia; he studied at Boston and Leipzig. Since 1883 he has published an excellent music paper, *The Etude*, which gives especial prominence to articles on pianoforte pedagogics, and to which the ablest American musicians contribute.

Presto (Ital. fast), the quickest tempo. It is, however, possible to indicate greater intensity of speed by *Prestissimo*, "very fast." (Cf. MARKS OF EXPRESSION, etc.)

Prévost, Eugène Prosper, conductor and composer, b. Aug. 23, 1809, Paris, d. Aug. 30,

1872, New Orleans; he studied at the Paris Conservatoire (Jelensperger, Seuriot, Le Sueur); in 1831 he won the *Prix de Rome*, 1835 opera conductor at Havre, 1838-62 at New Orleans, then again in Paris, as conductor of the Bouffes-Parisiens, and, afterwards, of the Concerts des Champs Élysées until his return to New Orleans in 1867. He produced several operas at Paris, New York, and New Orleans, and also wrote masses and oratorios, etc.

Preyer, (1) Gottfried, conductor and composer, b. May 15, 1809, Hausbrunn (Lower Austria), studied under S. Sechter, in 1835 was organist at the Evangelical church, in 1844 deputy vice court capellmeister, in 1846 court organist, from 1853, up to the present time, capellmeister of St. Stephen's, 1862 actual vice court capellmeister, and, as such, received his pension in 1876. From 1838 he was teacher of harmony and counterpoint at the Conservatorium der Musikfreunde, and 1844-48, director of that institution. He published a symphony, several masses (one for male chorus), "Hymnen der griechisch-katholischen Kirche" (1847, three parts), and other sacred works, a quartet for strings, pieces for pianoforte and organ, and many songs. An oratorio, *Noah*, was frequently performed by the Tonkünstler Society.

(2) Wilhelm Thierry, distinguished physiologist, b. July 4, 1841, Manchester, was educated in Germany, studied principally at Bonn, where he qualified himself as lecturer in 1865, and in 1869 was appointed professor of physiology at Jena; in 1894 he retired to Wiesbaden. Of his numerous writings may be here specially mentioned "Ueber die Grenzen der Tonwahrnehmung" (1876).

Prick-song. The word *pricked* was formerly used in the sense of "written," as it were "dotted down." In contradistinction to an extemporaneous performance, a P.-s. was a *dis-cant* (counterpoint) or division (variation) noted down.

Prill, Carl, excellent violinist, b. Oct. 22, 1864, Berlin, pupil of his father, who was a music director, also of Helmlich, Wirth, and, lastly, Joachim (at the Royal High School), during which period he acted as solo violinist in Brenner's, and, later, in Laube's, orchestra. From 1883 to 1885 he was leader of Bilsse's orchestra, in 1885 leader at Magdeburg, and since 1891 he has been leader of the Gewandhaus orchestra. He is equally renowned as a soloist and as a quartet player.

Prime (Lat. *Prima*), the first degree, same as unison; naturally, one cannot speak of an augmented unison, but only of an augmented P., which is the combination of a sound with its chromatic alteration (c-c♯).

Primicerius (Lat.), cantor.

Primo (Ital.), abbrev. *Imo*, the first; *tempo Imo*, original tempo; *primo, secondo*, the first,

the second player in pianoforte duets, in which P. is the player of the treble part; *prima* (*I^{ma}*) *volta*, the first time, in a section which has to be repeated, *i.e.* the passage which leads back to the beginning, and which must be omitted when the player proceeds further (the *II.* [*II^{da}, seconda*]) has to be played). *Prima vista*, at sight.

Principal (Ital. *Principale*: Fr. *Montre*; Sp. *Baxoncillo*), the name given in Germany to Open Diapason, the "principal" open flue-stops of medium measure, the real normal measure (principal measure), and of powerful, clear intonation. A good 8-foot open diapason stop is the first requisite of a fairly serviceable organ. Organs of large size have, with exception of the echo-work, an open diapason of 8 feet (of slightly different intonation) for each manual; and very large ones, two open diapason stops of different intonation, both on the Great Organ. The normal pedal stop is of 16 feet, which, indeed, in very large organs is to be found in the chief manual (there are two open diapason stops of 16 feet on the great manual of St. Sulpice organ, Paris; one is *harmonique*, *i.e.* really of 32 feet, but overblows in the octave). Open diapason of 32 feet (Grossprincipal, subprincipal) only occurs in the pedal, and for the lowest C demands a length of nearly 40 feet. The P. stops are generally called Octave, P. 4 feet, also "Kleinprinzipal," Fr. *Préstant*; P. of 2 feet, Superoctave, Fr. *Doublette* or *Quart de nasard* (*i.e.* of the Quint 2 $\frac{3}{4}$ feet), Sp. *Quincena* (= double-octave); P. of 1 foot, Octave-fifteenth, Fr. *Fifve*, *Piccolo*, Lat. *Vicesima secunda* (22^{da}). A varied kind of P. is the Geigenprinzipal (violin diapason), of narrow scale, like that of the Gamba. The material of Open Diapason and P. stops is tin (*cf.* ORGAN METAL), when available; but the great pipes of 16 and 32 feet are mostly of wood.

Printz, Wolfgang Kaspar (von Waldthurn), writer on music, b. Oct. 10, 1641, Waldthurn (in the Upper Palatinate), d. Oct. 13, 1717, Sorau; he studied theology, but came into bitter conflict with the Catholic priesthood, as he sought to make proselytes to Protestantism, and was finally compelled to renounce theology. After a wandering and adventurous life through Germany and Italy, he became cantor at Promnitz, afterwards at Triebel, and in 1665 at Sorau, where he remained until his death. His biography may be seen in the preface to his "Historische Beschreibung." According to his own statement, P. composed many works, but nothing has been preserved. His writings are: "Anweisung zur Singkunst" (no copy known; printed, according to P.'s own statement, in 1666, 1671, and 1685); "Compendium musicæ signatoriae et modulatoariae" (1668, with misprint 1689 on the title-page; 2nd ed. 1714); "Phrynis Mytilenæus oder satirischer Komponist" (1676, 1677, two parts;

2nd ed. 1694, with a 3rd part); "Musica modularia vocalis" (1678); "Exercitationes musicæ theoretico-practicæ de consonantiis singulis" (1687 to 1689, in fragments); "Historische Beschreibung der edlen Sing- und Kling-Kunst" (1690, important for the history of music of the 17th century). Three novels under an assumed name are also ascribed to P.: "Musicus vexatus," etc. (1690, by Cotala, the "Kunstpfeifer-geselle"), "Musicus magnanimus oder Pancalus, der grossmütige Musikant" (1691, signed Minnermus), and "Musicus curiosus oder Battalus, der vorwitzige Musikant" (1691, signed Minnermus). According to P.'s statement, a great number of his manuscripts were destroyed by fire. The writings of P. are bombastic, and form a peculiar mixture of learning and credulity; but, as forming part of the literature of the 17th century, they are of importance.

Proch, Heinrich, a once celebrated, but now almost forgotten composer of songs, b. July 22, 1809, Böhmisch-Leipa, d. Dec. 18, 1878, Vienna. He went through a course of study in jurisprudence up to 1832, at the same time training himself for a violinist, and, finally, turned a cold shoulder to law. In 1837 he became capellmeister at the Josephstadt Theatre, was appointed to the Court Opera in 1840, and remained in that post until he received his pension in 1870. A three-act comic opera, *Ring und Maske*, was performed in 1844, and three one-act operas were given between 1846 and 1848; all in Vienna. Of his songs "Von der Alpe tönt das Horn," "Ein Wanderbursch mit dem Stab in der Hand," and others, were once very popular. One of P.'s numerous lady pupils, Frau Peschka-Leutner, sang for many years P.'s coloratura variations with concertante flute. P.'s ability as an opera conductor was fully recognised.

Prochaska, Ludwig, Dr. Jur., b. about 1835, Prague, d. there July 18, 1888. He was town councillor in that city, but when his wife (an opera singer) received an engagement at Hamburg he removed to the latter city, and lived there for many years highly esteemed as a teacher of singing. The most noteworthy of P.'s compositions are his Bohemian songs and duets.

Professor of Music, in Germany is, for the most part, a title only bestowed by the sovereign on teachers of music and conductors. Even the professors of music at German Universities are only so nominally; but there exist some paid professorships of music (in Berlin [Bellermann, Fleischer], formerly also in Göttingen [Krüger] and Bonn [Breidenstein]); also Vienna (Ambros, Hanslick) and Prague (Hostinsky, Adler) have similar ones. In England there has been a professor of music in ordinary at Oxford since 1626 (1797 to 1855 Crotch, then Bishop, Ouseley, and Stainer). The Cambridge professors are: Staggins (1684), Tudway, Greene, Randall,

Hague, Clarke-Whitefield, Walmisley, Bennett, Macfarren, and since 1887, Villiers Stanford; those of Edinburgh: J. Thomson (1833), Bishop, Pierson, Donaldson, Oakeley, F. Niecks; Dublin had already from 1764-74 a professor (Mornington), but after that only since 1845 (Stewart), 1894 (Prout). The English professors have to conduct the examination of candidates for musical degrees (Bachelors and Doctors). In Germany the professors of music only assist in this examination, while the graduation is effected by the philosophical faculty.

Programme Music, music which is said to be intelligible as a representation, in somewhat close detail, of a subjective or objective event, and to which, therefore, the hearer is not supposed to listen as if it were merely a succession of sounds, but to follow with critical ear the connection between programme and tone-piece. This, unfortunately, is the usual way of receiving programme compositions, even though the composer may have desired otherwise, viz. that the imagination of the hearer might be excited in a more determined manner than is possible by music having general meaning, *i.e.* absolute music without any programme. Concerning the justification of P. M. cf. ABSOLUTE MUSIC and ESTHETICS. The idea of imitating outward events by sounds is old; cf. JANNEQUIN, GOMBERT, and MATTHIAS HERMANN.

Progressio Harmonica, a mixed stop in the organ with fewer ranks below, than above; for example, C only gives the 3rd and 4th upper-tones, G the 2nd, 3rd, and 4th, and from C² upwards, also the fundamental tone itself. (Cf. MUTATION STOPS.)

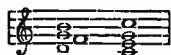
Progression, (1) of the separate voices, *see* PROGRESSION OF PARTS; PARALLELS; (2) of harmonies *see* CLANG SUCCESSION, MODULATION, TONALITY; (3) of dissonances, *see* RESOLUTION.

Progression of Parts concerns the treatment of the separate voices or parts in musical composition. A sharp distinction must be made between a piece with *real parts*, which for voices is self-intelligible—also for strings and for wind instruments (especially wood-wind), usual—and free style, which, especially in modern times, is employed for keyed instruments and for full orchestra. The former is also named *legato* or strict style; yet by strict and free style is also understood the greater or less scrupulousness in avoiding unvoiced voice progressions in *Stile legato*. Real parts are such as move in a clear, independent manner through a whole piece, or a section, or a considerable number of bars, so that they appear to possess musical individuality; in them pulsates the real life of the musical piece. Even the free style cannot altogether dispense with them; but besides real parts, there are many filling-up or *ripieno* parts, which cannot claim to be real parts, although they are spoken of as filling-up

parts (q.v.). With regard to *Polyphony by breaking*, *see* the special article. The essential points in P. of P. may be described in a few words. Progression by interval of a second forms its essence. The more the succession of chords is effected by progression of a second in the separate parts, the smoother, the more perfect, will be the writing. Even successions of chords which, harmonically, are difficult to grasp, appear to a certain extent unlaboured, if all, or most of the parts progress by intervals of a second, be these whole-tone, leading-tone, or chromatic half-tone steps. For example:



A special means of binding together two or more chords following one another is to allow notes in common (or enharmonically identical) to remain. The progression of the bass part forms an exception; it readily advances from one fundamental note to another, and serves to make clear the harmonic structure; also from fundamental to third tone, and from third tone to third tone or principal tone. On the other hand, the leap of the bass part to fifth tone must be dealt with carefully (*see* Six-four, Chord of). Although one should always aim at movement by interval of a second, it cannot always be managed; the very part which is, as a rule free, and which is first written, the melody part proper (in modern music generally the upper part), readily breaks off from movement of a second, by greater, so-called harmonic steps; and as such steps produce the effect of polyphony by breaking (q.v.), they enrich the writing: from the first there blossoms forth, so to speak, a second part (this happens very frequently in orchestral and pianoforte compositions). Certain progressions of parts, which, harmonically, are difficult of comprehension, and, on that account, far from pure, are readily avoided in vocal writing (and entirely in the "strict style"); these are augmented steps (tritone, augmented step of the second, etc.). The rules, which are to be found in all text-books of harmony, stating that the leading note must move a minor second upwards, and that the seventh must move downwards, are only correct under certain conditions. When the leading note appears in the dominant chord, and the latter proceeds straight to the tonic, the leading-tone step is naturally made, because, in fact, half-tone progressions should be taken whenever an opportunity presents itself which does not clash with some other rule of composition. In like manner the seventh also, will readily progress downwards in the cases in which it can make the falling leading-tone step (a leading step in the minor sense); for example, when the chord of dominant seventh resolves on the major tonic chord:



In this case, the rising leading-tone step, *b-c'*, as well as the falling *f-e'* is obligatory; and only in exceptional cases is there any departure from either of these steps. But there is no reason why in chords like *b : d : f : a* or *c : e : g : b* the seventh (according to usual terminology, *i.e.* the highest tone) should move downwards, unless to avoid parallel fifths, or something of the sort. Everything depends upon the harmony which follows; if this contain the octave of the fundamental tone, the seventh will frequently rise. The rule of the seventh tending downwards, and of the leading-tone tending upwards, is, therefore, nothing more than a practical hint, since in the most usual succession of chords, such progression shows itself as the most convenient. On the other hand, the negative laws, prohibition of fifths and prohibition of octaves (parallels), are of the highest importance.

Progressionsschweller, a kind of *crescendo* apparatus for the organ, invented by Abbé Vogler, in which the sound was increased or diminished, by adding or removing the mutation stops. (*Cf.* CRESCENDO.)

Proksch, Josef, distinguished musical teacher, b. Aug. 4, 1794, Reichenberg (Bohemia), d. Dec. 20, 1864, Prague, was quite blind from his thirteenth year, but, nevertheless, an esteemed pianoforte teacher (pupil of Kozeluch). He mastered the system of Logier, whom he met at Berlin, and in 1830 established a pianoforte school ("Musikbildungsanstalt") at Prague, which, after his death, was carried on by his son Theodor (b. 1843, d. March 8, 1876) and his daughter Marie. P. himself wrote a long-winded "Versuch einer rationellen Lehrmethode im Pianofortespiel," a "Musikalisches Vademecum" (50 Nos.), "Aphorismen über katholische Kirchenmusik" (1858), and an "Allgemeine Musiklehre" (1857). He composed masses, cantatas, sacred songs, sonatas, a concerto for three pfs., etc., and transcribed many classical orchestral works for from four to eight pfs. (for his institution).—Also his brothers Anton (b. Oct. 4, 1804, d. May 17, 1866, as town organist at Prague), and Ferdinand (b. 1810, d. Sept. 12, 1866, violinist) were meritorious teachers at the "Musikbildungsanstalt."

Prolation, in measurable music (q.v.), concerned (1) the relative values of the notes (P. from *proferre*, "to bring out"). There were four different kinds of P., established, according to tradition, by Philipp de Vitry: (a) with ternary division of the Breve and Semibreve (our $\frac{2}{3}$ time); (b) with ternary division of the Breve, but binary division of the Semibreve (our $\frac{3}{4}$ time); (c) with binary division of the Breve, but ternary division of the Semibreve (our $\frac{3}{8}$, $\frac{6}{8}$ time); (d)

with binary division of both Breve and Semibreve ($\frac{1}{2}$ time).—(2) A special term for the measurement of the Semibreve. If the Semibreve was to have the value of three minims (*P. major*), this was marked in the time sign by a dot \odot , \ominus ; the absence of the dot indicated binary division of the Semibreve: *P. minor*, \odot , \ominus . Ternary division of the Semibreve, notwithstanding the sign for *P. minor*, could be indicated by $\frac{3}{2}$ (*Cf.* SESQUIALTERA); but then the value of the Semibreve remained unchanged, whereas *P. major* prolonged the same, *i.e.* rendered the tempo slower.

Prolongement (Debain's). (*See* HARMONIUM and PEDALS.)

Prony, Gaspard Claire François Marie Riche, Baron de, engineer and mathematician, b. July 12, 1755, Chamelet (Rhône), d. July 29, 1839, Paris; professor, afterwards examiner, at the Polytechnique, member of the Académie, etc. He wrote for the Académie a "Rapport sur la nouvelle harpe à double mouvement" (1815, Erard's double pedal harp); P. was himself an enthusiastic performer on the harp), also "Note sur les avantages du nouvel établissement d'un professeurat de harpe à l'école royale de musique et de déclamation" (1825); still more important is his "Instruction élémentaire sur les moyens de calculer les intervalles musicaux" (1822); P. made use of the eminently practical system of logarithms on basis two, first introduced by Euler, in order to show musical ratios. (*Cf.* LOGARITHMS and TONE, DETERMINATION OF.)

Proportion (Lat. *Proportio*), (1) in measurable music a determination of time by means of $\frac{2}{3}$, $\frac{3}{2}$, $\frac{2}{4}$, $\frac{4}{2}$, or reversed $\frac{1}{2}$, $\frac{1}{3}$, $\frac{2}{3}$, $\frac{3}{2}$, and many other fractions. P. determined either the note values in comparison with those immediately preceding, *i.e.* by $\frac{2}{3}$ after a preceding *Integer valor* (q.v.), a rate three times as fast (3 Breves = 1 Breve), and by $\frac{3}{2}$, on the other hand, a rate three times as slow (1 = 3); or it determined similar relation to the note values of another simultaneous voice part, having the sign of *Integer valor*. The proportions $\frac{2}{3}$ (*dubla*) and $\frac{3}{2}$ (*subsesquialtera*) determined imperfect measure, the former for the Breve, the latter for the Semibreve; while, with reversed meaning, $\frac{2}{3}$ (*trippla*) and $\frac{3}{2}$ (*sesquialtera*) established perfect measure for the same species of notes. Of especial importance was the (*Proportio*) *hemioilia* (q.v.). (*Cf.* also SESQUIALTERA.)

(2) *See* NACHTANZ.

Proposta (Ital. "fore-section"), theme, especially *Dux* in fugue, or the opening voice in canon. (*See* RISPOSTA.)

Proprietas (Lat.), in the *Ligatures* (q.v.) of measurable music, the value of the first note as Breve. The P., when the second note was higher than the first, was not indicated by a descending tail (*cauda*), but when lower, was thus indicated, the tail being on the left of the

four-cornered first note (seldom on the right). Certain theorists of mensurable music have, quite inappropriately, named this stroke itself P. (Pseudo-Aristotle, Marchettus of Padua). *Opposita p.* was the semibreve value assigned to the first two notes of a Ligature (even when it had no more); it was indicated by an ascending stroke on the left of the first note. (Cf. LIGATURE, last line.) *Sine proprietate*, like *Improprietas*, indicated the contrary of P., i.e. the value of the first note of the Ligature as long.

Prosa. (See SEQUENCE.)

Proske, Carl, famous connoisseur and publisher of old music, b. Feb. 11, 1794, Gröbnig (Upper Silesia), d. Dec. 20, 1861, as cathedral capellmeister at Ratisbon. He was the son of a landed proprietor, studied medicine, became physician to his regiment in the War of Liberation, passed his government examination in 1817, and settled as practising physician at Oberglougau, and, afterwards, at Oppeln. In 1823 he followed a long-cherished desire, and went to Ratisbon to study theology. He was ordained priest in 1826 by Bishop Sailer at Ratisbon, became vicar choral in 1827, and in 1830, capellmeister and canon of the church of Our Lady, Ratisbon. He had here an opportunity to render great service to those who investigated subjects relating to music, and this he did. He collected, first of all in Germany, but also from 1834-38 in Italy, a splendid library, especially of compositions of the 16th and 17th centuries. His first publication (in 1850) was Palestrina's masterpiece, the "Missa Papæ Marcelli," in three forms: the original one by Palestrina a 6, one a 4 by Anerio, and one for double chorus (a 8) by Suriano. In 1853 he began to publish his great collection, "Musica divina," frequently mentioned in this Dictionary. The contents are: 1st vol., 12 Masses a 4 (1853); 2nd vol., motets for the whole ecclesiastical year (1855); 3rd vol., Fauxbourdons, psalms, Magnificats, hymns, and antiphons (1859); 4th vol., Passions, Lamentations, Responses, Te Deum, Litanies (1863, published after his death by Wesselack). Schrems and Haberl (q.v.) edited the continuation of this undertaking. A further selection of Masses a 4-8 appeared 1855-59, "Selectus novus missarum." The following are represented in this collection:—Palestrina, Viadana, Asola, Vittoria, Porta, Lasso, Anerio, Marencio, Suriano, Nanino, Turini, Gabrieli, Lotti, Vecchi, Pitoni, Constantini, Casini, Agostini, Scarlatti, Guidetti, Rosseli, Bernabei, Picotti, Biordi, Bai, Paminger, Aichinger, Hasler, Croce, Fux, Gallus, etc. P.'s costly library is in the possession (by purchase) of the episcopal see of Ratisbon.

Proslambanomenos. (See GREEK MUSIC.)

Protus (term used in the Middle Ages for *πρωτος*), the first Church Mode. (See CHURCH MODES.)

Prout, Ebenezer, Dr., composer and dis-

tinguished theorist, b. March 1, 1835, Oundle (Northamptonshire), B.A. (London, 1854), pupil of Charles Salaman for the pianoforte, but principally indebted for his musical ability and knowledge to serious private study. P. was for many years professor of counterpoint at the Royal Academy of Music, and was formerly teacher at the National Training School of Music, for many years conductor of a choral society, musical critic, etc. In 1894 he was appointed Professor of Music in Dublin University (successor to Sir R. Stewart). From 1871-74 he edited the *Monthly Musical Record*, and after that was musical critic of the *Academy*, afterwards of the *Athenæum*. P. is prolific as a composer, and as such highly respected. His Op. 1, a quartet for strings in *e*♭, won a prize in 1862 at the Society of British Musicians, and his pf. quartet (Op. 2) gained a similar honour in 1865. He has published besides:—a pf. quintet (Op. 3), an organ concerto with orchestra, dramatic cantatas: *Hereward*, *The Red Cross Knight* (London, 1887), *Alfred*; *The Song of Judith* (contralto solo with orchestra, Norwich, 1867), *Freedom* (baritone solo with orchestra), *Queen Aimée* (for female voices); sacred music (Magnificat, Op. 7, an Evening Service, Op. 8 [both with orchestra], Anthem, Op. 29, etc.); four symphonies, Minuet and Trio for orchestra, etc. P. first became known as a theorist through his "Treatise on Instrumentation" (1880; German by B. Bachur); but he has recently developed striking activity as an author with the extensive series of educational works:—"Harmony" (1889), "Counterpoint" (1890), "Double Counterpoint and Canon" (1891), "Fugue" (1891), "Fugal Analysis" (1892), "Form" (1893), and "Applied Forms" (1895), which place him in the foremost rank of living theorists. He is also a contributor to the *Monthly Musical Record*.

Pruckner, (1) Caroline, singer and teacher of singing, b. Nov. 4, 1832, Vienna; she sang from 1850-54 at the court theatres at Hanover and Mannheim with great success, but suddenly lost her voice, and has since lived in Vienna highly esteemed as a teacher of singing. The Grand Duke of Mecklenburg conferred on her the title of professor. Fr. P. published a pamphlet, "Theorie und Praxis der Gesangskunst" (1872).

(2) Dionys, distinguished pianist, b. May 12, 1834, Munich; he received there his first pianoforte instruction from Fr. Niest, and made his public appearance, when only seventeen, at the Leipzig Gewandhaus. During the following years, up to 1855, he continued his studies under Liszt at Weimar, and then settled in Vienna, whence he has made many concert tours. Since 1859 he has been teacher at the Stuttgart Conservatorium, and in 1864 was named royal court pianist. The chamber music evenings established by P., jointly with Edm. Singer, are held in high esteem.

Prudent, Émile (Beunie-), pianist and composer for the pianoforte, b. Feb. 3, 1817, Angoulême, d. May 14, 1863, Paris; he lost his parents at an early age, and was adopted by a pianoforte-tuner. P. studied under Lecouppéy, Laurent, and Zimmermann at the Paris Conservatoire, and, besides, took Thalberg and Mendelssohn as his models. P. was held in high esteem in Paris as teacher of the pianoforte. His compositions belong, for the most part, to the better class of salon-music, but he wrote also a *concert symphonique* (pf. and orchestra), a second pf. concerto in \mathfrak{B} , and a pf. trio.

Prume, François Hubert, performer on the violin, b. June 3, 1816, Stavelot (near Liège), d. there July 14, 1849; pupil of the Liège Conservatoire (1827), then of the Paris one under Habeneck; he held the post of violin professor at the Liège Conservatoire in 1833. His concert tours (from 1839) made him known as a violinist of taste and smooth *technique*. The Duke of Gotha granted to him the title of "Konzertmeister." Of his compositions may be named the widely popular "Mélancolie" for violin and orchestra (Op. 1), *Études* (Op. 2), and two concert pieces.

Prumier, (1) Antoine, performer on the harp, b. July 2, 1794, Paris, d. there Jan. 20, 1868, pupil of the Conservatoire, harpist at the Théâtre Italien, and, in 1835, at the Opéra Comique. He succeeded Nadermann as professor of the harp at the Conservatoire, and composed several fantasias, rondos, etc., for the harp.

(2) **Ange Conrad**, b. about 1821, d. April 3, 1884, Paris, son and pupil of the former. In 1840 he succeeded him as harpist at the Opéra Comique, but afterwards went over to the Grand Opéra, and took Labarre's place as professor of the harp at the Conservatoire, 1870. He composed solo pieces and special studies for the harp, nocturnes for harp and horn, and a number of sacred songs ("Ave verum," "O Salutaris," etc.).

Psallette (Fr.), equivalent to the *maîtrise*, a school of singing in connection with a church.

Psalm [Ital. *Salmo*; Fr. *Psaume*, from the Gk. ψάλλειν = to pluck [a string]], the name of David's hymns of praise, which he sang to an accompaniment of an instrument of the harp kind. The singing of Ps. descended from the Jewish, to the Christian worship, first in the form of unisonal alternate singing (see ANTI-PHON): it was thus that St. Ambrose received it from the Greek Churches; the "Response" sprang up on Italian ground. In the present Roman Catholic service a distinction is made between P. singing (complete psalms: Vespers, Matins) and the Antiphon, Gradual, *Tractus* and Hallelujah, which use only single verses. The original mode of singing the Ps. in the Christian Church was the Gregorian Chant with voices in unison, and without instruments.

This, however, in the antiphons, graduals, etc., was something quite different from what we now understand by psalmody (recitation without any other rhythm than that demanded by the words); it was, rather, according to the aim and contents, a joyful shout (with quick "colorature" passages), or a solemn lament. When music in several parts sprang up, it took possession of Church song under the form of Organum and Fauxbourdon. From as early as the 12th century Graduals, arranged for 3 or 4 voices, have been preserved. (See PEROTINUS.) When counterpoint was at its zenith, P. singing by 4 voices without accompaniment was developed to a state of perfection; and the after-blossom of the Roman school (q.v.) increased the number of voices up to 16, 24, and even more. But from 1600, accompanied singing for one or several voices again came into vogue, and thus, gradually, were evolved the noble P. compositions of our time for soli, chorus, and orchestra.

Psalter, (1) The Book of Psalms.—(2) (Psaltery) An old stringed instrument, plucked with the finger or struck with a plectrum; the Kinnor of the Hebrews, the Rotta of the Germans, a three-cornered pointed harp.

Psellos, Michael, Byzantine writer, about 1050, at Constantinople, tutor to the Emperor Michael Duka; he wrote, among other things, a treatise on music, which was first printed by Arsenius in "Opus in quatuor mathematicas disciplinas" (1532 and 1545); in German translation by Mitzler, in the 3rd volume of his "Musikal. Bibliothek." A treatise by P. on rhythm was published by Morelli, together with the rhythmical fragments of Aristoxenos (1785).

Ptolemy, Claudius, celebrated Greek mathematician, astronomer, and geographer at Alexandria about the beginning of the 2nd century B.C., probably a native of Ptolemais Hermii, in Egypt. He wrote, amongst other things, a work in three books on music, one of the most weighty documents of antiquity on the theory. It was first published in bad Latin translation by Gogavinus (1562), in the original text by Wallis (1680). O. Paul, in an excursus to his translation of Boëtius (1872), published a fragment in Greek, with German translation.

Publishers, Music, have frequently rendered service to the art of music-printing in its various stages, as, for instance, the Italians: Petrucci, Gardano, Junta, Scotto, Antiquus, Verovio; the French: Modernus, Attaignant, Le Roy, Ballard; the Dutch: Phalèse (and Bellère), Tylman; the Germans: Oeglin (Augsburg), Graphäus, Petrejus, Montan and Neuber (Nürnberg), Breitkopf (Leipzig); the English: Este, Cluer, Walsh. (Cf. MUSIC PRINTING.) Of modern publishers may be named: Breitkopf & Härtel, Hofmeister, Peters, Schubert, Kistner, Rieter-Biedermann, Siegel, Senff, Leuckart, Kahnt, Steingraber, M. Hesse (Leipzig), Schlesinger, Bote & Bock,

Challier, Simrock (formerly in Bonn), Meser, Ries & Erler (Berlin); Cranz [Spina], Artaria, Gutmann (Vienna), André (Offenbach), Schott (Mayence), Litolf (Brunswick), Holle (Wolfenbüttel), Aibl (Munich), Rahter (Hamburg), etc.; Ricordi (Milan); Durand, Brandus, Heugel, Lemoine (Paris); Novello, Augener, Boosey, Cocks (London).

Puccitta, Vincenzo, Italian opera composer, b. 1778, Civitavecchia, d. Dec. 20, 1861, Milan, studied under Fenaroli and Sala at the Conservatorio della Pietà, Naples. He wrote 30 operas for Venice, Milan, Rome, London and Paris (whither he was taken by Catalani as accompanist). In his music P. showed facility, but no originality.

Puchat, Max, b. 1859, Breslau, pupil of Fr. Kiel, Berlin; he won the Mendelssohn prize in 1884. Hitherto, P. has made his mark as composer with songs, an overture, and the symphonic poem "Euphorion" (for orchestra, 1888).

Puchtlar, Wilhelm Maria, gifted, but early deceased composer, b. Dec. 24, 1848, Holzkirchen (Lower Franconia), d. Feb. 11, 1881, Nice, after long suffering. He was intended by his parents for the Church, but on that account ran away from home, was brought back, and compelled to attend the seminary at Altdorf (near Nuremberg) until the death of his step-mother (his father had already been dead some years). He now studied music at the Stuttgart Conservatorium under Faisst, Lebert, and Stark (1868-73), then lived at Göttingen as teacher of music and conductor, until, in 1879, his health compelled him to travel southwards. His published compositions consist principally of pf. pieces (somewhat of the virtuoso order); a choral work, "Der Geiger von Gmünd," was produced at Cannstadt in 1881.

Pudor, J. Friedrich, b. 1835, Delitzsch, d. Oct. 10, 1887, Dresden; from 1859 he was proprietor and managing director of the Dresden Conservatorium. His son Heinrich, b. about 1860, disposed of the institution to E. Krantz in 1890, and has devoted himself especially to authorship, his writings making a sensation by their singularity.

Pugnani, Gaetano, famous violinist, b. Nov. 27, 1731, Turin, d. there June 15, 1798, studied under Somis, who was a pupil of Corelli and Tartini. In 1752 P. became principal violinist in the court orchestra at Turin. From 1754-70 he made concert tours, and resided for several years in London, where he was leader at the Italian Opera, and produced an opera of his own. From 1770 he was maestro at the court theatre, Turin. His pupils were Viotti, Bruni, etc. P. composed 7 operas, which, however, only met with moderate success; also a ballet and a dramatic cantata. Of his 9 violin concertos only one was printed; he published, likewise, 14 sonatas for violin solo, 6 quartets for strings, 6 quintets for 2 violins, 2 flutes, and

bass, 2 sets of duets for violins, 3 sets of trios for 2 violins and bass, and 12 octets (symphonies) for strings, 2 oboes, and 2 horns. One of his violin sonatas is to be found in Jensen's "Classische Violinmusik."

Pugni, Cesare, b. 1805, Milan, d. Jan. 26, 1870, Petersburg, studied under Asiofi at the Milan Conservatorio. He lived during the last 30 years of his life at Petersburg. P. wrote 5 operas and 21 ballets for Milan, Paris, and Petersburg, which were of no great value.

Puliti, Leto, b. June 29, 1818, Florence, d. there Nov. 15, 1875; an able connoisseur, who published several valuable monographs in the "Atti del Real Istituto di musica di Firenze," among which "Cenni storici della vita del serenissimo Ferdinando dei Medici" (1884, also separately), in which he communicated important documents respecting the inventor of the "Hammerclavier," *Cristofori* (q.v.); also respecting some madrigals by Trombonico and Arcadelt to poems of Michael Angelo, etc. Death prevented him from completing a history of Florentine music.

Punto, Giovanni. (See *STICH*.)

Puppo, Giuseppe, violin virtuoso, b. June 12, 1749, Lucca, d. April 19, 1827, Florence. He led a very restless life, and, altogether, was a very curious creature. A residence of many years in London (up to 1784), his activity as conductor at the Théâtre de Monsieur, Paris, also later as accompanist and teacher in the best circles until 1811, and as maestro at the San Carlo Theatre, Naples (1811-17), form long episodes of his life. During his last years he lived at Florence in the greatest poverty. Of his compositions 3 concertos, 8 études, and 3 duets for violin, likewise 6 fantasias for pf. were published.

Purcell, (1) Henry, England's greatest composer, b. about 1658, Westminster, d. there Nov. 21, 1695. He was the second son of a gentleman of the Chapel Royal, and Master of the choristers of Westminster Abbey. P. lost his father when quite young (Aug. 11, 1664), received his musical training under Cooke and Humphrey, as chorister of the Chapel Royal, and also received instruction from Blow. Already at an early age, P. was led to dramatic composition, and, finally, in 1680, received a commission from Josias Priest to write an opera, *Dido and Æneas*, for his boarding-school. P. composed overtures and incidental vocal music to Dryden's *Avenger-Zebe*, Shadwell's comedy, *Epsom Wells*, the tragedy *The Libertine*, and Behn's *Abdelazor*. A song appeared in the first book (1676) of Playford's "Choice Ayres," and in the second book (1679), an elegy on the death of Matthew Lock, also several songs. To P.'s first creative period belong also the incidental music to Shakespeare's *Timon of Athens* (Shadwell's version), to Lee's *Theodosius*, and D'Urfey's

The Virtuous Wife (1680). A new phase of his life begins with his appointment as organist of Westminster Abbey (1680), since for the next six years he turned completely away from the stage, and composed, especially, a great number of odes, or so-called "Welcome Songs." Opportunity for so doing was afforded by his position, especially from 1682, when he became organist of the Chapel Royal (thus, on the occasion of the return of the Duke of York from Scotland [1680, the first of the above-named odes], likewise for the coronation of James II., etc.); yet within this time falls also the composition of 12 sonatas for 2 violins and bass (printed in 1683; 3 of these, edited by G. Jensen, appeared recently in Augener's edition). Only in 1686 did P. again devote his attention to the stage, and wrote music for Dryden's tragedy, *Tyrannic Love*; in 1688, for D'Urfey's comedy, *A Fool's Preference*; in 1690, for Shadwell's version of the *Tempest*; he also composed his first real opera, *Diocletian* (printed in score in 1690). P. gave to England for a short time a national opera (after his death, the Italians became conquerors). In the year 1691 he produced his most important musical drama, *King Arthur*, text by Dryden (airs from it appeared in the "Orpheus Britannicus"; but the score was only printed in 1843 by the Musical Antiquarian Society). In 1692 followed the opera *The Fairy Queen* (the libretto based on *Midsummer Night's Dream*). To the above must be added the incidental music to Lee's *The Massacre of Paris* (1690), Dryden's *Amphitryon* (1690), Elkanah Settle's *Distressed Innocence*, and *The Gordian Knot Untied*, Southerne's *Sir Anthony Love*, Howard and Dryden's *Indian Queen*, Dryden's *Indian Emperor*, *Cleomenes*, Southerne's *The Wives' Excuse*, D'Urfey's *The Marriage-Hater Match'd*, Lee and Dryden's *Œdipus*, Congreve's *Old Bachelor*, D'Urfey's *Richmond Heiress*, Southerne's *The Maid's Last Prayer*, Bancroft's *Henry II.*, to the first and second parts of D'Urfey's *Don Quixote* (1694), to Congreve's *Double Dealer*, Crowne's *The Married Beau*, Southerne's *The Fatal Marriage*, Dryden's *Love Triumphant*, Beaumont and Fletcher's *Bonduca*, Scott's *Mock Marriage*, Gould's *Rival Sisters*, Southerne's *Oroonoko*, Ravenscroft's *The Canterbury Guests*, Beaumont and Fletcher's *Knight of Malta*, and, finally, to Part III. of D'Urfey's *Don Quixote*. A copious selection of airs from P.'s stage works and odes was published by his widow in 1697, "A Collection of Ayres Composed for the Theatre and upon other Occasions;" also the "Orpheus Britannicus," the first part of which she published in 1698 (2nd ed. 1706); the second part followed in 1702 [1711], 3rd ed., both parts, 1721), and also some songs for 1, 2, and 3 voices from his odes and dramatic works. Less epoch-making, but perhaps of higher musical value, are P.'s sacred compositions, which exercised a decided influence over Handel's activity as a composer from

the time of his arrival in London. P. wrote a "Te Deum and Jubilate" for St. Cecilia's Day, 3 services, 20 anthems with orchestra, 32 with organ, 19 songs (some with chorus), 2 duets, 1 terzet, 11 hymns a 3-4, 2 Latin psalms, and 5 canons; to these works, all included in Vincent Novello's "Purcell's Sacred Music" (1829-32) must be added: 3 anthems, 1 hymn, 2 motets, which are not printed. Many sacred songs of P.'s appeared already in the "Harmonia Sacra" and other collections of his time. (See BOYCE, ARNOLD, PAGE.) The number of odes and welcome songs amounts to 28. Of chamber and instrumental music, besides the already named 12 trio sonatas, he wrote 10 sonatas in 4 movements (printed in 1697, the 9th being the celebrated "Golden Sonata," frequently reprinted), and "Lessons for the Harpsichord or Spinnet" (1696). Catches by P. are to be found in "The Catch Club; or, Merry Companions," and other collections. In 1876 the P. Society commenced to publish an edition of his works, but hitherto only *The Yorkshire Feast*, *Timon of Athens*, *The Duke of Gloucester's Birthday Ode*, and the 12 Sonatas have appeared. —The only son who survived him, Edward (b. Sept. 6, 1689, d. beginning of Aug., 1740); was an able musician (organist of St. Clement's, Eastcheap).

(2) Daniel, brother of Henry P., b. about 1660, d. 1717. He was certainly far less gifted than his brother, but still was one of the most famous musicians of his time. In 1688 he became organist of Magdalen College, Oxford, went to London after his brother's death, and took his place as composer of incidental music to plays. In 1713 he became organist of St. Andrew's, Holborn. He published "The Psalm Tunes set full for the Organ or Harpsichord"; six anthems have been preserved in the choir-books of Magdalen College Chapel, and songs in various collections of the time. He composed a funeral ode on the death of Henry P.

Puteanus, Ericius (van de Putte, Dupuy), learned philosopher, b. Nov. 4, 1574, Venlo (Holland), d. Sept. 17, 1646, Louvain. He lived for many years in Italy, and was professor of elocution at Padua (1601); but, after the death of Justus Lipsius (1606), he was appointed professor of literature at Louvain. P. was also an intelligent musician, and one of the oldest opponents of solmisation. He wrote: "Modulata Pallas sive septem discrimina vocum" (1599; 2nd ed. as "Musathena sive notarum heptas" [1602]; also in the 2nd vol. of his "Amoenitatum humanarum," 1615); a smaller pamphlet on the same subject is, "Pleias musica" (1600; 2nd ed. as "Iter Nonianum seu dialogus qui Musathenæ epitomen comprehendit," etc. 1602). (Cf. BOBISATION.)

Pykna (πυκνά), the semitone and quarter-tone progressions of the enharmonic and

chromatic genera of the Greeks. (See GREEK Music, V.)

Pyramidon, like the Spitzflöte, a flue-stop with pipes narrower at the top than at the mouth.

Pyrophon (Gk., "Organ of flames"), a peculiar instrument invented by Fr. Kastner (q.v.) in 1875, in which gas flames burn in tubes of various lengths, and produce definite sounds. The instrument is played by means of a keyboard. The flames are produced and regulated by electric currents whenever the keys are pressed down. The compass extends from (great) C to c².

Pythagoras, the celebrated philosopher, the one, indeed, who used the word *philosophos* (a striver after wisdom) in place of the older *sophos* (teacher), b. about 582 B.C. In 529 he established a partly religious, partly political community at Croton, the dogmas of which were connected with the teachings of the Egyptian priests, from whom P. is said to have acquired his knowledge. P. committed nothing to writing; his teaching, like that of Socrates, only lives in the writings of his pupils. Among the Pythagoreans the conception of musical ratios is, naturally, a strictly mathematical one, *i.e.* they consider the essence of consonance according to the mathematical ratio of the sounds, the ratio of the string lengths, or, the vibration figures of the sounds (of these Euclid already makes mention). The Pythagorean writers on music (Archytas, Eratosthenes, Didymos, Ptolemy, Euclid, etc.) are accounted "Canonists" in strict opposition to Aristoxenos and his pupils, the "Harmonists," who do not acknowledge the importance of numbers. The mathematical theory of sound ratios among the Pythagoreans

differs in one principal point from that of the present day, namely, in the conception of the third. For the Greeks, the third was, and remained, a dissonant interval, because they did not recognise its ratio as 4 : 5, or did not recognise that ratio as sufficiently simple to be classed by the side of 1 : 2, 2 : 3, 3 : 4, as a consonance of elementary meaning. They determined all tone ratios by steps of the fifth, whereas at the present day they are determined by steps of the fifth and steps of the third (we are even inclined to include the seventh in the determination of tone ratios). On that account we name all values differing from our modern determinations of tone, *Pythagorean*; thus the Pythagorean third (4th fifth), the Pythagorean minor third (3rd under-fifth), the Pythagorean semitone (256 : 243, 5th fifth), etc. Also the excess, which twelve fifths give, as compared with the octave, is therefore called the Pythagorean comma. (Cf. TONE, DETERMINATION OF.) Throughout the whole of antiquity and the Middle Ages the basis for the determination of intervals was the one by fifths (cf. however, DIDYMOS); only the Arabians knew the consonance of the third as 4 : 5, the minor third as 5 : 6, and even the sixth 5 : 8 and 3 : 5. (Cf. MESSELY.)

Pythian (*Pythian Games*), the name given to the festival games of the Greeks held at Delphi in honour of Apollo (the conqueror of the dragon Pytho). At the Pythian games musical contests (singing to the accompaniment of the cithara, also performances on the cithara and flute), from the earliest times, formed a special feature; races were only introduced at a later period. The conqueror was adorned with a laurel crown from the holy grove in the vale of Tempe. (Cf. GREEK Music.)

Q.

Quadrat (*B quadryatum, quadrum*), sign which revokes sharps and flats (♯). (See NATURAL.)

Quadri, Domenico, musical theorist, b. at the end of 1801, Vicenza, d. April 29, 1843, Milan; he published "La ragione armonica" (1830; only two numbers appeared), and "Lezioni d'armonia" (1832; 3rd ed. 1841). Q., who propounded the system of building up chords by thirds, met with hot opposition at Naples, where he first sought to gain a footing for his theory; also, later on, at Milan, from the professors of counterpoint at the Conservatorio. He died in needy circumstances.

Quadrille, a "square" dance, a kind of *contredanse* which came into vogue at Paris at the beginning of this century, and which mainly differs from the Française (Anglaise) in that the couples dance, not in rows, but form a small

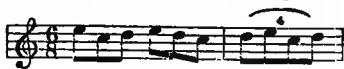
square, two to each side. The Q. consists of five short figures, alternately in $\frac{3}{8}$ ($\frac{3}{8}$) and $\frac{2}{4}$ time.

Quadrio, Francesco Saverio, writer, b. Dec. 1, 1695, Ponte (Veltlin), d. Nov. 11, 1756, at the Barnabite Monastery, Milan; he wrote, among other things, "Della storia e della ragione d'ogni poesia" (1739-59, 7 vols.), a work in the second and third volume of which the cantata, the opera, and the oratorio are discussed.

Quadruplet (*Quartole*), a figure of four notes, having the same value as three of the same shape—



A Q., in place of six, is a double duplet—



but it can also be written in notes of the next greater value (*i.e.* here, in crotchets).

Quagliati, Paolo, composer, published : *Carro di fedeltà d'amore* (1611), one of the oldest musical dramas, containing not only monodies, but also ensembles *a 5* (probably plain madrigals); further, "Motetti e dialoghi *a 2-3 voci*" (1620).

Quandt, Christian Friedrich, amateur musician and writer on music, b. Sept. 17, 1766, Herrnhut (Saxony), d. Jan. 30, 1806, Niesky (near Görlitz), wrote in the *Lausitzische Monatschrift* (1795 and 1797), and in the *Allgemeine Musikalische Zeitung* (1798 to 1800) concerning the Æolian harp, Harmonica, etc., also concerning the natural foundation of harmony.

Quanon. (See KANON.)

Quantity of Syllables, correct emphasis. (See DECLAMATION). Ancient prosody distinguished between longs and shorts; hence the term Q. (magnitude); whereas now, we distinguish between accented and unaccented syllables. In the German word "bei" (by), for instance, on account of the diphthong, the syllable is long, but usually unaccented; hence it appears in modern verse where the ancients introduced a short, and with corresponding musical treatment.

Quantz, Johann Joachim, the famous flutemaster of Frederick the Great, b. Jan. 30, 1697, Oberscheden (Hanover), d. July 12, 1773, Potsdam. His father was a simple blacksmith, who died when the lad was ten years of age. As the latter showed musical disposition, and already, when only eight, handled the double-bass at the village inn, an uncle, the town musician, Justus Q., of Merseburg, made him his apprentice. Q. now learnt various instruments, including the clavier, and, when in 1713 his apprenticeship came to an end, he went as travelling journeyman ("Geselle") to Radeberg, and then to Pirna, and in 1716 to Dresden, where he joined the band of the town musician Heine. In 1717 leave of absence was granted, and of this he made use to study counterpoint at Vienna under Zelenka and Fux, and in 1718 he was appointed member of the Royal Polish orchestra at Dresden and Warsaw, first as oboist, which instrument, however, after a thorough course of study under Buffardin (1727), he exchanged for the flute. The court of Saxony has always done much towards the training of her gifted musicians, and Q. met with a similar experience, for in 1724 he was sent in the suite of the Saxon ambassador to Italy. He now studied counterpoint at Rome under Gasparini, made acquaintance with the chiefs of the Neapolitan School,

and in 1726 went through Geneva and Lyons to Paris, where he remained seven months. He also passed three months in London at the time when Handel's success as an opera writer was at its height, returning, finally, to his post at Dresden in 1727. In 1728 he played at Berlin before the Crown Prince Frederick, whom he so pleased that the latter began himself to study the flute, and Q. was engaged to pay two long visits to Berlin every year. When Frederick the Great ascended the throne he engaged Q., in 1741, as chamber musician and court composer, at a salary of 2,000 Thlr.; but, in addition, for every new composition he paid him an honorarium, and for every flute which Q. supplied, 100 ducats. This comfortable post Q. held until his death. He wrote for the king not less than 300 concertos and 200 other pieces for one or two flutes, flute soli, trios, quartets, etc., most of which have been preserved at Potsdam; also songs, a serenade, etc. The following appeared in print: six flute sonatas with bass (1734), six duets for flutes (1759), chorale melodies to 22 odes by Gellert ("Neue Kirchenmelodien," 1760); also "Versuch einer Anweisung, die Flöte traversière zu spielen" (1752 [1780, 1789], French, 1752; Dutch, 1755), and "Application pour la flûte traversière à deux clefs" (without date). Q. himself improved the flute by addition of the second key. There is an autobiographical sketch of Q. in Marpurgh's "Beiträge" (I.), and in IV. a reply of Q.'s to a criticism of his Flute Method. His grand-nephew, Albert Q., published a detailed biography of Q. in 1877.

Quarenghi, Guglielmo, 'cellist, b. Oct. 22, 1826, Casalmaggiore, d. Feb. 4, 1882, Milan, cathedral maestro and professor of the violoncello at the Conservatorio. He wrote an excellent violoncello Method (1877); and also composed sacred pieces, and an opera, *Il di di San Michele* (1863).

Quart- . . . as a prefix to names of instruments, refers to such as stand a fourth lower (Quartposaune, Quartfagott), or higher (Quartgeige, Quartflöte), than the usual instruments.

Quartet (*Quatuor*), a composition for four instruments or voices. From the 15th century, writing in four parts or voices was recognised as the most suitable; it combined simplicity of structure and ease of execution, with harmonic fulness and clearness. Hence it was the art-form chosen by preference both for vocal and instrumental music. Most of the master-works of contrapuntists of the 16th century are written *a 4*: the masses and motets of Josquin, the German Lieder of Hofheimer, Isaak, Senfl, also the French chansons and Italian canzonets (yet madrigals, for the most part, *a 5*, form an exception); the dances, likewise, of the 16th century were mostly *a 4*. The polyphonic (for double choir), *a cappella*, style of the Venetian and Roman Schools, on the one hand, and

accompanied monody (*Stilo rappresentivo*) on the other, both of which were developed simultaneously during the 17th century, certainly left four-part writing in the background. Music for three instruments, however, flourished during the 17th century (*sonate a 3*, mostly for two violins with bass continuo); but about the middle of the last century, the instrumental Q., especially the stringed quartet (Grétry, Gossec, Van Malder, Sammartini, Haydn), and, in our century, the four-part song (male voice quartet, quartet for mixed voices) came again into vogue. There are now various quartet combinations; for example, *horn quartets* (four horns), *pf. quartet* (mostly for pf., violin, viola, and 'cello; in this Dictionary the term "pf. quartet" is thus used by way of abbreviation), *flute quartet* (mostly for flute, violin, viola, and 'cello, and also other combinations). Accompanied vocal pieces are called Quartets, if, apart from the instruments, they are set for four voices.

Quasi (Ital.), almost, as it were; for example, *Andante q. allegretto*.

Quatremère de Quincy, Antoine Chryssotome, secretary of the Paris Académie des Arts, b. Oct. 28, 1755, Paris, d. there Dec. 28, 1849. He wrote a pamphlet, "De la nature des opéras buffons" (1789); also a number of biographical sketches (so-called "éloges," for the Académie, *i. e.* notices of deceased members of that institution), among which, Paesiello, Monsigny, Méhul, Boieldieu, Catel, and Gossec; these appeared separately and also together with others concerning painters, sculptors, etc., in the "Recueil de notices historiques lues dans les séances publiques de l'académie," etc. (1834-37, 2 vols.).

Quatricinium (Lat.), composition in four parts, or voices (quartet). (Cf. BICINIUM, TRICINIUM.)

Quatuor. (See QUARTET.)

Quaver, the eighth part of a semibreve (♩), or, if several quavers have a cross-stroke in common, (♪). The old name for the Q. was *Fusa*; its shape, even up to the beginning of the last century, was ♪, as distinguished from the

crotchet, ♩. The Q. *Rest* has the shape ♪ (old shape ♮); during the 16th and 17th centuries it was ♪, corresponding to the white-headed quavers.

Queisser, Karl Traugott, b. Jan. 11, 1800, Döben (near Grimma), d. June 12, 1846, Leipzig; from 1830 he was principal trombone-player of the Gewandhaus orchestra (during his last years first viola player); he was renowned as a performer.

Quercu, Simon de (Latin form for Van Eycken or Du Chesne), first chapel singer


of Ludovico Sforza in Milan, native of Brabant, accompanied Maximilian and Francesco Sforza to Vienna, where he published: "Opusculum musices perquam brevissimum de Gregoriana et figurativa atque contrapuncto simplici" (1509 [1513, 1516, 1518]), and "Vigilia cum vesperis et exequiis mortuorum" (1513).

Querflöte (Ger.). (See FLUTE.)

Querpfeife (Ger., the old "Schweizerpfeife," "Feldpfeife"), a small kind of flute, standing an octave higher than the cross-flute, still used in Prussian military bands (drums and fifes). It is similar to, though not identical with, the "Pickelflöte"; it has no keys.

Quidant, Alfred, b. Dec. 7, 1815, Lyons, d. Oct. 9, 1893, Paris; eminent pianist and composer.

Quieto (Ital.), quiet, smooth.

Quilisma, an ornamental figure of neume-writing (see NEUMES), answering to our shake (also to the sign ). The name comes from the Gk. κίλισμα (*κίλλω*, "to roll").

Quill, to, the putting of new quills (crowquills) in the *Clavicembalo*. (See PIANOFORTE.) A cembalist had himself to understand the art of quilling, since it frequently happened that a quill got bent, and had to be replaced by a new one.

Quinault, (1) Philippe, Lully's (q.v.) librettist, b. 1635, Paris, d. there Nov 26, 1688. He was one of the few who understood that a good opera libretto must also be a good poem.

(2) Jean Baptiste Maurice, singer, actor, and dramatic composer, sang 1712-18 at the Théâtre Français, was then from 1733 engaged as actor, and d. 1744, Gien. He wrote music for more than 20 pieces (intermèdes, ballets, etc.), and in 1729 produced at the Grand Opéra a grand ballet in four acts, entitled *Les amours des déesses*. His sister, Marie Anne, made her *début* at the Grand Opéra in 1709, but afterwards went over to the Comédie Française.

Quindezime (Ger.; Lat., *quinta decima*), the 15th degree, double octave.

Quint (Lat. *quinta*; Gk. *diapente*), (1) the fifth degree in diatonic succession; for example, *c* (*d, e, f, g*). The fifth is either perfect, diminished or augmented. Of special importance is the perfect fifth, as it is one of the fundamental intervals of a major and a minor chord. The diminished Q. is less by a semitone, and the augmented, greater by a semitone, than the perfect Q.

A born musician knows fifths instinctively, but one less gifted has to learn them; no one, unless the Q. of any note be quite familiar to him, can make progress in harmony. The simplest way to gain a speedy



knowledge of fifths is to learn by heart, mechanically, the series of notes of the fundamental scale in fifth-succession (forwards and backwards):

f . c . g . d . a . e . b .

likewise raised :

f♯ . c♯ . g♯ . d♯ . a♯ . e♯ . b♯ .

and lowered (backwards):

f♭ . c♭ . g♭ . d♭ . a♭ . e♭ . b♭ .

In notes :



It should be noticed that, with exception of the fifths derived from the two limiting tones of the first series (f . c . g . d . a . e . b .), which connect the various series given above, notes which stand in fifth relationship always have no sign, or the same one, either both natural, or both ♭, or both ♯; or both ♭♯, or ×. With this impressed on the memory, the (major) thirds should be learnt (see THIRD); in the major chord, the third is above the lowest note; in the minor chord, below the highest. —(2) an organ stop. (See MUTATION STOPS and FOOT-TONE.—(3) French name for a species of old viol. The *Viola da braccio* was made in three different sizes; the smallest, with only five strings, was called *Quinton*, or *Q.*, the second *Hautecontre* (alto), the third *Taille* (tenor); all three, for the rest, were tuned in the same manner. Rousseau, ("Dictionnaire de Musique") understands by *Q.* the tenor viol, and considers that its name is derived from *Quinta vox* (see QUINTUS), as holding the middle between high and low.—(4) The E-string of the violin (e¹). The name may have passed from the highest string of the lute (q.v.) to that of the violin.

Quinta. (See FIFTHS and QUINTUS.)

Quinta decima. (See QUINDEZIME.)

Quintatoen (Quintadena, Quintam tenens), a covered organ stop of narrow measure and low mouth, of 16, 8, and (seldom) 16 or 4ft., which sounds the fifth of the octave as loud as the fundamental note. (Cf. GEDACKT.)

Quinterne. (See GUITAR and LUTE.)

Quintet, a composition for five voices or instruments, or in accompanied vocal works, a piece for five voices in which the instruments are not taken into consideration. (Cf. QUARTET.)

Quintfagott. (See BASSOON.)

Quintfuge (Ger.), the ordinary fugue (q.v.), with answer at the fifth.

Quintole. (See QUINTUPLET.)

Quintoyer, in wind instruments, the overblowing in the twelfth (fifth of the octave), instead of in the octave. *Q.* is a special feature of wind instruments with single reed (clarinet, bass clarinet, basset horn, bass horn); whereas all other wind instruments give the octave (in overblowing the tubes give the octave of the lowest note). Also the "Gedackt" pipes of the organ in overblowing give the twelfth (Cf. QUINTATOEN), and share the peculiarity of "quintoyer" instruments, in that they lack the overtones represented by even numbers.

Quint Stops. (See FOOT-TONE and MUTATION STOPS.)

Quint-tones, or Fifth-tones and Third-tones (Ger. *Quinttöne und Terztöne*). Modern theory of music (since Fogliano and Zarlino), in contradistinction to ancient, regards the third as a directly intelligible interval, and possessing fundamental meaning equal to the fifth, and assigns to it the ratio 4 : 5 (= 64 : 80), whereas the Pythagoreans regarded it as 4th fifth = 64 : 81. The difference between the two ratios is the *Comma syntonium*, 80 : 81. But tones more distantly related can be tuned in various ways, according as they are arrived at by fifth- or by fifth- and third-steps, or only by the latter. The following table, which can be extended at pleasure, and in every direction, may make this clearer; every step in a horizontal direction, is a fifth-step, and every one in a vertical, a third-step. All major and minor chords are arranged in a similar manner, as follows :

$$\begin{array}{c} e \\ \hline c \quad g \quad \text{and} \quad f \quad c \\ \hline a \flat \end{array}$$

that is, the major chord from the principal tone forms a right angle from above, bearing to the right, and the minor chord a right angle from below, bearing to the left. The strokes (*comma* strokes) under the letters, indicate the lowering by 80 : 81 of the tone reached from *c* by fifth-steps, and the strokes above the letters, the raising by the same interval. Thus, for example, the *f* × nearest related to *c* is reached by three third-steps and a fifth-step, and it is three commas lower than the *f* × in the horizontal row is from *c* (13th fifth). (Cf. the table under TONE, DETERMINATION OF.)

				4th Upper Third									
				$\frac{g \times}{\text{---}}$	$\frac{d \times}{\text{---}}$	$\frac{a \times}{\text{---}}$	$\frac{e \times}{\text{---}}$	$\frac{b \times}{\text{---}}$	$\frac{f \sharp}{\text{---}}$				
			3rd Upper Third	$\frac{a \sharp}{\text{---}}$	$\frac{e \sharp}{\text{---}}$	$\frac{b \sharp}{\text{---}}$	$\frac{f \times}{\text{---}}$	$\frac{c \times}{\text{---}}$	$\frac{g \times}{\text{---}}$	$\frac{d \times}{\text{---}}$	$\frac{a \times}{\text{---}}$	$\frac{e \times}{\text{---}}$	
		2nd Upper Third	$\frac{b}{\text{---}}$	$\frac{f \sharp}{\text{---}}$	$\frac{c \sharp}{\text{---}}$	$\frac{g \sharp}{\text{---}}$	$\frac{d \sharp}{\text{---}}$	$\frac{a \sharp}{\text{---}}$	$\frac{e \sharp}{\text{---}}$	$\frac{b \sharp}{\text{---}}$	$\frac{f \times}{\text{---}}$	$\frac{c \times}{\text{---}}$	
1st Upper Third		$\frac{f}{\text{---}}$	$\frac{c}{\text{---}}$	$\frac{g}{\text{---}}$	$\frac{d}{\text{---}}$	$\frac{a}{\text{---}}$	$\frac{e}{\text{---}}$	$\frac{b}{\text{---}}$	$\frac{f \sharp}{\text{---}}$	$\frac{c \sharp}{\text{---}}$	$\frac{g \sharp}{\text{---}}$	$\frac{d \sharp}{\text{---}}$	$\frac{a \sharp}{\text{---}}$
$\frac{g \flat}{\text{---}}$	$\frac{d \flat}{\text{---}}$	$\frac{a \flat}{\text{---}}$	$\frac{e \flat}{\text{---}}$	$\frac{b \flat}{\text{---}}$	$\frac{f}{\text{---}}$	C	$\frac{g}{\text{---}}$	$\frac{d}{\text{---}}$	$\frac{a}{\text{---}}$	$\frac{e}{\text{---}}$	$\frac{b}{\text{---}}$	$\frac{f \sharp}{\text{---}}$	
$\frac{e \flat}{\text{---}}$	$\frac{b \flat}{\text{---}}$	$\frac{f \flat}{\text{---}}$	$\frac{c \flat}{\text{---}}$	$\frac{g \flat}{\text{---}}$	$\frac{d \flat}{\text{---}}$	$\frac{a \flat}{\text{---}}$	$\frac{e \flat}{\text{---}}$	$\frac{b \flat}{\text{---}}$	$\frac{f}{\text{---}}$	$\frac{c}{\text{---}}$	1st Under Third.		
$\frac{c \flat}{\text{---}}$	$\frac{g \flat}{\text{---}}$	$\frac{d \flat}{\text{---}}$	$\frac{a \flat}{\text{---}}$	$\frac{e \flat}{\text{---}}$	$\frac{b \flat}{\text{---}}$	$\frac{f \flat}{\text{---}}$	$\frac{c \flat}{\text{---}}$	$\frac{g \flat}{\text{---}}$	2nd Under Third.				
	$\frac{3 \flat}{\text{---}}$	$\frac{f \flat}{\text{---}}$	$\frac{c \flat}{\text{---}}$	$\frac{g \flat}{\text{---}}$	$\frac{d \flat}{\text{---}}$	$\frac{a \flat}{\text{---}}$	3rd Under Third.						
			4th Under Fifth.	3rd Under Fifth.	2nd Under Fifth.	1st Under Fifth.							

Quintor, same as **QUINTET**.

Quintuplet (Ger., **Quintole**), a figure of five notes of equal value which are worth four or six of the same species. The Q., as a rule, is marked with a 5.

Quintus, or **Quinta** (the "fifth"), the fifth voice in compositions of the 16th century, for five or more parts, sometimes a soprano, sometimes an alto, sometimes a tenor or bass voice. The part-book of the Q. included pieces for voices of the most varied kind, and it was, therefore, necessary, when several pieces were sung from it, to "wander" from one voice to another; and for that reason the Q. was also called *Vagans* (the "wanderer").

Quintviola, (1) a kind of viola (*see* **QUINT**, 3). —(2) In the organ a mutation stop (Quint Stop) with Gamba measure (Viola).

Quodlibet (Ital. *Messanza*, *Misticanza*), was the term applied, in the 16th and 17th centuries, to a humorous combination of various melodies, sounds of nature, etc., a motley mixture, as in Jannequin's "Schlacht" (battle), "Hasenjagd" (hare hunting), "Weiberklatsch" (women's chatter), and similar pieces by Gombert, Mathias Hermann, etc. Another kind of Q. was the linking together in potpourri fashion, and in a humorous manner, of fragments of various well-known compositions (motets, madrigals, chorales, chansons, etc.). The Q.s composed of old folk-songs are of special value to us at the present day. Schmeltzel published some at Vienna in 1544, and many have since appeared in print. (*See* Vol. I. of "Deutsches Lied," supplement to the *Monatsh. f. Musikgesch.*)

R.

R. (r.) = right (hand), also = *ripieno*. **R.** in Catholic Church song is an abbreviation for *Responsorium*; **R. G.** = *Responsorium graduale*.

Raaf (Raff), Anton, famous tenor, b. 1714, Holzem (near Bonn), d. May 27, 1797, Munich; he was brought up at the Jesuit college at Cologne in order to become a priest, and was already twenty years old when he learnt his notes. When his splendid tenor voice was discovered, the elector sent him to Ferrandini at Munich, and afterwards to Bernacchi at Bologna, and in 1742 **R.** returned, a finished vocalist, to Bonn, and sang during the following years at various other German courts (Vienna, 1749). In 1752 he left Bonn, and went first to Italy, and afterwards to Lisbon, sang at the Italian Opera there up to 1755, and during the next four years in Madrid under Farinelli, whom he also accompanied to Naples in 1759. He only returned to Germany in 1770, and, indeed, to the court of Karl Theodor at Mannheim, which, as is known, was removed to Munich in 1779. Mozart wrote the part of "Idomeneo" (1781) for **R.**, likewise the aria "Se al labro mio;" he had a high opinion of **R.**, who also accompanied him to Paris in 1778.

Rackett (Rancket), (1) an obsolete wood-wind instrument belonging to the family of the Bomharts (q. v.), *i. e.* it was blown by means of a double reed placed in a kettle-shaped cup, only it had not a straight or once-bent tube, like the unwieldy great bomhart, which it resembled in pitch, but one with many bends, so that the space occupied by the instrument was comparatively small. The numerous bends were naturally injurious to the development of a full, strong tone; hence it was described by Praetorius as "gar stille, fast wie wenn man durch einen Kamm bläst" ("quite quiet, almost like the sound produced by blowing through a comb"), and could only be effectively employed in combination with other instruments (for instance, with gambas). The **R.**, like all instruments of that time, was constructed in (five) different sizes. Denner, the inventor of the clarinet, improved the **R.** by making it more like the bassoon, *i. e.* he probably reduced the number of bends (the **R.**-bassoon, "Stockfagott.")—(2) In the organ an obsolete reed-stop almost entirely covered, of quiet tone (16 and 8 feet).

Radecke, (1) Rudolf, b. Sept. 6, 1829, Dittmannsdorf (near Waldenburg, Silesia), where his father was cantor, d. April 15, 1893, Berlin. He studied, from 1850-51, at the Academical Institute for Church Music at Breslau (under Baumgart), then, until 1853, at the Leipzig Conservatorium, lived since 1859 in Berlin, at first privately, then, from 1864 to 1871, as teacher

at the Stern Conservatorium, and from 1864-68, as conductor of the Caecilian Society; from then, as conductor of the "Radecke" Choral Society, which he founded, and from 1869 as proprietor of a musical institution. He published songs and part-songs.

(2) Albert Martin Robert, brother of the former, b. Oct. 31, 1830, Dittmannsdorf, trained, up to 1848, at the Gymnasium, Breslau, after that, up to 1850, at the Leipzig Conservatorium. He then became violinist in the Gewandhaus orchestra; in 1852, second conductor of the "Singakademie," together with David, in 1853 musical director of the Stadttheater, but only for a short time; in the same year he was compelled to serve as a soldier, and went for that purpose to Berlin. When his year's service had expired, he appeared as pianist and organist with great success, also arranged quartet soirées in Berlin, and from 1858 to 1863 gave grand choral and orchestral concerts. In 1863 he became musical director of the royal court theatre, and in 1871 was named royal court capellmeister. After Stern's decease, he carried on, until 1888, the artistic direction of the Stern Conservatorium, and, after he had withdrawn, in 1887, from the direction of the opera, was from 1892 director of the Royal Institute for Church Music, as Haupt's successor. From 1874 **R.** was a member of the "Akademie," from 1882, member of the Senate. Of his compositions, the songs and part-songs, which appeared in great number, deserve special mention, likewise 2 pf. trios, a vaudeville in one act, *Die Mönchgüter* (Berlin, 1874), two overtures, a symphony, a capriccio, two Scherzi, and a "Nachtstück" for orchestra, etc.

(3) Luise, b. June 27, 1847, Celle (Hanover), pupil of Madame Marchesi at the Cologne Conservatorium in 1866, made her *début* in the rôle of Agathe in 1867 (Cologne), and was at once engaged. In 1869 she went to Weimar, in 1871 to Riga, and in 1873 to Munich, where she became prima donna at the court theatre. For several years she won triumphs there, until in 1876 she married a Livonian, Baron von Brümmer, and withdrew entirely from public life.

(4) Ernst, son of Robert **R.** (see above), b. Dec. 8, 1866, Berlin, pupil of the Stern Conservatorium, studied philology at Jena, Munich, and Berlin, taking his degree as Dr. Phil. in 1891, with the dissertation "Das deutsche weltliche Lied in der Lautenmusik des 16. Jahrhunderts" (printed in the *Vierteljahrsschr. für Musikwissenschaft*, 1891).

Radoux, Jean Théodore, b. Nov. 9, 1835, Liège, son of an armourer who was fond of music and gave him his first instruction; he then studied at the Liège Conservatoire (Daussoigne-

Méhul), becoming, in 1856, teacher of the bassoon at that institution. He further studied under Halévy in Paris, after he had gained the *Prix de Rome* with the cantata *Le juif errant* (1859), and became director of the Liège Conservatoire in 1872. R. is esteemed as a composer in his native land (symphonic tone-pictures: "Ahasverus," "Le festin de Balthasar," "Epopée nationale," *Te Deum*, 1863; operas: *Les Béarnais*, 1866; *La coupe enchantée*, 1872; oratorio, *Cain*; cantata, *La fille de Jephthé*, etc. R. also wrote "Henri Vieuxtemps, sa vie et ses œuvres," 1891).

Radziwill, Anton Heinrich, Prince, "Statthalter" of Posen, b. June 13, 1775, Wilna, d. April 7, 1833, Berlin. He was an able musician, an enthusiastic amateur, and a patron of musical talent. He published French romances (1802), vocal duets with pf. (1804), "Complainte de Maria Stuart" (with 'cello and piano), songs with guitar and 'cello, quartets for male voices (for Zelter's Liedertafel); likewise incidental music to Goethe's *Faust* (published 1835), of which, already in 1810, fragments were performed by the Berlin Singakademie.

Raff, (1) Joseph Joachim, one of the most distinguished of modern composers, b. May 27, 1822, Lachen (on the Lake of Zürich), d. in the night of June 24/25, 1882, Frankfort (of heart disease). Son of an organist, he was educated at Wiesenstetten in Würtemberg, and attended the Jesuit Lyceum of Schwyz. Compelled, however, by want of means, to give up his intention of studying at the University, he became elementary teacher. But already at that time he was moved to composition; some first-fruits sent to Mendelssohn met with the approval of the latter, and in consequence R. soon found a publisher, Breitkopf und Härtel (pf. pieces, Op. 2-14; Op. 1, a "Serenade" for pf. was published by André, Offenbach). With sudden resolution he bade farewell to the profession of schoolmaster and threw himself wholly into art; encouraged by Liszt, he accompanied the latter in a concert tour as far as Cologne (1846), where he sought to earn a living. His plan of studying under Mendelssohn at Leipzig was frustrated by the death of that composer (1847); and so, likewise, the death of his Vienna publisher, Mechetti, destroyed his hopes of obtaining, on Liszt's recommendation, remunerative employment with that firm. Somewhat disillusioned, yet not disheartened, R. returned to Wiesenstetten and tried to gain a firm footing in Stuttgart. And this much he accomplished: Bülow played in public a Concertstück of his, and his *König Alfred* was accepted for performance at the court theatre. But future hope was destroyed by the disturbances of 1848 and 1849. In 1850 he followed Liszt to Weimar, then the citadel of new German tendencies. R. himself entered with enthusiasm into the ranks of its combatants, became a contributor to the

Neue Zeitschrift für Musik (he had previously written critical notices for Dehn's *Cæcilia*), and published a pamphlet, "Die Wagnerfrage" (1854). He now became more and more prolific as a composer; his opera *König Alfred* was revised and produced in 1851, though it did not achieve the success he expected; for it never found its way beyond Weimar. This was probably the reason why from that time R. devoted himself to instrumental music, in which he produced works of importance, especially in the department of chamber music and of the symphony. In 1853 he became engaged to the actress Doris Genast, followed her in 1856 to Wiesbaden, and married her in 1859. He only left Wiesbaden in the autumn of 1877, when called to Frankfort as the head of the Hoch Conservatorium. During his residence in Wiesbaden he wrote his best chamber and orchestral works. R. was a frank representative of new German tendencies, but with a reserve which must not be overlooked; he wrote programme music, yet within the traditional forms; his symphonies, therefore, are not free in form as, for instance, the symphonic poems of Liszt; and his orchestra was the symphonic orchestra used by Beethoven.

R.'s works, which exceed 200 in number, are by no means of equal value; side by side with masterpieces of art stand hastily-sketched drawing-room pieces of inferior rank. The first 46 opus numbers of R. are exclusively solo pieces for pf. (Serenade, Op. 1; sonata and fugue, Op. 14; impromptus, rondos, nocturnes, caprices, paraphrases, dances, etc.; Op. 16, 18, 29, and 34 are wanting). Op. 47-53, songs; Op. 55, the pleasing "Frühlingsboten" (pf. pieces). Only in Op. 58 do we meet with two fantasias for pf. and violin, and in Op. 59, a duo for pf. and 'cello. There follow afterwards, in motley succession, pf. works, songs, concerted pieces, orchestral works, etc. A complete catalogue of his works was published by the Raff Memorial Society at Frankfort (1886); here there is only room for a brief synopsis. R. wrote for orchestra 11 symphonies: "An das Vaterland," Op. 96 (gained the prize at the Gesellschaft der Musikfreunde in 1863; five movements); No. 2, in c, Op. 140; No. 3, "Im Walde," Op. 153 (probably R.'s most important work, 1869); No. 4, in G minor, Op. 167; No. 5, in E, "Lenore," Op. 177; No. 6, in D minor, "Gelebt, gestrebt; gelitten, gestritten; gestorben, umworden," Op. 189; No. 7, in B flat, "In den Alpen," Op. 201; No. 8, in A, "Frühlingsklänge," Op. 205; No. 9, in E minor, "Im Sommer," Op. 208; No. 10, in F minor, "Zur Herbstzeit," Op. 213; No. 11, in a minor, "Der Winter," Op. 214 (posthumous; revised by Erdmannsdörfer); there are also to be mentioned a Sinfonietta for 8 wood-wind instruments and 2 horns (Op. 188), 2 orchestral suites (Op. 101 in c, and Op. 194 in F [in Hungarian style]), also an Italian suite in E minor (without opus

number); a fourth (Thuringian Suite in B flat) remained in manuscript. Five overtures (Op. 103, "Jubilee" overture in F; Op. 117, Festival overture in A; Op. 123, concert overture in F; Op. 124 for the "Burschenschaftsfeier" at Jena [for wind band]; Op. 127, on "Ein' feste Burg"); 4 others (to Shakespeare's *Romeo and Juliet*, *Othello*, *Macbeth*, and *Tempest*) remained in manuscript; "Festmarsch," Op. 139; "Abends" (rhapsody for orchestra, Op. 163, in B flat). An "Elegie" for orchestra, remained in manuscript, a grand orchestral fugue, incomplete. For pf. and orchestra: "Ode au printemps," Op. 76; concerto in c minor, Op. 185, and a suite in E flat, Op. 200. For violin and orchestra: 2 concertos (Op. 161, in B minor; Op. 206, in A minor) and a suite, Op. 180; a 'cello concerto in D minor, Op. 193 (a second, in G, in manuscript). Chamber music: 8 stringed quartets (Op. 77 in D minor, Op. 90 in A, Op. 136 in E minor, Op. 137 in A minor, Op. 138 in G, Op. 192 [No. 6 in c minor, "Suite älterer Form"; No. 7 in D, "Die schöne Müllerin"; No. 8 in c, "Suite in Kanonform"]); a sextet for strings, Op. 178, and an octet for strings, Op. 176; a pf. quintet, Op. 107; 2 pf. quartets, Op. 202 (in G and c minor), 4 pf. trios (Op. 102, 112, 155, 158), 5 grand violin and pf. sonatas (Op. 73, 78, 128, 129, 145), suite for pf. and violin (Op. 210), and pieces for the same instruments (Op. 58, 63 [on motives from Wagner's operas; three books], Op. 67 ["La fée d'amour," with orchestra], Op. 85, 203 ["Volker," nine books]), a duo (in G) remained in manuscript; a 'cello sonata (Op. 183), a duo for pf. and 'cello (Op. 59), and two books of pieces (Op. 86), 2 romances for horn ('cello) and pf. (Op. 182), 2 pf. sonatas (Op. 14, 168), 3 sonatinas (Op. 99), and 7 suites (Op. 69, 71, 72, 91, 162, 163, 204). Of the many pieces for pf. only there are still to be mentioned those for four hands: Op. 82 (12 drawing-room pieces without octaves), Op. 150 (Chaconne), Op. 159 ("Humoresken" in waltz form), Op. 160 ("Reisebilder"), Op. 174 ("Aus dem Tanzsalon"), Op. 181 (second Humoreske "Totentanz"); also for two pianos, the Chaconne, Op. 150, and the fantasia, Op. 207a (also for pf. and strings), from the "Hommage au Néo-Romantisme" (Op. 10, for two hands); Ballad, Scherzo, Metamorphoses (Op. 74), "Suite" without octaves (Op. 75), "Chant d'Ondine" (Op. 84, "Arpeggio tremolo-Etüde"), "Introduction and Allegro scherzando" (Op. 87), "Ungarische Rhapsodie" (Op. 113), "Spanische Rhapsodie" (Op. 120), Gavotte, Berceuse, Espiègle (Op. 125), Tarantella (Op. 144), Scherzo (Op. 148), *Allegro agitato* (Op. 151), Variations on an original theme (Op. 179), "30 Études" (without opus number), "Cavatina" and "La fileuse" (Op. 157), "Reisebilder" (Op. 160), "La Cicenerella" (new carnival, Op. 165), "Polka glissante" (Op. 170). The number of R.'s paraphrases (among others, "Die Oper im Salon," twelve books, Op. 35, 36, 37, 43, 44, 61, 65), etc., is very great. Of R.'s vocal composi-

tions some songs from Op. 88, "Sangesfrühling" (30 numbers) have found especial favour ("Keine Sorg' um den Weg"). R. wrote a large number of songs, Op. 47-53, 66 ("Traumkönig und sein Lieb"), 172 ("Maria Stuart"), 173, 191, 192 ("Die Jägerbraut," and "Die Hirtin," with orchestra), 211 ("Blondel de Nesle"), without opus number: "Frühlingslied" and "Ständchen"; 12 duets (Op. 114), 6 tertets for female voices with pf. (Op. 184), 10 songs for mixed chorus (Op. 198), 2 ditto, (Op. 171), 30 quartets for male voices (Op. 97, 122, 195), "Wachet auf" (Geibel) for male chorus, soli, and orchestra (Op. 80), "Deutschlands Auferstehung" (Op. 100, male chorus and orchestra), "De profundis" a 8, with orchestra (Op. 141); 4 antiphons to the Virgin (a 5-8); a Kyrie and Gloria (a 6, a cappella), Pater Noster (a 8), and Ave Maria (a 8) remained in manuscript. He also published "Im Kahn" and "Der Tanz" (Op. 171, mixed chorus and orchestra), "Morgenlied" and "Einer Entschlafenen" (for soprano solo, mixed chorus, and orchestra, Op. 186), "Die Tageszeiten" (Op. 209, for chorus, pf., and orchestra; four movements), and "Weltendé, Gericht, neue Welt" (Op. 212, oratorio to words from the "Revelation" (produced at Leeds, 1882). Two choral works, "Die Sterne" (words by Heldt) and "Dornröschen" (poem by W. Genast), remained in manuscript. Besides the already-named opera, *König Alfred*, R. also wrote for the stage: music to Genast's *Bernhard von Weimar* (1858), the comic operas *Dame Kobold* (Weimar, 1870, Op. 154), *Die Eifersüchtigen* (libretto by the composer; not performed), *Die Parole* (ditto), the lyric opera *Benedetto Marcello* (ditto), and the grand opera *Samson* (ditto). R. also arranged Bach's D minor Chaconne for orchestra, also the same composer's 6 'cello sonatas, 3 orchestral suites, and pieces from the violin sonatas for pf. (two hands), likewise 2 marches from Handel's *Saul* and *Jephtha*.

(2) Anton. (See RAAFF.)

Raick, Dieudonné, b. 1702, Liège, d. Nov. 30, 1764, as choral vicar at Notre Dame, Antwerp; he published 6 suites and 3 harpsichord sonatas.

Raif, Oskar, b. July 31, 1847, The Hague, pupil of Tausig; he has been since 1875 teacher of the pf. at the Royal High School, Berlin, and "Kgl. Professor."

Raillard, F. . . , Abbé, b. 1804, Montormentier (near Langres), learned theologian and physicist at Paris, published: "Explication des neumes ou anciens signes de notation" (1852); "Le chant grégorien restauré" (1861); "Mémoire sur la restauration du chant grégorien" (1862), also two treatises on the occurrence of quarter tones in Gregorian Song.

Raimondi, (1) Ignazio, b. 1733, d. 1802, violinist, for some time concert director at Amsterdam (1762-80), where he produced his

symphony, "Die Abentuer des Telemach"; he published: 3 trios for violin, viola, and 'cello, 3 violin concertos, and 6 stringed quartets.

(2) Pietro, a wonderfully prolific composer and master of counterpoint, b. Dec. 20, 1786, Rome, d. there Oct. 30, 1853, as maestro of St. Peter's. He was at an early age a pupil of La Barbara and Tritto at the Conservatorio della Pietà at Naples, produced at Genoa in 1807 his first opera, *La bizzarria d'amore*, and led the usual life of a composer of Italian operas, *i.e.* he always stayed in the towns for which he was asked to write a new opera (Genoa, Florence, Rome, Milan, Naples, Messina, etc.). From 1824-32 he was director of the royal theatres at Naples, and from 1825, at the same time, professor of counterpoint at the Royal Conservatorio; 1832-50 professor of counterpoint at the Conservatorio, at Palermo; in 1852 (Dec. 12) he succeeded Basili at St. Peter's, Rome. R. composed no less than 62 operas and 21 ballets, 8 oratorios, 4 orchestral masses, 2 masses *a cappella* for double choir, 2 requiems with orchestra, 1 ditto in 8, and one in 16 real parts, a complete book of the psalms *a 4-8*, in the Palestrina style (15 vols.), a Credo *a 16*, and many other sacred works. A speciality of R.'s (in which he shows himself a master of counterpoint, and deserves to rank among the boldest combiners of the 16th century, with additional claim to originality) was the working out of compositions for a great number of real parts, which could be sub-divided into a number of works for a moderate number of parts, each of which was a complete movement in itself; his masterpieces of this kind were published, viz.: 4 fugues *a 4*, which could be performed together as a quadruple fugue *a 16*; also 6 fugues *a 4*, which could be performed as a sextuple fugue *a 24*. The 24 fugues *a 4-8*, published by Ricordi, at Milan, contain two examples of such combination. The *ne plus ultra* in number of parts is a fugue *a 64* for 16 choirs *a 4*; but his highest achievement in this line was the composition of three Biblical dramas—*Potifar*, *Giuseppe*, *Giacobbe*—which were produced successively at the Argentine Theatre, Rome, on Aug. 7, 1852; and on the following day were performed simultaneously. Naturally, with such a combination, much dramatic fire, or striking effect in the works taken singly, could not be expected; anyhow, the achievement was a colossal one. R. did not keep the secrets of his art to himself, but published several theoretical guides to contrapuntal combinations of this kind. Filippo Cicconetti wrote a biographical notice of him (1867).

Rallentando (Ital.), abbr. *rallent.*, *rall.*, becoming slower.

Ramann, Lina, writer on music, b. June 24, 1833, Mainstockheim (near Kitzingen), pupil of Frau Brendel at Leipzig, founded, in 1858, a

College of Music for female teachers at Glückstadt (Holstein), and in 1865 (with Ida Volkmann) a School of Music at Nüremberg. She wrote: "Die Musik als Gegenstand der Erziehung" (1868); "Allgemeine Erzieh- und Unterrichtslehre der Jugend" (1869; 2nd ed. 1873); "Aus der Gegenwart" (1868, collection of articles for the Hamburg "Jahreszeiten"); "Liszt's Christus" (1880), a biography of Liszt (vol. i., 1880, embracing the period from 1811-40, and first part of 2nd vol. from 1841-47); she also edited (including some translations), the complete edition of Liszt's writings. She has composed four sonatas (Op. 9), and has also written a "Grundriss der Technik des Klavierspiels" (12 books).

Rameau, Jean Philippe, the founder of the real science of harmony, *i.e.* a science of relationship of sounds, and of their natural connection; also a distinguished organist and musical composer, b. Sept. 25, 1683, Dijon, d. Sept. 12, 1764, Paris. He attended the Jesuit College at Dijon, but left after four years, and devoted himself exclusively to music, for which he showed talent at an early age. In 1701, on account of an *affaire de cœur*, his father sent him away to Italy; but Italian music was by no means to his taste, and he returned as fiddler in a theatre company, which was making a tour in the south of France; and at the expiration of two years, returned home. Already at that time R. was a distinguished performer on the organ, and, in 1717, refused the post of organist at the Sainte Chapelle, Dijon, in order to try his luck at Paris. There he soon found in Louis Marchand—who, at first, took him for a pupil, and patronised him—a rival; for Marchand was too much occupied with his own reputation, and would not suffer anyone to advance with him on the road to fame. R., for better or for worse, was obliged to return to provincial life, and first became organist at Lille, but, soon afterwards, at Clermont, where he found leisure to sketch out his theoretical system. In 1721 he reappeared in Paris, and published his "Traité de l'harmonie," which soon attracted public attention; he also published some clavier sonatas and cantatas, and became organist of Sainte Croix de la Bretonnerie. The Académie examined, and approved of his first theoretical works (1737); while in the *fermier-général* La Popelinière, to whose wife he gave lessons, he found a Mæcenas, who opened for him the doors of the Grand Opéra, to which access was so difficult. His first opera, *Samson* (libretto by Voltaire), was, indeed, refused by director Thuret, who did not wish to have a Biblical subject (R. rearranged it later on under the title *Zoroastre*); but, in 1733, his *Hippolyte et Aricie* was produced with the very best success; he, however, did not meet with general recognition, but stirred up party strife. (Cf. the list of the pamphlets in Fétis's Dictionary.) Finally,

however, R., with his genuine French style, made his mark. Louis XV. created for him the post of Compositeur de Cabinet. R. composed for the stage, in addition to incidental music of various kinds, the operas: *Samson* (see above); *Hippolyte et Aricie* (1733); *Les Indes galantes* (1735); *Castor et Pollux* (1737); *Les talents lyriques* (= *Les fêtes d'Hébé*, 1739); *Dardanus* (1739); *Les fêtes de Polymnie* (1745); *La princesse de Navarre, Le temple de la gloire, Les fêtes de l'Hymen et de l'Amour* (= *Les dieux d'Égypte*, 1747); *Zaïs* (1748); *Pygmalion, Nais, Platiès* (= *Funon jalouse*, 1749); *Zoroastre* (see above); *Acanthe et Céphise* (1751); *La guirlande, Daphné et Eglé* (1753); *Lysis et Déliar, La naissance d'Osiris* (= *La fête de famille*, 1754); *Anacréon, Zéphire, Nélée et Mirthis, Jo, Le retour d'Astrée* (1757); *Les surprises de l'amour* (1759); *Les Sybarites, Les Paladins* (1760); *Abaris, ou les Boréades, Linus, Le procureur dupé* (the last three not produced); also *Roland* (libretto by Quinault), which remained unpublished. Most of R.'s operas appeared in print in short score (vocal parts, bass and violin; the ritornelli in full). New editions appeared (Breitkopf und Härtel; cf. CAMBERT) of *Castor et Pollux, Dardanus, Les talents lyriques*, and *Les Indes galantes*. In addition to these, there was a series of cantatas, and some motets, none of which, however, appear to have been printed. R. wrote for clavier: "Premier livre de pièces de clavecin" (1706; probably R. was about this time in Paris); "Pièces de clavecin avec une méthode pour la mécanique des doigts" (without date; containing valuable educational remarks); "Pièces de clavecin avec une table pour les agréments" (1731); "Nouvelles suites de pièces de clavecin avec des remarques sur les différents genres de musique" (without date); "Pièces de clavecin en concerts" (1741 [1752], with accompaniment of violin [flute] and viola [2nd violin]). Farrenc brought out the complete set of the "Pièces" of 1731, and the "Nouvelles suites" in the "Trésor des pianistes" (1861). Numerous fragments of the operas were reprinted by Delsarte in the "Archives du chant." For detached clavier pieces, see Pauer's "Old French Composers," "Popular Pieces by R.," etc., published by Augener & Co., London. A complete edition of the clavier works was published by the compiler of this Dictionary (Steingraber). The clever fundamental idea of R.'s theoretical system was the reduction of the great number of possible chords to a limited number of fundamental chords (*accords fondamentaux*); also his inversion of chords; R. was the first to declare that *e g c* was the same harmonically as *c e g*. His *basse fondamentale* is something quite different from general-bass; it is an imaginary (not a sounding) part which gives the series of the fundamental tones of the root chords of which the composer introduces inversions at pleasure; his aim was

to make the harmonic relationships of the chords succeeding one another easily intelligible. The successors of R. have been one-sided enough to look upon the building up of chords by thirds as the central idea of R.'s system, and have overlooked his marked tendency to derive dissonant chords from consonant ones (*f a c d* = *F major chord* with the sixth *d*; *b d f* related to *g b d f*, etc.). The compiler of this Dictionary seized hold of this fundamental thought of R.'s, and from it developed a new system of figuring, and new terminology (cf. KLANGSCHLÜSSEL). The theoretical writings of R. are: "Traité d'harmonie réduite à ses principes naturels" (1722; English, by Jones, without date, and by French without date [1737, 1752]); "Nouveau système de musique théorique" (1726); "Plan abrégé d'une méthode nouvelle d'accompagnement" (1730); "Dissertation sur les différentes méthodes d'accompagnement" (1732); "Génération harmonique" (1737); "Démonstration du principe de l'harmonie" (1750); "Nouvelles réflexions sur la démonstration," etc. (1752); "Observations sur notre instinct pour la musique" (1754); "Code de musique pratique" (1760). Three other works remained in manuscript; to those above named, however, must be added some newspaper articles ("Mémoires de Trévoux," 1736 and 1762; "Mercure de France," 1752), several polemical pamphlets against the Encyclopædists, with whom he had fallen out (cf. ALEMBERT); and a pamphlet against Euler on the identity of octave tones (1753). For further details concerning R. see Du Changer's "Réflexions sur divers ouvrages de M. R." (1761), Nisard's "Monographie de J. P. R." (1867), and A. Pougin's "R., sa vie et ses œuvres" (1876). In 1880 a memorial statue to R. was unveiled at Dijon.

Ramos de Pareja, Bartolomeo (Ramis), Spanish theorist, b. about 1440, Baeza (Andalusia); he gave lectures on music at Salamanca, but from 1480 at Bologna, where he was still living in 1521. He published a theoretical work, hitherto undiscovered, in Spanish (before 1480); and at Bologna, one in Latin, "De Musica Tractatus" (1482).

Randegger, Alberto, teacher of singing and composer, b. April 13, 1832, Trieste, pupil of Lafont (piano) and Luigi Ricci (composition); he produced two ballets and an opera (written jointly with two other young composers), *Il Lazzarone*, at Trieste. R. was for several years maestro at various Italian theatres, and in 1854 produced his grand opera, *Bianca Capello*, at Brescia. Soon afterwards he settled in London, and made a great name as teacher of singing. In 1868 he became professor of singing at the Royal Academy of Music, and has been several times conductor of Italian opera. In 1881 he conducted the Norwich Musical Festival. Besides the stage works already named, he has

written a comic opera, *The Rival Beauties* (London, 1864); a dramatic cantata, *Fridolin* (Birmingham, 1873); two scenas for soprano and orchestra, *Medea* (Gewandhaus, 1869), and *Saffo* (London, 1875); the 150th Psalm, for soprano solo, choir, orchestra, and organ (Boston Musical Festival, 1872); a funeral anthem in memory of the Prince Consort, and many other vocal pieces; also a vocal Method.

Randhartinger, Benedict, b. July 27, 1802, Ruprechtshofen (Lower Austria), d. Dec. 22, 1893, Vienna, a fellow-pupil of Schubert's under Salieri; he occupied himself with both music and jurisprudence, and was for ten years secretary to Count Szechenyi; but in 1832 he became tenor in the Vienna Court Chapel. In 1844 he was appointed vice-Court capellmeister, and in 1862 succeeded Assmayer as principal capellmeister. After 1866 he retired from active life. R. wrote a large number of vocal and instrumental works, among which, the opera *König Enzo*, 20 Masses, 60 motets, several hundred songs and part-songs, symphonies, quartets, etc., many of which have been published; also a book of Greek national songs, and a Greek liturgy.

Ranket. (See RACKETT.)

Ranz des Vaches (Fr.; Ger., "Kuhreihen," "Kuhreigen"), a Swiss national melody, originally sung by Alpine shepherds, or played upon a pipe. In the course of time it has assumed, in the various cantons, various forms. The passing from one to another of the notes of the same chord is a characteristic feature of the Ranz des V.; and this, repeated again and again by echo, is of fine effect.

Raoul de Coucy. (See COUCY.)

Rappoldi, Eduard, excellent violinist, b. Feb. 21, 1839, Vienna, pupil of L. Jansa and J. Böhm (violin), also of S. Sechter (theory), at the Vienna Conservatorium; from 1854-61 member of the Vienna court opera orchestra; from 1861-66, leader at Rotterdam; from 1866-70, capellmeister at Lübeck, Stettin, and Prague; from 1871-77, teacher at the Royal High School for Music, Berlin, and afterwards leader at Dresden; since 1893, also principal teacher of the violin at the Conservatorium. R. has published some chamber music.—His wife, Laura R.-Kahrer, b. Jan. 14, 1853, Mistelbach (near Vienna), is a distinguished pianist, a pupil of the Vienna Conservatorium and also of Liszt.

Rastral (from Latin *rastrum*, "rake"), a well-known simple instrument for drawing the lines of a stave.

Rastrelli, (1) Vincenzo, able teacher of singing and fairly good composer, b. 1760, Fano, d. March 20, 1839, Dresden, as composer to the Court Chapel. He studied under Padre Mattei at Bologna, and left some church music and other vocal pieces, which have been preserved in Dresden.

(2) Joseph, son of the former, b. April 13, 1799, Dresden, d. there Nov. 14, 1842; he journeyed with his father in 1814 through Italy, and became likewise a pupil of Mattei's. In 1829 he became sub-conductor of the Court Opera at Dresden, and in 1830, court capellmeister. He produced at Ancona, Milan, and Dresden, operas of his own composition (1832, *Salvator Rosa*), and also wrote a number of masses (one a 8), motets, vespers, etc.

Rasumowski, Andreas Kyrillowitsch, Count (1815, Prince), Russian ambassador at Vienna. In 1788 he married the Countess Thurn, sister of Princess Karl Lichnowsky, maintained from 1808-16 the celebrated quartet party which bore his name, and in which he himself played the second violin (first violin, Schuppanzigh; viola, Weiss; 'cello, Lincke). But after the Prince had withdrawn, it continued for a long time, with Sina as second violin (under the name of Schuppanzigh's Quartet). Beethoven dedicated to R. his three quartets, Op. 59.

Ratez, Émile Pierre, b. Nov. 5, 1851, Besançon, studied at the school of music there (P. Demol), also from 1872-81 at the Paris Conservatoire (Bazin, Massenet). He entered the orchestra of the Opéra Comique as viola player, became chorusmaster, under Colonne, and in 1891, director of the branch of the Paris Conservatoire in Lille. In 1886 his opera *Ruse d'amour* was performed at Besançon; he has also published 3 pf. trios, pieces for pf. and violin, ditto for horn and pf., and oboe and pf., a 'cello sonata and a pf. quartet.

Rathgeber, Valentin, Benedictine monk at Banz (Franconia), b. about 1690, d. after 1744. He composed a large number of masses, psalms, hymns, litanies, offertories, antiphons, etc.; also some instrumental works ("Chelys sonora, constans 24 concertantionibus," 1728, and "Musikalischer Zeitvertreib auf dem Klavier," 1743).

Ratzenberger, Theodor, pianist, b. April 14, 1840, Grossbreitenbach (Thuringia), d. March 8, 1879, Wiesbaden; he was a pupil of Liszt, Schwarzburg court pianist at Sondershausen; 1864 at Lausanne, and from 1868 at Düsseldorf. He has published only a few pf. pieces and songs.

Rauchenecker, Georg Wilhelm, composer, b. March 8, 1844, Munich, son of a town musician, pupil of Theodor Lachner (piano, organ), Baumgartner (counterpoint), and Joseph Walter (violin). From 1860-62 he was violinist at the Grand Théâtre, Lyons; until 1868, maître de chapelle at Aix and Carpentras, and afterwards director of the Avignon Conservatoire; in 1873 he became musical director at Winterthur. R. conducted the Philharmonic Concerts, Berlin, for one season (before Mannstädt's advent). He wrote for the Zürich Musical Festival (1874) a cantata, *Niklaus von der Flüe* (which gained a

prize). The Florentine Quartet has made favourably known 2 of his 3 quartets for strings. An opera, *Le Florentin*, and a symphony remain in manuscript.

Rauscher, Max, b. Jan. 20, 1860, Wettstetten (Bavaria), son of a teacher. In 1884 he was ordained priest, and was for a long time precentor of the cathedral chapter at Ratisbon, where he was trained as a conductor under Dr. Haberl and J. Mitterer; he has been since 1885 "Domkapellmeister" and inspector of the cathedral at Ratisbon.

Rauschquinte (*Rauschpfeife*, also *Rauschquarte*), a mixture stop in the organ of two ranks, consisting of the third and the fourth overtone, *i.e.* either of the fifth, $5\frac{1}{2}$ feet, and octave 4 feet; or of fifth, $2\frac{3}{4}$ feet, and octave 2 feet; the former belonging to the diapason of 16 feet, the latter to that of 8 feet. The R. is not a repeating stop.

Rauzzini, Venanzio, famous singer (tenor) and composer, b. 1747, Rome, d. April 8, 1810, Bath; he first appeared at Rome in 1765, at the Teatro della Valle in the *role* of a woman, and in 1767 was engaged at Munich. His striking beauty of face and figure drew him into entanglements which caused him to move to London in 1774. He sang up to 1778, and then lived in London until 1787 as teacher of singing, and was there held in the highest esteem; later on he retired to Bath. R. produced 8 operas at Munich and London, and also wrote 3 quartets for strings, 1 pf. quartet, 3 violin sonatas, and 2 pf. sonatas for 4 hands, etc.

Ravanastron (Serinda) is said to be a stringed instrument of Indian origin. (Cf. Rühlmann, "Geschichte der Bogeninstrumente," p. 14, etc.)

Ravenscroft, Thomas (Mus. Bac., Cambridge, 1607). He published "Pammelia, Musickes Miscellanie, or Mixed Varietie of Pleasant Rondelayes and Delightful Catches of 3-10 Parts in One" (1609; 2nd ed. 1618); "Deuteromelia, or the Second Part of Musickes Melodie," etc. (1609); "Melismata. Musical Phantasies, Fitting the Court, City and Country Humours" (1611, a 3-5); "A Briefe Discourse of the True (but Neglected) Use of Charact'ring the Degrees by their Perfection, Imperfection, and Diminution," etc. (1611), and, finally, "The Whole Booke of Psalmes, with the Hymnes Evangelicall and Spirituall," etc. (a 4, 1621; 2nd ed. 1633).

Ravina, Jean Henri, pianist, b. May 20, 1818, Bordeaux, pupil of Laurent and Zimmermann at the Paris Conservatoire, received in 1834 the first piano prize, and, in that same year, was appointed assistant teacher (only seventeen years of age). He still studied composition under Reicha and Leborne, left his post in 1837, and made concert tours as a virtuoso, but resided in Paris. R. is

known as the composer of a somewhat large number of salon pieces of smooth structure; but he also wrote numerous études, a pf. concerto, a theme of his own with variations, and arrangements for four hands of all Beethoven's sets of variations, etc.

Raymond, (1) Georges Marie, writer on music, b. 1769, Chambéry, d. there April 24, 1839; teacher of history, afterwards of mathematics at Geneva, in 1811 director of the Gymnasium at Chambéry. He wrote: "Essai sur la détermination des bases physico-mathématiques de l'art musical" (1813); "Des principaux systèmes de notation musicale, usités ou proposés chez divers peuples tant anciens que modernes" (1824; he ventilates the question as to whether a reform of our note-system is necessary); "Lettre à M. Villoteau, touchant ses vues sur la possibilité et l'utilité d'une théorie exacte des principes naturels de la musique" (1811). Cf. also the *Magasin encyclopédique* (1809-10); "Décade philosophique" (1802), and the reports of the session of the Royal Academy of Savoy (1828).

(2) Joseph, writer on music at Paris, author of "Essai de simplification musicographe" (1843), and "Nouveau système de notation musicale" (1846).

Re, the Solmisation name of the note *d*. (Cf. SOLMISATION and MUTATION.)

Rea, William, organist, pianist, and conductor, b. March 25, 1827, London, pupil of Pittmann, and—after having been already appointed, in 1843, organist of Christ Church, Watney Street—of Bennett. He then became organist of St. Andrew's, Undershaft. In 1849 he studied under Moscheles and Richter at Leipzig, and then under Dreyschock at Prague. On his return to England R. gave chamber concerts at the Beethoven Rooms, became organist to the Harmonic Union (1853), founded the Polyhymnian Choir (1856), and conducted an amateur orchestral society. In 1858 he became organist at Stockwell, and in 1860 was appointed organist to the corporation of Newcastle-on-Tyne, of which city he considerably raised the musical status. Towards the end of 1880 he became organist at South Shields.

Reading, John, name of three English composers during the 17th and 18th centuries:—

(1) Organist at Winchester, d. 1692; songs in Hayes's "Harmonia Wiccamica."

(2) Organist at Chichester, 1674-1720 (songs in collections of 1681-88 are by one or other of the two Readings named).

(3) B. 1677, London, d. Sept. 2, 1764; chorister of the Chapel Royal under Blow, organist at Dulwich (1700), lay vicar (1702) and master of the choristers at Lincoln Cathedral (1704). He returned to London in 1707, and became organist of several London churches. He published: "A Book of New Songs with Symphonies, and a Thorough-Bass

fitted to the Harpsichord," also "A Book of New Anthems."

Rebec (*Rebeca, Ribeca, Rubeca, Ribeba, Rubella*; Span., *Rabé, Rabel*; Arab., *Rebab, Erbeb*), probably the oldest stringed instrument, according to general acceptance, of Eastern origin, and brought to Spain by the Arabians in the 8th century. The correctness of this opinion is by no means thoroughly established; the contrary one, viz. that by the conquest of Spain stringed instruments became known to the Arabians, is equally entitled to consideration. Anyhow, it is a remarkable fact that, already of the 8th to the 9th century, we possess a drawing (Gerbert, "De Cantu," II.) in which the type of the later *Gigue* is fully marked, though it has only one string; whereas, for instance, the Lute, which, as is well known, was imported from the Arabians, only spread over Europe in the 14th century, causing a revolution in the construction of bowed instruments. (Cf. INSTRUMENTS.) From the 9th century we meet with the *Fidula* (first mentioned by Otfried, V. 23, 395), in the 13th century, with the *Rubeba* and *Vielle* (Fidel), sister instruments, the latter having five, the former two strings. Neither had frets (cf. the account in the *Allgemeine Musikalische Zeitung*, July, 1879). Even the theory that the R. is related to the British *Chrotta* (q.v.) is not an extravagant one, and it is by no means impossible that there is some etymological connection between *rebec* and *crewith* (the Breton form of the latter word); *rebet* or *rebed* seems, indeed, to point to that conclusion.

Rebel, (1) Jean Ferry, violinist, b. 1669, Paris, d. there 1747. In 1699 he was violinist at the Grand Opéra, in 1707, maître de chapelle, also member of the 24 "*violons du roi*," and was appointed royal chamber composer. R. published a book of violin sonatas (with bass), and a book of trios for two violins and bass. His opera, *Ulysse* (1703), was a failure; only one ballet number (*La Caprice*), with solo violin, had a brilliant success, and caused him to write some more music of the same kind for insertion in other ballet operas.

(2) François, son of the former, also violinist and composer, b. June 19, 1701, d. Nov. 7, 1775, entered, at the early age of thirteen, into the orchestra of the Grand Opéra, became an intimate friend of Franç. Francoeur (q.v.), and wrote in conjunction with him ten operas; both were leaders at the Opéra (1733-44), after that, inspectors, from 1753-57 directors, and impresarios on their own account until 1767. Louis XV. bestowed on R. the post of chief *Intendant de la musique du roi*, and in 1772 that of General Inspector of the Opéra; and, shortly before his death, R. retired to the rest which he so well deserved. He composed, besides operas, several cantatas and sacred pieces.

Rebello, João Lourenço (João Soares), one

of the most important Portuguese composers, b. 1609, Caminha, d. Nov. 16, 1661, San Amaro (near Lisbon); teacher of King John IV. (q.v.), who dedicated to him his "Defensa de la musica moderna." Of his numerous sacred works there only appeared in print, at Rome, a book of psalms a 16, Magnificats, Lamentations, and Misereres, with continuo (1657, 17 part-books). Masses, etc., are preserved in manuscript at Lisbon.

Reber, Napoléon Henri, one of the most remarkable French composers of the immediate past, especially in the sphere of instrumental music, b. Oct. 21, 1807, Mühlhausen i. E., d. Nov. 24, 1880, Paris. He was a pupil of Reicha and Le Sueur at the Paris Conservatoire, and through family relationships and good education he was received into the most cultivated circles, and was, therefore, guided from an early age towards the noblest forms of composition. He wrote chamber music, and set to music the new songs of the best French poets. He first approached the stage with *Le diable amoureux* (ballet, 1840); then followed the comic operas: *La nuit de Noël* (1848), *Le père Gaillard* (1852), *Les papillottes de M. Benoît*, and *Les dames capitaines* (1857); a fifth comic opera, *Le ménétrier à la cour*, and a grand opera, *Naim*, were never produced, though the overtures are printed. In 1851 R. was appointed professor of harmony at the Conservatoire, and in 1853 was elected as Onslow's successor by the Académie. In 1862 he succeeded Halévy as professor of composition, and in 1871 became inspector of the branches of the Conservatoire. He was succeeded, in 1880, by Saint-Saëns as professor of composition. R.'s instrumental works, which are written in the spirit of the German classics, consist of 4 symphonies, 1 overture and 1 suite for orchestra, 3 stringed quartets, 1 stringed quintet, 1 pf. quartet, 7 pf. trios, pieces for pf. and violin, also pf. pieces for 2 and 4 hands. For voice he wrote: 33 songs with pf. accompaniment, a "Chorus of Pirates" for male voices *a* 3 with pianoforte, "Le soir" for male chorus *a* 4 with pf., an Ave Maria and Agnus Dei for 2 sopranos, tenor, bass, and organ; also *Vocalises* for soprano or tenor (Op. 16). His "Traité d'harmonie" (1862, several times reprinted) ranks among the best modern works on theory.

Rebicek, Josef, excellent violinist, b. Feb. 7, 1844, Prague, for six years student at the Conservatorium there. In 1861 he became a member of the court band, Weimar; in 1863 leader of the orchestra of the Bohemian National Theatre, Prague, in 1865 of the German Royal "Landestheater" there; in 1868 principal leader at the royal theatre, Wiesbaden (in 1875, royal music director). In 1882 he was appointed opera director and leader at the Imperial Court Theatre, Warsaw; in 1891, capellmeister at the National Theatre, Pesth;

and in 1893, capellmeister at Wiesbaden Court Theatre.

Rebling (1), Gustav, performer on the organ, and composer, b. July 10, 1821, Barby. He was son of the cantor there, studied under Fr. Schneider at Dessau (1836-39), was then organist of the French church at Magdeburg, and in 1847 succeeded Mühling as teacher of music at the seminary. In 1853 he became conductor of the cathedral choir, and collegiate teacher of music; 1856, royal musical director; and from 1858, organist of the Johanniskirche. In 1846 he established a church choral society. R. has composed psalms, motets with and without accompaniment, songs, pf. and organ pieces, a cello sonata, etc.

(2) Friedrich, opera singer and teacher of singing, b. Aug. 14, 1835, Barby, pupil of the Leipzig Conservatorium, private pupil for singing of Götz; he sang as lyric tenor at Rostock, Königsberg, Breslau, and from 1865-78 at Leipzig. In 1877 he was appointed teacher of singing at the Leipzig Conservatorium.

Récit. (See MANUALS.)

Recital, a performance, and, indeed, a solo performance. The term is used especially for concerts in which pianoforte performances are given by one player. According to Grove's Dictionary, recitals were first introduced by Liszt in 1840.

Recitative (Ital., *Recitativo*, from Lat., *recitare*, "to recite") is the name given to that kind of singing which, in favour of natural accentuation, and even of the cadence of speech, reduces to a minimum the purely musical element, both as regards melodic formation, and rhythmical articulation; it is, so to speak, the prose speech of song. The invention of R. coincides with the rise of opera (q.v.). The art of counterpoint had caused music completely to overshadow poetry; and the endeavour to restore to the latter its rights, and to render natural expression of feeling possible in singing, led, by way of esthetic reasoning, to the invention of the *Stilo rappresentativo*, of which R. is the core. Instrumental accompaniment, at once added to R. by its creators, Peri, Caccini, Cavalieri, was at first nothing more than an harmonic support to secure correct intonation; a figured bass (see GENERAL BASS) played on the harpsichord, or on the organ, lute, or gamba. It was only when the dramatic style was improved, first by Monteverde, and afterwards by Alessandro Scarlatti, that the accompaniment of recitative assumed a more lively form; they created the *Accompagnato*, i.e. an accompaniment worked out in a musically important manner; while R. with general bass has continued up to the present as *Recitativo secco*, or merely *Secco*. The *Arioso* represents the transition from R. to the Aria cultivated both in church and chamber. Modern R., as written by Wagner, only differs from older R. in that a more important function

is assigned to music, and in that instrumental music develops interesting formations, while the vocal part, faithfully answering to the natural, though art-intensified declamation, moves along freely.

Reckendorf, Alois, b. June 10, 1841, Trebitsch (Moravia), after pursuing his scientific studies at Vienna and Heidelberg, was trained at the Leipzig Conservatorium as a musician from 1865-67; he has acted as teacher of pf. and theory at the above-named Conservatorium since 1877. R. has published various pf. and vocal works.

Recorder, an obsolete English kind of beak-flute, with seven finger holes, and an eighth covered with a thin plate (goldbeater's skin).

Recte et Retro (forwards and backwards), an indication (*Canon*) for the execution of retrograde (*Crab*) canon. (See CANON.)

Red-Notes. (See COLOR.)

Redowa (Rejdovák), a Bohemian dance in triple time and fairly rapid movement; another form of the dance, the Rejdovacka, is in $\frac{3}{4}$ time.

Rée, Anton, b. Oct. 5, 1820, Aarhus (Jutland), pupil of Jacques Schmidt and K. Krebs at Hamburg; he appeared at concerts as a pianist from 1839 to 1842, and has since lived at Copenhagen as an esteemed teacher. He is a composer of pf. pieces, and contributor to musical journals.

Reed (Lat., *Lingua*; Ger., *Zunge*; Fr., *Anche*) is the name given to an elastic blade (*Blättchen*) which completely covers a small opening in a pipe, and which, by vibrating, it alternately opens and closes. In many wind-instruments the R. is the tone-producing medium. If the R. is of metal, the pitch is determined by its size (length, breadth, weight); if it is of a soft, yielding character (see ROHRBLATT) the period of its vibrations depends upon those of a column of air by which it communicates with the air outside. The former kind is to be found in organ reed-pipes, and in the harmonium and similar instruments; the latter in oboes, clarinets, and bassoons. Finally, there is a special kind of reed, the membranous, to which the vocal cords of the larynx belong, and also the lips of players of horns, trumpets, trombones, and similar instruments. The first kind always determines the pitch, whereas in the latter it depends upon the tension of the lips, combined with the length of the tube. (Cf. EMBUCHURE.) Metal reeds are either beating or free; of the former kind are most of the organ reeds; of the latter, those of the harmonium and of soft reed stops without tubes.

Reed, Thomas German, singer and conductor, b. June 27, 1817, Bristol, d. March 21, 1888, son of the musician who became conductor at the Haymarket Theatre, and afterwards leader at the Garrick Theatre, London. R. first appeared at Bath as pianist, concert

and opera singer, and then gradually acquired a position of high esteem in London as teacher, pianist, and composer. From 1838-51 he was musical director of the Haymarket Theatre; became in 1838 chapel-master at the Bavarian Chapel, and arranged good sacred concerts. In 1855 R. started theatrical performances of a small *genre* ("Mr. and Mrs. German Reed's Entertainment") at St. Martin's Hall, London; then from 1856, at the Gallery of Illustration, and afterwards at St. George's Hall. The pieces performed were written for two or three persons, and were greatly patronised by the non-theatre-going public.—Reed's wife, Priscilla Horton, b. Jan. 1, 1818, d. March 18, 1895, was an excellent vocalist.—His brothers, Robert Hopké and William, are known as 'cellists.

Reed-flute (Ger., *Rohrflöte*; Fr., *Flûte à cheminée*), a half-covered flue-pipe stop in the organ, with a hole, or open reed in the stopper (of 8, 16, and 4 feet). The tone is clearer than that of completely covered pipes; but for the lower half of the key-board the pipes are completely covered. When of 2 feet or of 1 foot, it is known as *Rohrschelle*. A double reed-flute is a R. with double-lips (see DOUBLE-FLUTE, BIFARA); a *Rohrquinte* is a Quint stop (2 $\frac{3}{4}$ feet). The R. resembles the English clarinet-flute.

Reed-pipes are wind instruments in which the production of tone takes place by means of regular alternate opening and closing of a wind-way, by means of vibrating reeds. (Cf. WIND INSTRUMENTS.) Concerning the various kinds of reeds, Cf. REED. The reed-stops of organs, not reckoning the few delicate stops with beating reeds (Aeoline and Physharmonica), do not essentially differ from one another. The stronger the reeds, the more capable of resistance, the more wind do they require to enable them to speak, and with strength of tone in proportion to the wind. The strength of tone is also increased by tubes widened at the top (funnel-shaped), or diminished, by tubes narrowed towards the top (half-covered). Thus arise the following stops, more or less allied to one another in character: Posaune (Serpent, Bombard, Bomhart, Tuba, Ophicleide), Trumpet (Clarino), Fagott (Dulcian Bassoon), Oboe, Clarinet, Schalmel, Cornet (Zink), Bassethorn, Horn, etc. Obsolete stops are: Sordun, Rackett, Bärpfeife, Bassanelli, as well as all names compounded with *Regal*. (Cf. ORGAN and respective articles.)

Reed-work, the *Tongue* stops of the organ.

Reel, an English, Scottish, Irish, and Danish dance in even time, and in quick movement; it is danced by two or three couples.

Reeve, William, b. 1757, London, d. there June 22, 1815. In 1781 he was appointed organist at Totnes (Devonshire); in 1783 he was again in London. He composed operettas, music for pantomimes, and plays (some jointly

with Mazzinghi) for Covent Garden Theatre, and in 1802 became part proprietor of Sadler's Wells Theatre. In 1792 he was appointed organist of St. Martin's, Ludgate Hill.

Reeves, John Sims, famous tenor singer, b. Oct. 21, 1822, Shooter's Hill (Kent). At the age of 14 he became organist at North Cray (Kent); made his stage *début* at Newcastle-on-Tyne; studied under Hobbs and Cooke in London, and sang from 1841-43 at Drury Lane. After further study and good stage successes in Italy, he returned to London in 1847, and for many years was the most famous English tenor in the concert hall and on the stage.—His first wife, Emma Luccombe, d. June 10, 1895, was an excellent soprano vocalist. Their son made his *début* in 1880 as a tenor singer.

Regal (1), a small portable organ with one or few reed stops; it was formerly the instrument of the home, as is to-day the harmonium. (2) Oeneral (obsolete) term for reed-stops; for example, *Trichterregal*, *Geigenregal*, *Singeregäl*, *Jungferregäl*, *Harfenregäl*, *Gedächregäl*, *Gedämpferegäl*, etc. *Bibelregäl* was a R. which folded up like a book.

Regan, Anna. (See SCHIMON.)

Reger, Max, b. March 19, 1873, Brand (jurisdiction of Kemnath, Bavaria), whence his father (a teacher) moved to Weiden in 1874. R. received his first training in music from his father, and from the organist Lindner, at Weiden, studying afterwards (from Easter, 1890) under H. Riemann at Sondershausen and Wiesbaden. In his maiden works R. has shown an abundant and promising talent for composition (violin sonatas, Op. 1, 3; trio with viola, Op. 2; 'cello sonata, Op. 5; songs, Op. 4, 8, 12, 15; 3 Orgelstücke, Op. 7; four choruses with pf., Op. 6; Walzercapricen, Op. 9, and Deutsche Tänze, Op. 10 [piano duets]; Walzer, Op. 11, Lose Blätter, Op. 13, for pf. solo; Vocal Duets, Op. 14.)

Regino (Prumiensis), in 892, abbot of the monastery Prüm (near Trèves), and afterwards abbot of St. Maximin, Trèves, d. 915. He wrote: a chronicle of the period from the birth of Christ to 907 (printed at Mayence, 1521; Frankfurt, 1566; and in Pistorius's "Rerum germanicarum Scriptores," 1583); also "De disciplina ecclesiastica veterum" (published by Hildebrand, 1659; and Baluze, 1671); and, finally, "Epistola de harmonica institutione ad Rathbodum Episcopum Trevirensen, ac Tonarius sive octo toni cum suis differentis" (the autograph, in very fine neume writing, is in the Leipzig Town Library; there are copies of it at Ulm, and Brussels; the "Tonarius" is given in facsimile in Coussemaker, Script. II., and the "Epistola" is to be found in Gerbert's "Scriptores," I.).

Regis, Johannes, Belgian contrapuntist, contemporary of Okeghem, Busnois, and

Caron. Among fragments of masses published by Petrucci, in 1508, is to be found a Credo; and in the "Odhecaton," several motets, chansons, etc. Several of his Masses are preserved in the Papal Chapel.

Register, (1) (Stop), a complete set of organ-pipes, which, for each note of the key-board, contains one, or (as in mixtures) several pipes; wind is admitted to, or shut off from, these pipes by a system of mechanism called the draw-stop action. The portion of the register nearest to the player is the slider, the end of which, tapered off conveniently for the hand (the stop-handle), projects from the organ-case. The drawing out and pushing in of the stops (Registering or Registration) is generally attended to by the organist himself; but for concert-playing, by someone who understands the organ, and who follows the written-out instructions of the player. The Registration, *i.e.* the selection—an important matter—from among the stops of an organ, is an art analogous to that of scoring for orchestra.

(2) The name R. is also used in connection with the human voice, which produces very different qualities of tone, according to the mode of function of the vocal cords. The two most important registers of all human voices are the so-called "chest register" and "head register." These two terms are altogether unsuitable, for it is absurd to suppose that in the chest voice, the air vibrating in the thorax, or only in the wind-pipe below the larynx, can give greater volume to the tone. The wind-pipe, or the cavity of the thorax, has as little influence on the formation of tone as the boot of a reed-pipe on the tone of that pipe. Besides the tongue itself, the quality of tone is only determined by the tube; *i.e.* besides the various stretchings of the vocal cords, only by the hollow space between the larynx and the teeth, and the openings of the nostril. Of the functions of the vocal cords we know very little indeed; it is supposed that total and partial forms of vibration cause the difference between full, and falsetto voice; that the stretching of the cords to the fullest extent produces the chest notes, but a stretching of only their edges, on the other hand, the head notes. The special R., now distinguished by most teachers of singing as the *middle* voice (also named Falsetto), appears to be based on still more moderate vibration (more like that of the chest voice). Physiologists are not agreed on the question, and it is a matter of indifference to the singer; for after a couple of lessons he knows exactly whether he is singing chest, head, or falsetto notes. On the other hand, the usual Methods of singing attach too little value to the conditions of resonance, which are not in any way, as Helmholtz, Merkel, and others would have us think, necessarily the same for the same vowels. (Cf. EMBOUCHURE.) The *equalisation* of the registers consists in getting rid, so

far as is possible, of the difference of timbre between chest and head notes, *i.e.* not making the production of tone in the former too thick, heavy, and in the latter, not too sharp, pointed; this can only be accomplished by regulating the resonance according to the aim in view. Then there is the striking circumstance that intensification of sound through the cavity of the mouth is the only explanation that can be given of one note, in the training of the voice, frequently sounding dull and heavy; a note of this kind can only be improved by change of vowel formation, *i.e.* by another form of tube, which procures for the note the strengthening which it lacks by means of partial vibrations of the air in the mouth cavity. On the alternating conditions of resonance of notes of various pitch rests the difference of so many R. in singing methods. The difference required in the stretching of the vocal cords is naturally of decisive importance in the matter of facility in tone production, and, therefore, a division into various registers or voice regions must not be considered in any way irrational. In so far as a R. requires an essentially different function of the vocal cords, there can only be four kinds:—chest register, head register, falsetto, and "Strohpass" register; of these the first demands the greatest, and the last the least tension of the vocal cords; the last, however, has no artistic value. Cf. Merkel, "Anthrophophonik" (1863), also the singing methods of Garcia, Stockhausen, etc.

Regnart (Regnard), a family of Netherland composers. Of the four brothers—Franz, Jacob, Pascasius, and Karl—Jacob (b. 1540) is the most important; of the other three we have only a few songs, preserved in a collection of 1590. Already as a boy we find Jacob in the Imperial court chapel, Vienna, first as *alumnus* and chorister, then as tenor singer (1564). About 1579 he became sub-capellmeister at the Imperial court, Prague, and about 1580 we meet with him as vice-capellmeister to the Archduke Ferdinand, at Innsbruck, and from 1588, capellmeister. After the death of the Archduke he returned to the Imperial service as vice-capellmeister, and held this post up to the time of his death, which probably happened in 1600. His widow withdrew to Munich, and published several posthumous collections of sacred songs. His numerous compositions have been fully enumerated in the *Monatsh. f. Musik. Gesch.* (xii. 97); they appeared between 1574–1611, and consist of masses, motets, canzone, villanelle, and very many German songs, which must formerly have enjoyed considerable reputation; for of many of the books we can even now count seven editions.

Rehbaum, Theobald, b. Aug. 7, 1835, Berlin, violinist, composer and writer on music. As

a boy he sang in the Cathedral choir, Berlin, and, later on, was a pupil of Hubert Ries (violin), and Friedrich Kiel (composition). He has produced a series of instructive works for violin, besides other compositions for that instrument; songs, part-songs for mixed chorus, etc.; also a number of operas, which have been performed on various stages: *Don Pablo* (Dresden, 1880), *Das steinerne Herz* (Magdeburg, 1885), *Turandot* (Berlin, 1888), *Oberst Lumpus* (Wiesbaden, 1892), *Die Konkskribierten* (not performed), *Der Goldschmied von Paris* (not performed), etc. Of these, as of a number of operas by other composers, R. wrote the libretti. R. at present lives at Wiesbaden.

Rehberg, Willy, pianist, conductor, and composer, b. Sept. 2, 1863, Morges (Switzerland), was first instructed in music by his father (Friedrich R., a native of Thuringia, pupil of Moscheles, an esteemed music teacher at Morges). He attended the School of Music, Zürich (Fr. Hegar, R. Freund, Gust. Weber), and then, from 1882-85, the Leipzig Conservatorium, at which he afterwards stayed on as teacher of the pianoforte until 1890. In this year he received a call to Geneva as principal pianoforte teacher at the Conservatoire, and also undertook, in 1892, the direction of the subscription concerts at the Town Theatre there. R. had already directed, while residing at Leipzig, the subscription concerts of the Court band, and of the Singakademie at Altenburg (1888-90) with great success. His activity as a pianist, as well in his earlier, as in his present sphere, has also met with due recognition (R. is ducal Saxon court pianist). He has made his *début* as a composer with a violin sonata, etc. R. is the son-in-law of E. W. Fritsch.

Rehearsal, trial of a musical work.

Rehfeld, Fabian, b. Jan. 23, 1842, Tüchel (West Prussia), pupil of Zimmermann and Grünwald at Berlin; in 1868 royal "Kammermusiker," in 1873 leader; he is a distinguished violinist, and also a composer for his instrument.

Reicha, Anton, important theorist and esteemed composer, b. Feb. 27, 1770, Prague, d. May 28, 1836, Paris; nephew and pupil of the leader Joseph R. (really Rejcha, b. 1746, Prague, d. 1795, Bonn, a prolific and successful composer of instrumental music: 3 'cello concertos, several duets and concertantes for 'cello and violin; leader and, finally, capellmeister at the National Theatre, Bonn). When his uncle received the post of leader at Bonn in 1788, R. joined the Electoral band as flautist, and associated with the young Beethoven, who played the tenor in the orchestra. When the orchestra was disbanded in 1794, R. went first to Hamburg, where he wrote his first opera, *Obaldi, ou les Français en Égypte*, and, in the hopes of getting it performed, to Paris in 1799. This plan

certainly failed, but two symphonies procured for him a pleasing reception as instrumental composer. From 1802-8 he lived at Vienna, where he renewed intercourse with Beethoven; he was also on friendly terms with Haydn, Albrechtsberger, and Salieri. In 1808 he hastened back to Paris, and then succeeded in bringing out the comic operas *Cagliostro* (1810), *Natalie* (1816), and *Sapho* (1822), but certainly without great success. His Italian opera, *Argina, regina di Granata*, had previously met with a similar fate in Vienna. In 1818, R. was appointed professor of composition at the Conservatoire, and in 1835 elected a member of the Académie in place of Boieldieu. Jelensperger, Elwart, and Dancla, among others, were his pupils. R. is of importance as regards his instrumental compositions and theoretical works. Of the former are published:—2 symphonies, 1 overture, a *dezet* for 5 stringed and 5 wind instruments, an octet for 4 stringed and 4 wind instruments, 6 quintets and 20 quartets for strings; a quintet for clarinet and strings, a quartet for pf., flute, 'cello and bassoon, 24 quintets for flute, oboe, clarinet, horn, and bassoon, 6 quartets for flute, violin, viola, and 'cello, a quartet for 4 flutes, 6 string-trios, a trio for 3 'celli, 24 horn trios, 6 violin duets, 22 flute duets, 12 violin sonatas; finally, pf. sonatas, studies, and fugues, variations, etc., and "L'art de varier" (57 variations). His theoretical works are: "Études ou théories pour le pianoforte, dirigées d'une manière nouvelle" (1800); "Traité de mélodie, abstraction faite de ses rapports avec l'harmonie" (1814, 2nd ed. 1832); "Cours de composition musicale, ou traité complet et raisonné d'harmonie pratique" (1818); "Traité de haute composition musicale" (1824-26, 2 vols., French and German by Czerny as "Vollständiges Lehrbuch," etc., 1834, 4 vols.); "L'art du compositeur dramatique, ou cours complet de composition vocale" (1833); and "Petit traité d'harmonie pratique" (no date). R. was no inventor, but his theoretical works are of practical value, and still stand in high repute.

Reichardt (1), Johann Friedrich, composer, conductor, and writer on music, b. Nov. 25, 1752, Königsberg i. Pr., d. June 27, 1814, Giebichenstein (near Halle); he enjoyed a good training, studied philosophy at Königsberg and Leipzig, but took special pleasure in music, played the violin and pf., and received instruction in theory already at Königsberg. He spent the years 1771-74 in tours through Germany, studying cities and citizens. He gave the result of his observations in his travelling correspondence (see below, the list of his writings). In 1775 he succeeded in obtaining the post of capellmeister at the court of Frederick the Great, vacant through the death of Agricola. R. was an intelligent and liberal-minded man, and made fresh departures, as, for instance, the *concerts spirituels* (1783) for

the performance of novelties, together with short analytical programmes. In 1782 he paid a flying visit to Italy, and went in 1785, with long leave of absence, to London and Paris, and produced in both cities his Passion music (after Metastasio), also some psalms and Italian scenas. From the Grand Opéra at Paris he received the commission to write two operas—*Tamerlan* and *Panthée*—and, indeed, returned to Paris in 1786 with the completed *Tamerlan*; but he was suddenly summoned back to Berlin owing to the death of Frederick the Great, so that the production fell through. Under Friedrich Wilhelm II. musical life blossomed with fresh vigour; the orchestra was increased, and R. was sent to Italy to find new singers. But his enemies managed to make the king acquainted with his sympathy towards the French revolution, whereby his post soon became unbearable. In 1791 he was granted three years' leave; he returned again, but only to be dismissed in 1794 on account of his revolutionary tendencies, as he himself, in a printed letter, had given proofs of his liberal opinions. R. now made a long journey through Sweden, finally settling in Altona, where he published a political paper, *La France*; in 1796 he was called to Giebichenstein, near Halle, where, as inspector of the salt works, he had long possessed a house of his own. When Friedrich Wilhelm II. died (1797), R. appeared again in Berlin, and produced his funeral cantata composed for the obsequies of Friedrich II., also several operas. He continued, nevertheless, to hold his post of inspector of the salt works, and received an important increase of salary from Friedrich Wilhelm III. The French occupation of 1806 drove him away to Königsberg; Jerome Napoleon, however, threatening to confiscate his property, forced him to return, and appointed him capellmeister at Cassel. Unfortunately, he was not on good terms with the authorities there, and he was finally sent away on leave. He went to Vienna to produce his operas and vaudevilles, but nothing came of his visit, and he returned to Giebichenstein, where soon afterwards he died. As a composer, R. was especially active in the department of vocal music; he ranked among the first Sing-spiel composers (cf. HILLER), and wrote a large number of works for the stage (Italian operas, German operas, vaudevilles, incidental music to plays, etc., mostly for Berlin and Potsdam; in French, *L'heureux naufrage*, for Cassel, 1808, etc.). His other vocal works are the afore-mentioned "Passion," a series of cantatas (sacred and festival), psalms, 2 Te Deums, etc., but, more especially, a number of songs, which won for him a high place in the history of German song (Goethe's "Lyrische Gedichte," about 60 songs); for orchestra and chamber he wrote an "Ouvverture di vittoria" and a "Schlacht-symphonie" to celebrate the Leipzig victory manuscript), and 6 other symphonies, 14 pf.

concertos, 17 pf. sonatas, 11 violin sonatas, a violin concerto, 6 trios for strings, a concertante for stringed quartet and orchestra, 2 pf. quartets, a flute sonata, a quintet for pf. with two flutes and two horns, etc. R. was extremely active as a writer:—"Musikalisches Kunstmagazin" (1782-91, 2 vols., appeared in numbers); "Musikalisches Wochenblatt" (1792); "Musikalische Monatsschrift" (1792, together with the "Wochenblatt" under the title of "Studien für Tonkünstler und Musikfreunde," 1793); "Berlinische Musikalische Zeitung" (1805, 1806); "Musikalischer Almanach" (1796); "Ueber die deutsche komische Oper" (1774); "Ueber die Pflichten des Ripienviolinisten" (1776); "G. F. Händel's Jugend" (1785); "An das musikalische Publikum, seine Opern, *Tamerlan* und *Panthée* betreffend" (1787); "Briefe eines aufmerksamen Reisenden, die Musik betreffend" (1774-1776, 2 parts); "Schreiben über die berlinische Musik" (1775); "Vertraute Briefe aus Paris, geschrieben 1802-3" (1804-1805, 3 parts); "Vertraute Briefe, geschrieben auf einer Reise nach Wien, 1808-1809" (1810, 2 vols.); "Leben des berühmten Tonkünstlers H. W. Gulden" [Enrico Guglielmo Florino] (1779). He wrote his own biography in the *Berlinische Musikalische Zeitung*, 1805, Nos. 55-89; Schletterer commenced a detailed biography of R. (Vol. I. 1865).

(2) Luise, an esteemed song composer, daughter of the former, b. 1788, Berlin, d. Nov. 17, 1826, Hamburg, where she lived from 1814 as teacher of singing.

(3) Gustav, the composer of "Was ist des deutschen Vaterland?", b. Nov. 13, 1797, Schmarsow (near Demmin), d. Oct. 19, 1884, Berlin; he studied theology at Greifswald and Berlin, but soon turned to music (1819); he studied under Bernhard Klein, and afterwards lived at Berlin as teacher of music. R. possessed a fine bass voice, which secured him access to all circles. The composition of the above-named poem by Arndt falls about the year 1825. R. composed little; in all 36 works, mostly songs of a popular character. He was for several years conductor of the junior Berlin Liedertafel, founded by Berger, Klein, and Rellstab; also music master to the late Emperor Friedrich.

(4) Alexander, distinguished opera singer (tenor), b. April 17, 1825, Packs (Hungary), d. March 14, 1885, Boulogne-sur-Mer, where he had settled in 1860, becoming president of the school of music and founding a musical society. R. made his first appearance in 1843, at Lemberg, as Otello (Rossini); he was engaged at the Court Opera, Vienna, and was also celebrated as a concert vocalist (Beethoven, Schubert). He sang yearly in London, both in concert and opera, from 1851 to 1857. He also wrote some graceful songs.

Reichel, Friedrich, b. Jan. 27, 1833, Oberoderwitz (Lusatia), d. Dec. 29, 1889, Dresden;

from 1850 till 1854 he attended the Teachers' Seminary at Bautzen (pupil of Fr. Wieck, J. Otto, and J. Rietz, Dresden), was for two years elementary teacher at Dresden, and afterwards music-teacher in Poland. From 1857 he lived at Dresden as conductor of several musical societies, and in 1878 became organist and cantor of St. John's Church. R. published part-songs for male voices (Op. 4, 5, 7), motets, studies, and a "Frühlingssymphonie" (Op. 25); in all 32 works. In 1875 his operetta, *Die geängsteten Diplomaten*, was performed at Dresden. Two quartets for strings and an octet for wind-instruments remained in MS.

Reicher-Kindermann, Hedwig, highly gifted dramatic singer, b. July 15, 1853, Munich, daughter of the well-known baritone A. Kindermann (q.v.), wife of the opera-singer Reicher, d. June 2, 1883, Trieste; she sang before her marriage at the Munich Court Theatre, afterwards at the Gärtnerplatz Theater, Munich, (in operetta), then at Hamburg (meanwhile visiting Paris), from 1880-82 at Leipzig, and finally in Neumann's itinerant "Wagnertheater."

Reichert, Matthieu André, distinguished flautist, b. 1830, Maastricht, pupil of the Brussels Conservatoire, became known by extensive concert tours in Europe and America, and published solos for flute.

Reichmann, Theodor, b. March 15, 1849, Rostock, pupil of Elsler and Mantius at Berlin, Röss at Prague, and Lamperti at Milan (baritone). He sang on the stage at Magdeburg, Berlin (Nowack Theatre), Rotterdam, Strassburg, Cologne, Hamburg, and Munich (1874), and was member of the Vienna Court Opera from 1882-89. In 1882 he created the part of Amfortas at Bayreuth. He made prolonged "starring" tours; at present he is engaged at Vienna.

Reid, John, General, a wealthy Scotch musical amateur, who bequeathed his fortune to Edinburgh University on condition that a Chair of Music should be founded (R. professorship), and an annual concert given in his remembrance (R. concert). The R. professors since the foundation (1839) have been: John Thomson, Henry Bishop, H. H. Pierson, John Donaldson, Oakeley, and Fr. Niecks (1892).

Reijnvaan (Reynwaen), Jean Verschuere, Doctor of Law, afterwards organist and chimer of the principal church at Flushing (Holland), b. 1743, Middelburg, d. May 12, 1809, Flushing. He was the first compiler of a musical dictionary in the Dutch language, "Muzikaal konstwordenboek" (1789). Of this first edition there only appeared one volume (A-E), and one part of the second volume; but even the second edition (carefully revised) was not complete, yet went as far as the letter M (a stout volume, 1795). The work is extremely rare, and was praised highly by Fétis. R. wrote besides: "Catechismus der Muzijk" (1788). He also

composed 6 violin sonatas, songs ("Mengelgedichten en gezangen op muzijk gebracht"), psalms, motets, etc.

Reimann, (1) Matthieu (Matthias Reymannus), Doctor of Law, and Imperial Councillor to Rudolf II., b. 1544, Löwenberg, d. Oct. 21, 1597; he published two works in lute tablature; "Noctes musicæ" (1598), and "Cithara sacra psalmodiæ Davidis ad usum testudinis" (1603).

(2) Ignaz, b. Dec. 27, 1820, Albendorf (Glatz), d. June 17, 1885, as principal teacher and chorus master at Rengersdorf (Glatz district), pupil of the seminary at Breslau. He was an extraordinarily diligent composer of sacred music. He wrote not less than 74 Masses (18 printed), 24 Requiems (4 printed), 4 Te Deums (3 printed), 37 litanies, 4 oratorios, 83 offertories (48 printed), 50 graduals (40 printed), also many funeral songs, wedding cantatas, Salve, Ave, etc.; also 9 overtures, and other instrumental works.

(3) Heinrich, son of the former, b. March 14, 1850, Rengersdorf (Silesia), was grounded in music by his father, so that he could soon take his place on occasion; he appeared in public several times as pianist or organist. However, he was not allowed to follow his bent, but completed a course at the Glatz Gymnasium, and, by his father's desire, studied philology at Breslau (1870-74). He graduated in 1875 ("Questiones metricæ"), passed a brilliant public examination, 1877, and laboured as gymnasial teacher at Strehlen (already in 1876), Wohlau (1878), Berlin (1879), Ratibor (1880), Glatz (1884), and, finally (1885), as director of the Gymnasium at Gleiwitz (Upper Silesia), which post he gave up, however, in consequence of conflicts with the authorities. He went over to the Evangelical Church, and thenceforth dedicated himself entirely to music, which hitherto had always been his faithful companion. Already, as member of the Gymnasium, R. had conducted an orchestral and choral society, and composed choral and chamber music; as a student he had conducted the academical Leopoldina vocal society (he studied industriously, at the same time, under Brosig), and also as a teacher he was active in favour of musical enterprise; he founded and managed a school of singing at Ratibor, with which he performed great oratorios, etc. He made himself known, moreover, as a writer (musical critic to the *Schlesische Zeitung*, 1879-80; studies on "Nomos," 1882; "Prosodien," 1885 and 1886). Since he turned definitely to music, R. has quickly stepped into the foreground of the musical world; he has published vocal and organ compositions (sonatas, studies), and written a biography of Schumann (1887; Peters' Edition). He removed to Berlin in 1887, and there soon became one of the most distinguished musical critics (of the *Allgem. Musik. Ztg.*), received also

a post in the Royal Library; he is at present, in addition, organist of the Philharmonie, and teacher of organ and theory at the combined Scharwenka-Klindworth Conservatorium. In 1895, R. was appointed organist at the Gnadenkirche. The happy combination of thorough musical training with philological erudition gives R. superiority over most of his fellows. As an organ virtuoso he enjoys considerable repute. The following among his writings still deserve mention: "Zur Theorie und Geschichte der byzantinischen Musik" (*Vierteljahrsschr. f. Mus.-Wissensch.* 1889), and the revision of the 2nd vol. of Ambros' "Musikgeschichte" (1892); R. has also published a collection of old songs, "Das deutsche Lied," arranged for concert performance.

Reinecke, (1) Leopold Carl, b. 1774, Dessau, d. Oct. 13, 1820, Güsten, in consequence of an accident to the coach on the return journey from Quedlinburg, where he had attended the performance of Schneider's *Last Judgment*. He was a pupil of Rust and Neumann, was leader at Dessau, and a composer of operas, also orchestral and chamber music.

(2) **Carl Heinrich Carsten, b. June 23, 1824, Altona, received a thorough musical training from his father, Joh. Peter Rud. R., an excellent teacher of music (d. Aug. 14, 1883, Altona; published an elementary instruction book, 1834), and gained general knowledge by private instruction at home. In 1843 he made his first concert tour, appearing as pianist with great success in Denmark and Sweden. After a prolonged stay in Leipzig, he again gave concerts in various towns of North Germany and Denmark, and in 1846 was named court pianist to King Christian VIII. of Denmark, which post he occupied up to 1848. He then lived for some time in Paris, became teacher at the Cologne Conservatorium in 1851, filled the post of musical director at Barmen from 1854-59, from 1859-60 that of academical musical director and conductor of the Singakademie at Breslau, and in 1860 became conductor of the Gewandhaus Concerts at Leipzig (from which post he retired in 1895), and, at the same time, teacher at the Conservatorium there (pianoforte, free composition). He is an excellent conductor, a composer of importance, and a distinguished pianist; as an interpreter of Mozart he is probably without a rival. The characteristics of his playing are repose, clearness, neatness; in his almost yearly concert tours he was always received with great enthusiasm, especially in England, Scandinavia, Holland, and Switzerland. R.'s piano compositions reveal in every bar the refined pianist; he has published 4 pf. concertos, a quintet, a quartet, 6 trios, 2 'cello sonatas, 4 violin sonatas, a fantasia for pf. and violin (Op. 160), a flute sonata (Op. 167), pf. sonatas for two and for four hands, and sonatinas; also many smaller pf. pieces, fantasias, caprices, etc. Of his other works**

must be mentioned: the grand opera *König Manfred*, the one-act *Der vierjährige Posten*, 2 three-act comic operas, *Auf hohen Befehl* (1886) and *Der Gouverneur von Tours* (1891), the operetta *Ein Abenteuer Händels*, the oratorio *Belsazar*, 2 masses, the music to Schiller's *Tell*, the cantata *Hakon Jarl*, for male chorus, soli, and orchestra; the concert arias, "Mirjams Siegesgesang" (soprano), "Das Hindumädchen" (alto), and "Almansor" (baritone); also the "Flucht nach Aegypten," for male chorus and orchestra; "Sommertagsbilder" (choral work, 1881); the five fairy cantatas: "Schneewittchen," "Dornröschen," "Aschenbrödel," "Vom Bäumchen, das andre Blätter hat gewollt," and "Die wilden Schwäne," for female chorus, soli, and pf.; the cycle, "Von der Wiege bis zum Grabe" (for soli and pf.), 20 canons for three female voices with pf. (Op. 100 and 156); finally, 2 symphonies, the overtures: "Dame Kobold," "Aladin," "Friedensfeier," festival overture (Op. 148), "In memoriam" (introduction and fugue, with chorale for orchestra, to the manes of F. David), "Zenobia," funeral march on the death of the Emperor William I. (Op. 200), a violin concerto, a 'cello concerto, a concerto for harp (Op. 182), 4 quartets for strings. His sonatinas, children's songs, "Musical Kindergarten" (Op. 206), and other pf. pieces are published by Augener & Co., London. The works of R. show the influence of Schumann and of Mendelssohn, with both of whom he was on terms of friendship; but that of Wagner and of Brahms can also be traced. During the last twenty years R. has undoubtedly been the chief figure in the musical world of Leipzig.

Reiner, (1) Jakob, b. before 1560, Altdorf (near Weingarten, Württemberg), d. Aug. 12 1606, at the monastery of Weingarten. He attended the monastery school, Weingarten, and became a pupil of the renowned Orlando di Lasso at Munich, afterwards received the post of teacher of singing at the Weingarten Monastery, and then advanced to the post of chorus director. R. married, and never became a priest. Of his printed works there have been preserved: "Liber cationum sacrarum" (22 motets a 5 and 6, 1579; 1872 in score by O. Dressler); "Schöne neue deutsche Lieder" (32 a 4 and 5, 1581); "Christliche Gesang, teutsche Psalmen" (15 a 3, 1589); "Selectae piaeque cantiones" (20 motets a 6, 1591); "Cantica sive Mutetae" (29 a 4 and 5, 1595); "Liber Motettarum" (32 a 6 and 8, 1600); "Liber Motettarum" (18 a 6, 1603); "Sacrarum Missarum" (5 a 6, 1604); "Gloriosissimae Virginis . . . Magnificat" (12 a 8, 1604); "Missae tres cum Litanis 8 voc." 1604; "Missae aliquot sacrae cum officio B.M.V. et Antiphonis 3-4, v.," 1608. There are still some songs in manuscript (see *Monatsh. f. Musik. Gesch.*, III. 97.).

(2) **Ambrosius, son of the above, b. Dec. 7, 1604, Altdorf-Weingarten, d. July 5, 1672, as**

court capellmeister at Innsbruck; he composed motets, psalms, masses, etc.

Reinhard, B. François, music printer at Strassburg at the end of the last, and beginning of this century; he was the first to use stereotype in music printing.

Reinhold, Hugo, gifted young composer, b. March 3, 1854, Vienna, chorister of the court chapel, pupil of the Conservatorium "der Musikfreunde" up to 1874. He has published pf. pieces, songs, a stringed quartet (Op. 18, A major), "Präludium, Menuett und Fuge" for orchestra, a suite for pf. and strings, etc.

Reinholdt, Theodor Christlieb, from 1722-55 cantor at the Kreuzkirche, Dresden, the teacher of Joh. Ad. Hiller, and composer of numerous motets; he died March 24, 1755.

Reinken, Johann Adam, famous organist, b. April 27, 1623, Deventer (Holland), d. Nov. 24, 1722, Hamburg, where he was assistant organist (1658) and successor (1663) to Heintz Scheidemann at St. Katherine's. He was one of the chief representatives of the art of organ-playing in North Germany, which in a somewhat one-sided manner recognised virtuosity. Bach frequently made a pilgrimage from Lüneburg to Hamburg in order to hear R. His works are: "Hortus musicus," for two violins, viola, and bass (lately published by the Dutch "Maatschappij tot bevordering van Toonkunst," Vol. XIV.), "Partite diverse" (ditto, Vol. XIII.). Two "Choralbearbeitungen" and a toccata for organ, also variations for clavier, have been preserved in manuscript.

Reinsdorf, Otto, b. May 28, 1848, Köselitz (Anhalt), d. April 15, 1890, Berlin, studied under Kullak and Wüerst at Berlin. He published, successively, the musical papers: *Tonhalle* (1872), *Musikalische Zentralzeitung* (1873), and *Allg. deutsche Musikzeitung* (1874); they were all brought out at Leipzig, but only the last (under new editorship) continued for any length of time. R. afterwards founded at Vienna an *Illustriertes Musik- und Theaterjournal* (1875-76). As a composer R. showed remarkable talent, but was not sufficiently collected.

Reinthal, Karl Martin, composer of note, b. Oct. 13, 1822, Erfurt, where his father was director of a training institution (the "Martin-Stift" in the "Luther-Haus"). R. studied theology at Berlin, but turned to music and became private pupil of A. B. Marx. A royal grant enabled him to reside in Paris for half a year (1849), and, after that, to study for three years in Rome. On his return from Italy, R. was appointed teacher at the Cologne Conservatorium in 1853, exchanged this post in 1858 for that of town musical director, cathedral organist, and conductor of the cathedral choir, and of the Singakademie (up to 1890) at Bremen; later on he also became conductor of the Liedertafel. R. was appointed royal Prussian musical director,

and in 1882 ordinary member of the Berlin Akademie, receiving in 1888 the title of royal professor. Of his compositions the best known are: the oratorio *Jephtha*, which has been performed by many large societies in his own country and abroad; the "Bismarck-Hymne," which gained a prize; also the choral works: "In der Wüste" and "Das Mädchen von Kolah," the opera *Edda* (Bremen, 1875; Hanover, 1877), a symphony (in D), psalms, songs, songs for male chorus, etc. A second opera, *Käthchen von Heilbronn*, gained a prize at Frankfort in 1881.

Reischius (Reisch), Georg, Prior of the Carthusian monastery near Freiburg-i.-Br. He wrote "Margarita philosophica," 1503 (republished seven times up to 1534; in Italian, 1599); the fifth book of this work is especially devoted to music.

Reisenauer, Alfred, pianist, b. Nov. 1, 1863, Königsberg, pupil of Louis Köhler and Fr. Liszt, made successful concert tours as early as 1881, but then, for several years, studied law at Leipzig. In 1886 he began anew his concert career, which brought him much recognition and carried him to all parts of the world. He has only published songs ("Wanderlieder").

Reiser, (1) Heinrich, b. May 8, 1805, Gammertingen (Württemberg), lives at Rheinfelden (Aargau). He has written Masses for country choirs, also a pf. Method.

(2) Friedrich Herrmann, son of the former, b. Jan. 20, 1839, Gammertingen, d. Feb. 22, 1879, Rheinfelden, as musical director; he wrote some sacred choral pieces and a pf. Method.

(3) August Friedrich, younger brother of the former, b. Jan. 19, 1840, Gammertingen, studied with his father, from 1880-86 editor of the *Neue Musikzeitung* (Cologne: Tonger); he has composed numerous choruses for male voices (double chorus, "Barbarossa"), two symphonies, an overture, etc.

Reiset, Marie Félicie Clémence, Vicomtesse de Grandval, Mme. de R., b. Jan. 20, 1830, Cours du Bois (Sarthe); she was a pupil of Saint-Saëns, and has composed 9 operas (*Atala*, 1888), besides sacred music and symphonies (pseudonyms: Tesier, Valgrund, Jasper, Banger, etc.).

Reiss, Karl Heinrich Adolf, conductor, b. April 24, 1829, Frankfort, pupil of Hauptmann at Leipzig, acquired routine and experience as chorus director, likewise as second capellmeister at the theatres of Mayence, Berne, Basle, Würzburg, and in 1854 became principal capellmeister at Mayence, in 1856 second capellmeister at Cassel, and, after Spohr's death, court capellmeister. From 1881-86 he occupied a similar post at the court theatre, Wiesbaden. His opera, *Otto der Schütz*, was performed at Mayence in 1856.

Reissiger, (1) Karl Gottlieb, conductor and composer, b. Jan. 31, 1798, Belzig (near

Wittenberg), d. Nov. 7, 1859, Dresden. He was the son of Christian Gottlieb R. (pupil of Türk; 3 symphonies are published), cantor of that city. In 1811, R. became foundation scholar at St. Thomas's, Leipzig, and had the benefit of instruction from Schicht, who supervised his first compositions. He soon gave up theology, the study of which he had commenced in 1818, and, under Schicht's direction, turned entirely to music. He received a grant for further study at Vienna (1821), where he wrote his first opera, *Das Rockenweibchen* (not produced), and in 1822 appeared at a concert both as singer and pianist. At Munich, where he studied dramatic composition for some time under Winter, he wrote an overture and *entr'actes* to *Nero*, which were produced with success. A fresh and larger grant from the Prussian Government enabled him in 1824 to travel to Italy for the purpose of study. In 1825 he returned to Berlin, and, under high authority, he worked out his plan of a Conservatorium, which, however, was not carried into execution. He had been for a short time teacher at the Royal Institution for Church Music, when he was called to The Hague to organise the Conservatorium (1826), at the present day in full prosperity under the direction of Nicolai. Soon afterwards he was appointed musical director of the German Opera at Dresden as successor to Marschner (q.v.), and after he had given proofs of his ability he received the post of court capellmeister, and also conducted for a time the Italian Opera as Morlacchi's deputy. R. was a prolific, but not original, composer; his works are now almost all forgotten, only the overture to the *Felsenmühle* is still occasionally to be seen on a programme. His name became most popular through a waltz, published in later editions, without his consent, under the title "Weber's Last Thought" ("Webers letzter Gedanke"). R. wrote also the operas:—*Der Ahnenschatz* (1824, not produced), *Yelva* (melodrama), *Libella*, *Die Felsenmühle von Etalieres*, *Turandot*, *Didone abbandonata*, *Adèle de Foix*, *Der Schiffbruch der Medusa*, and an oratorio, *David*. For the Church he wrote 10 grand Masses, psalms, hymns, vespers, etc.; for orchestra and chamber: a symphony, an overture, a concerto for flute, a concertino for clarinet, a quintet for strings, 8 quartets for strings, a pf. quintet, 6 pf. quartets, 27 pf. trios, 2 violin sonatas, a clarinet sonata, 2 pf. sonatas for four hands and 3 for two hands, and a great number of rondos, variations, and pieces for pf. alone (Op. 62, 12 *valse brillantes*, including the "Letzter Gedanke Webers," though not marked as such); likewise a great number of songs, some of which became popular.

R.'s brother, (2) Friedrich August, b. July 26, 1809, Belzig, d. March 2, 1883, Frederikshald, also attended the St. Thomas's School under Schicht and Weinlig, began to study theology at Berlin, but, on the advice of Zelter,

made a serious study of counterpoint under Dehn, and then became conductor at the Christiania Theatre from 1840–50; and later on military bandmaster at Frederikshald (Norway). Like his brother, he attempted nearly every branch of composition, and has written, especially, a great number of songs.

Reissmann, August, a most prolific writer on music, and of music, b. Nov. 14, 1825, Frankenstein (Silesia), pupil of Cantor Jung in his native town, received further training at Breslau from Mosewius, Baumgart (theory), Ernst Leopold Richter (piano and organ), Lüstner (violin), and Kahl (cello). He lived from 1850–52 at Weimar, where he commenced his literary activity, then for several years at Halle-a.-S., from 1863–80 at Berlin, where from 1866–74 he lectured on the history of music at the Stern Conservatorium, from 1880 at Leipzig, afterwards at Wiesbaden; he now lectures at Berlin. In 1875 he took his degree of Dr.Phil. Speaking relatively, R.'s most meritorious work is one of his earliest writings: "Das deutsche Lied in seiner historischen Entwicklung" (1861; 2nd revised edition as "Geschichte des deutschen Liedes," 1874). His other historical works consist of clever compilations or extracts from original studies by others. He wrote: "Von Bach bis Wagner; zur Geschichte der Musik" (1861); "Allgemeine Geschichte der Musik" (1863–65, 3 vols.); "Allgemeine Musiklehre" (1864, 2nd ed. 1874); "R. Schumann" (1865, 3rd ed. 1879); "Lehrbuch der musikalischen Komposition" (1866–71, 3 vols.); "Grundriss der Musikgeschichte" (1865); "Felix Mendelssohn-Bartholdy" (1867, 2nd ed. 1872, 3rd ed. 1893); "Franz Schubert" (1873); "Die Königliche Hochschule für Musik in Berlin" (1875, pamphlet); "Leichtfassliche Musikgeschichte in zwölf Vorlesungen" (1877); "Joseph Haydn" (1879); "Illustrierte Geschichte der deutschen Musik" (1880); "Die Oper in ihrer kunst- und kultur-historischen Bedeutung" (1885); "Joh. Seb. Bach" and "G. F. Händel" (both in 1881); "Gluck," "Weber" (1882). In addition, R. published (1870) Gathy's "Musikalisches Konversationslexikon," revised by W. Lackowitz, and in 1876 edited Mendel's "Musikalisches Konversationslexikon," the last five volumes of which appeared under his direction, after he had already had a large share in the first six volumes. His latest publications are the supplement to the "Konversationslexikon" (1881), and an epitome of the work in one volume, "Handlexikon der Tonkunst" (1882). The following are concerned with practical music; "Katechismus der Gesangskunst" (1853, based on Sieber); "Klavier- und Gesangschule für den ersten Unterricht" (1876, 2 parts). The compositions of R. consist of 3 operas: *Guðrum* (Leipzig, 1871), *Das Gral-spiel* (not produced), *Die Bürgermeisterin von Schornsdorf* (Leipzig, 1880), a ballet, *Der Blumen Rache* (1887), a choral work with declamation,

solli, and pf., "König Drosselbart" (1886); the dramatic scenas *Drusus* and *Lorelei*; an oratorio, *Wittekind* (1888), a violin concerto, a suite for violin and orchestra, two violin sonatas, pf. pieces, and many songs, duets, terzets, and part-songs. None of these works, however, has hitherto in any marked degree attracted the attention of the musical world.

Reiter, Ernst, b. Wertheim (Baden), 1814, d. July 14, 1875, Basle. He was professor of the violin at Würzburg Conservatorium, afterwards musical director at Strassburg, and from 1841 musical director at Basle. He wrote 2 quartets for strings, several sets of songs, an oratorio, *Das neue Paradies* (1845), and an opera, *Die Fee von Elverhoe* (Wiesbaden, 1865).

Relfe, John, theorist, b. about 1766, London. He was for many years member of the king's band, and was highly esteemed in London as a teacher of music. He published: "Guida armonica" (in parts, 1798; 2nd edition as "The Principles of Harmony," 1816); "Remarks on the Present State of Musical Instruction" (1819); and "Lucidus Ordo" (1821). The last two works contain propositions for a reform of thorough-bass figuring, by which the root chord (marked *r = radix*) was to be distinguished from the inversions (marked ' and "). He also published pf. sonatas for two and for four hands.

Religioso (Ital.), religious, devout.

Reilstab, (1) Johann Karl Friedrich, writer on music, b. Feb. 27, 1759, Berlin, d. there Aug. 19, 1813. He received a thorough training in music from F. Agricola and Fasch, but after his father's death was obliged to continue the printing business of the latter. He established a music printing and publishing department, also a musical lending library, and in 1787 started regular concerts for amateurs, which, however, soon came to an end. During the war of 1806 he lost all his property, so that he was compelled to give lessons in music. R. composed marches, dances, songs, also several cantatas, a Mass, a Te Deum, and an opera (not produced). For a long period he wrote critical notices for the *Vossische Zeitung*, and published "Versuch über die Vereinigung der musikalischen und oratorischen Deklamation" (1785); "Anleitung für Klavierspieler, den Gebrauch der Bachschen Fingersetzung, die Manieren und den Vortrag betreffend" (1790); also a critical pamphlet: "Ueber die Bemerkungen eines Reisenden (Reichardt), die berlinischen Kirchenmusiken, Konzerte, Opern und die königliche Kammermusik betreffend" (1789). Of his three daughters the eldest, Karoline (b. April 18, 1794, d. Feb. 17, 1813), was a highly-gifted singer; the other two were able pianists.

(2) Heinrich Friedrich Ludwig, son of the former, b. April 13, 1799, Berlin, d. there Nov. 27, 1860; the well-known novelist, who was

at first artillery officer, then teacher of mathematics and history in the Brigade School, Berlin; he retired from the army in 1821, and lived at Frankfurt-on-the-Oder, Heidelberg, Bonn, etc., until in 1823 he definitely settled in Berlin, where in 1826 he undertook the editing of the *Vossische Zeitung*, and wrote the musical criticisms. R. attracted considerable notice by his satirical account of the triumph of Sontag: "Henriette, oder die schöne Sängerin, eine Geschichte unsrer Tage von Freimund Zuschauer" (1826), also by his controversy with Spontini, "Ueber mein Verhältnis als Kritiker zu Herrn Spontini . . . nebst einem vergnüglichen Anhang" (1827). His imprudent conduct in both matters resulted in imprisonment. He published besides, "Franz Liszt" (1842), "Ludwig Berger" (1846), "Die Gestaltung der Oper seit Mozart" (1859). From 1830-41, R. edited a musical paper of his own, *Iris im Gebiet der Tonkunst*; and he contributed many biographical and critical articles to the *Berliner Musikalische Zeitung* and to the *Neue Berliner Musikzeitung*, and especially to Dehn's *Cäcilia*; these were in part republished in his "Gesammelte Werke" (1860-61, 24 vols.).

Rembt, Johann Ernst, organist at Suhl, where he was born, 1749, and died Feb. 26, 1810; he published 6 organ trios (1787), 50 fuguetas a 4 (1791): many organ pieces remain in manuscript.

Remenyi, Eduard (Hoffmann, called R.), famous violinist, b. 1830, Heves (Hungary), pupil of the Vienna Conservatorium, took part in the insurrection of 1848, and had to leave the country. In America he became an excellent violinist, and returned in 1853 to Europe, went first to Liszt at Weimar, and afterwards to London, where he was appointed solo violinist in the royal band. After 1875 he lived in Paris, whence he made concert tours as far as the Cape (1888-90).

Remi of Auxerre (Remigius Altisiodorensis), learned monk at Auxerre, 893 at Rheims, finally at Paris. He wrote a commentary to Martianus Capella, which Gerbert reprinted in the first volume of the "Scriptores."

Remmers, Johann, b. Jan. 12, 1805, Jever, d. Jan. 28, 1847, The Hague, an able violinist, pupil of Edward Rietz. He was imperial chamber musician at Petersburg, but was mostly on tour.

Remmert, Martha, able pianist, b. 1854, Grossschwein (near Glogau), pupil of Kullak, Tausig, and Liszt. She lives in Berlin.

Rémusat (Rémuzat), Jean, celebrated flautist (opponent of the Boehm flute), b. May 11, 1815, Bordeaux, d. Sept. 1, 1880, Shanghai. He was a pupil of Tulou, was for some time solo flautist at the Queen's Theatre, London, and composed a flute Method and a number of solo pieces, duets, etc., for flutes, flute and violin, and so forth. His brother Bernard Martin,

b. Feb. 4, 1822, Bordeaux, was also a performer on the flute.

Remy, W. A. (See MAYER, 2 [Wilhelm].)

Rénard, Marie, esteemed operatic singer (soubrette), b. Jan. 18, 1864, Graz, made her *début* there in 1882. She was engaged at first at the Prague Landestheater, from 1885-88 at the Berlin Court Opera, and since then has been member of the Vienna Court Opera.

Rendano, Alfonso, pianist, b. April 5, 1853, Carolei (near Cosenza), pupil of the Conservatorio of Naples and of Thalberg, also for a short time of the Leipzig Conservatorium. He appeared with success as concert player at Leipzig, London, and Paris. In Italy R. is looked upon as one of the best pianists.

Renner, Joseph, teacher of music, b. April 25, 1832, Schmatzhausen (near Landshut, Bavaria), d. Aug. 11, 1895, Ratisbon; he studied under Mettenleiter and Proske, was director of an institute of music at Ratisbon, and conductor of the Madrigal Quartet established by him in that city. R. became known by his attempt to revive the German madrigals of the 16th century; he published a series of collections of them.

Repeating is the term applied to those mixed stops in the organ which do not produce the same overtones throughout the whole compass of the keyboard, but as the pitch rises, lower ones; for example, when a mixture gives on C the tones *c' g' c'' g''* (4th, 6th, 8th, 12th overtones), but on *c''*, not *c^{iv} g^{iv} c^v g^v*, but rather *c''' g''' c^{iv} g^{iv}* (2nd, 3rd, 4th, 6th overtones). (Cf. MUTATION STOPS.)

Repercussa (namely, *vox*, Lat.), a repeated note: (1) Term for the *Bivirga* (*Distropha*) and *Trivirga* (*Tristropha*) of neume writing.—(2) In Gregorian Song, a term for the notes of a mode which frequently recur, and which are characteristic of that mode (in the 1st, 4th, and 6th Church Modes, *a*; in the 2nd, *f*; in the 3rd, 5th, and 8th, *c'*; in the 7th, *d'*).

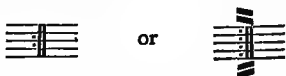
Repercussion (Lat. *Repercussio*, "renewed striking"), (1) same as REPERCUSSA, 2).

(2) In fugue a term applied to the appearance of the theme successively in all the voices.

Repetition Action (double échappement). (See ERARD and PIANOFORTE.)

Repetition, Signs of. (See REPRISÉ.)

Reprise (Fr.), "repetition"; name of the usual sign of repetition:



The R. has a special meaning in a movement in sonata form, in which it divides the first (exposition of the themes) from the development section.

Requiem, the name of the Mass for the dead (*Missa pro defunctis*), on account of the Introit beginning "Requiem æternam dona eis, domine." The various sections of the R. are as follows: Introit, *Kyrie*, Gradual (with the tractus "Absolve" and the sequence *Dies iræ*); Offertory, *Domine Jesu Christe*; *Sanctus* and *Benedictus*; *Agnus Dei*, and Communion *Lux æterna*. The *Gloria* and *Credo*, principal sections of the ordinary Mass, are thus wanting.

Resch. (See GRAPHÄUS.)

Reservoir (Ger. *Magazinbalg*) is the name given to that part of the bellows in the organ and similar instruments (harmonium, &c.) in which the wind is stored up; it is supplied by *feeders*. The upper and the under plates of the R. are in horizontal position to each other.

Resolution is the technical expression for the progression of dissonant chords. (Cf. DISSONANCE.) There is (1) the *appoggiatura-resolution*, when the note or notes forming the dissonance or dissonances—*i.e.* those which do not belong to the clang in whose sense the chord is conceived (see CLANG)—move to notes which do belong to that clang:



A kind of *appoggiatura-resolution* occurs also when in chords which are capable of more than one explanation, one or more notes progress so that a new meaning must be given to the chord in place of the original one, for example:



The chord of the seventh, *c, e, g, b* in the key of *c* major, is certainly regarded as a chord of *c* major disturbed by the dissonant note *b*. But the resolution into the *E minor* chord is, nevertheless, an *appoggiatura-resolution*, for *c, e, g, b* can, in fact, be taken as a chord of *E minor* disturbed by *c*. In such cases there is then no actual progression, but an ambiguity which, especially for modulation, is of great importance.—(2) A *resolution by progression* takes place when a chord, the consonance of which is disturbed by a foreign element, passes to a clang which has different meaning from the first one; or in the case of an *appoggiatura* dissonance, when the progression of the part takes place which, had the clang remained, would have removed the dissonance, but at the same time several parts progress, so that the new chord must be understood as relating to another clang:

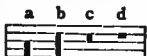


At I, the dissonance of the *C major* chord with major seventh is resolved into the chord of *F major*; while at II, the appoggiatura fourth *f* certainly moves to the third *e*, but the other parts progress at the same time to the chord of the seventh on A. A distinction is also made between a *natural* and a *deceptive* progression; by the former an expected, by the latter, an unexpected R. is understood. The appoggiatura resolutions, for example, are natural resolutions when they take place into the consonance of the clang in which the dissonant chord was conceived; and there are many other natural resolutions by progression, as, for example, at I. above. Deceptive progressions are specially those which, in place of an expected concluding consonant chord, either give this expected chord with a dissonance (hence disturbing only so far as its cadential meaning is concerned; cf. CLOSE), or some other chord other than the expected consonant or dissonant chord. A *delayed* R. takes place when the part progression belonging to the natural resolution of the dissonance occurs only after the passage of the other parts through another chord. Compare also what is said under "Tonality" and "Modulation" respecting the meaning of the succession of consonant chords.

Responsorium (Lat.), one of the oldest forms of Roman Catholic Church Song, allied to the antiphon, not, however, of Eastern, but of Italian origin. (See ANTIPHON and GRADUALE.)

Rest (Ger. *Pause*, from Gk. *παύσθαι*, "to cease") is the name given to the occasional silence of various, or of all the parts of a composition (Lat. and Ital. *Pausa*; Fr. *Pause*, *Silence*). The importance of rests was known to Greek theorists; catalectic metres (incomplete at the end, stopping prematurely) have, in their opinion, a rest at the close, and procatlectic (incomplete at the commencement, beginning too late) have, on the other hand, a rest at the beginning. The Greek sign for a rest, for the *protos chronos* (the indivisible short) was a Λ (Λ = $\Lambda\eta\mu\mu\alpha$); for longer rests $\bar{\Lambda}$ (two times), $\bar{\bar{\Lambda}}$ (three times), $\bar{\bar{\bar{\Lambda}}}$ (four times), and $\bar{\bar{\bar{\bar{\Lambda}}}}$ (five times). Neume notation appears to have had no rest signs (?). In the primitive, older notations of the Troubadours and Minnesingers, rest signs are, for the most part, lacking, and have to be filled up according to the metre of the poem. (Cf. Riemann, "Studien zur Geschichte der Notenschrift," p. 216, etc.) On the other hand, rests were indispensable to music in several parts; in the oldest writers of mensurable music (12th to 13th century) we therefore find, for all the note values in use, corresponding rests: (a)

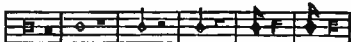
pausa longa recta, afterwards called *pausa longa imperfecta*, of the value of a Long (double); (b) *pausa longa perfecta*, or *pausa modi*, of the value of a perfect Long;



(c) *pausa* (simply), of the value of a Breve, our double-bar rest; (d) *semipausa*, of the value of a Semibreve, our whole-bar rest. When the Minim came into use, there was at first perplexity; but it was settled that a rest of two-thirds of a space should answer to a Semibreve, and, on the other hand, one of one-third of a space, to a Minim. Philipp de Vitry proposed a better plan, viz. to let the Minim rest (our half-bar rest) lie on the line (e). The remaining signs then became: (f) *suspirium* (the French "soupir"), answering to the Semiminim (Crotchet); (g) *semisuspirium* (*demi-soupir*), answering to the *Fusa* (Quaver). When the change to white notes sprang up in the 14th century, an unpleasant contradiction was discovered between notes and rests (quavers with single tail, quaver rests with double tail, and so on):



NB. NB. NB.

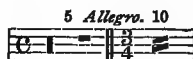


Then the tails for the smaller values were reversed, giving rise to the rest signs now in use. The modern forms are placed (in the table below) side by side with the older forms (the old form for the crotchet rest is still used in England and France):



Rests for a considerable number of bars are, as

a rule, abbreviated $\overline{\text{II}}$; but, whenever there is a change of time or tempo, subdivided as follows:



The *esthetic value* of the rest varies according to its position in the bar; it may be defined generally as the *negative equivalent* of the *note-value which it represents*. A rest occurring in place of a note on the principal beat of a bar produces a deeper effect than one in place of a note on an unaccented beat. A rest in the *crescendo* section of a phrase is more intense than one in the *diminuendo* section. This is especially the case with rests which eliminate the beat (count-rests), whereas those which only abbreviate the beat, and, *a fortiori*, those which merely separate notes for staccato playing, are of only moderate effect. (Cf. Riemann, "Dynamik und Agogik," p. 137, etc.)

Restrictio (Lat.). (See STRETTO.)

Reszke. (See DE R.)

Retardatio (Lat., "delay"). (See SUSPENSION.)

Retro. (See RECTE.)

Reubke, Adolf, famous organ-builder at Hausneindorf (near Quedlinburg), b. Dec. 6, 1805, Halberstadt, d. there March 3, 1875. He built, among other organs, those of the cathedral (88 stops) and St. James's Church (53 stops) at Magdeburg, also of the Marienkirche at Kyritz.—Of his three sons, the eldest, Julius, b. March 23, 1834, Hausneindorf, d. June 3, 1858, Pillnitz, was a gifted composer and pianist; after his death there appeared in print a sonata for piano, one for organ (the 94th Psalm), pf. pieces and songs.—The second, Emil, b. 1836, d. 1885, devoted himself to organ-building, and in 1860 became associated with his father, under the title "R. u. Sohn," and after 1872, without the firm changing name, became sole proprietor. He introduced many highly ingenious improvements in organ mechanism into various new organs (Röhrenpneumatik). The present proprietor of the business is Ernst Röver.—The youngest son of Adolf R., Otto, b. Nov. 2, 1842, is a performer on the organ and pianoforte, and lives at Halle as conductor and teacher of music, and has been since 1892 musical director at the University.

Reuling, Ludwig Wilhelm, b. Dec. 22, 1802, Darmstadt, d. April 29, 1879, Munich; he was for a long time capellmeister at the Vienna Court Opera, and from 1832-46 wrote 37 operettas, operas (*Alfred der Grosse*, 1840) and 17 ballets, which (with exception of a few not performed) were produced at the Josephstädter and Kärntnerthor theatres, Vienna.

Reuss, Heinrich XXIV., Prince of R.-Köstritz, b. Dec. 8, 1855, Trebschen (near Züllichau, Brandenburg); he studied with his father (Heinrich IV. Reuss), Witting (Dresden), Herzogenberg and Rust (Leipzig, where he graduated in 1882). R. is a talented and industrious composer (2 string quartets, 2 string quintets, in F minor [2 violas] and A major [2 'celli], a trio [E minor], a violin sonata [G minor], 2 symphonies [E7 major and c minor], and a mass [1892]).

Reuss, Eduard, b. Sept. 16, 1851, New York, studied under Ed. Krüger at Göttingen (1871-75) and Liszt. R. has been since 1880 a teacher of music at Carlsruhe.

Reutter, (1) Georg (senior), b. 1656, Vienna, d. there Aug. 29, 1738; he was theorboist in the court band from 1697-1703, from 1700 organist, later on also second capellmeister at the "Gnadenbild," in 1715 principal ("Essential") capellmeister at St. Stephen's, and in the same year, cathedral capellmeister. From 1700 he was likewise court and chamber organist.

His son—(2) **Johann Adam Karl Georg**, b. April 6, 1708, Vienna, d. there March 12, 1772; as early as 1727 he composed an oratorio (*Abel*) and, by order of the court, a festival opera (*Archimadama*), and became court composer in 1731. In 1738 he succeeded his father as "Es-

sential" capellmeister at St. Stephen's, in 1746 he became second (at the "Gnadenbild"), and in 1747, court capellmeister in addition (jointly with Predieri, dividing the duties), and sole court capellmeister in 1757. In 1740 he was made a nobleman (Edler von R.). He composed 31 operas and serenades, 9 oratorios, several cantatas, masses, motets, etc.; they are of little artistic value. As conductor of the court band he was unfortunate, for under his direction matters sank to a very low level; it was certainly his fault only in a small degree, as the staff of singers was considerably reduced. It was he who drew the boy Haydn (q.v.) to Vienna and treated him so badly. (Cf. L. Stollbrock's study on R. in the *Vierteljahrsschrift f. Mus.-Wiss.*, 1892.)

Rey, (1) Jean Baptiste, conductor and professor of harmony, b. Dec. 18, 1734, Lauzerte (Tarn-et-Garonne), d. July 15, 1810, Paris, won distinguished fame as conductor at the theatres of Toulouse, Montpellier, Marseilles, Bordeaux, and Nantes, in 1776 became conductor of the Grand Opéra at Paris, and was highly successful there for over 30 years; he was, at first, second conductor under Francoeur, but in 1781 succeeded the latter, and also, from 1781-85, conducted the *Concerts Spirituels*. In 1779 Louis XVI. named him conductor of his chamber music, with a salary of 2,000 francs. The Revolution cost him his post; but in 1792 he was elected member of the executive committee of the Grand Opéra, and in 1794, professor of harmony at the Conservatoire. As he was a supporter of Rameau's, and an opposer of Catel's system, also an intimate friend of Le Sueur, he received a pension when the staff was reduced in 1802, but in 1804 was appointed conductor by Napoléon. R. composed several operas, and completed Sacchini's *Arvive ed Evelina*. R.'s brother, Louis Charles Joseph, was for forty years 'cellist in the orchestra of the Grand Opéra. Not to be confused with the above are—

(2) **Jean Baptiste**, 'cellist and theorist, b. about 1760, Tarrascon, from 1795-1822 'cellist at the Grand Opéra. He published "Cours élémentaire de musique et de pianoforte" and "Exposition élémentaire de l'harmonie: théorie générale des accords d'après la basse fondamentale" (1807).

(3) **V. F. S.**, official Receiver, and, like the other Reys, a supporter of Rameau's system of harmony. He wrote "Système harmonique développé et traité d'après les principes du célèbre Rameau" (1795), likewise "L'art de la musique théori-physico-pratique" (1806).

(4) See REYER.

Reyer, Louis Etienne Ernest (Rey; named R.), distinguished composer and writer on music, b. Dec. 1, 1823, Marseilles. As a child he attended the "Borsotti" free school of music there. At first he had no thoughts of a

musical career, and went at the age of sixteen as a French Government official to Algiers, but continued practising the pianoforte; he also began to compose, without, however, any previous practice in writing. It was only in 1848 that he turned definitely to music, went to Paris and became a pupil of his aunt, Mme. Farrenc (q.v.). In 1850 R. appeared before the public with his ode-symphony, "Le Selam" (libretto by Gautier), a pendant to, but by no means an imitation of, David's "Le Désert," and in 1854 with his first opera, *Maître Wolfgram* (in one act), which was produced at the Théâtre Lyrique. There followed *Sacountala* (ballet, 1858), *La Statue* (three acts, Théâtre Lyrique, 1861, his best work); *Érostrate* (two acts, Baden-Baden, 1862; Paris, 1871). His grand opera in five acts, *Sigurd*, which had long been completed, was performed for the first time at Brussels in 1884 (afterwards also in London and Paris). His most recent grand opera, *Salammbô*, also found its way only *via* Brussels (1890) to Paris (1892). Of R.'s earlier works may still be named a cantata, *Victoire* (produced at the Grand Opéra, 1859), some sacred vocal works, and numerous songs. The French regard R. as one of the most important representatives of the young French (romantic) school. R. also claims attention as an author; his *feuilletons* for the *Journal des Débats* have marked him as a worthy successor to Berlioz and D'Ortigue. A collection of his essays appeared as "Notes de Musique" (1875). He became librarian of the Grand Opéra, and in 1876 was elected at the Académie in the place of David.

Reznicek, Émil Nikolaus, b. May 4, 1861, Vienna, gifted Czechish opera composer (*Jungfrau von Orleans*, Prague, 1887; *Satanella*, ditto, 1888; *Emmerich Fortunat*, ditto, 1889).

Rf. (See RINFORZANDO.)

Rhapsodie (from *ῥάπτειν*, "to sew," "to patch," and *ῥῆθῆ*, "song") was the name given in ancient Greece to fragments of great epic poems, which were sung by the rhapsodes to the accompaniment of strings. Whether the rhapsode was originally the author of the rhapsodie is perhaps difficult to determine, though at present there is a tendency to answer the question in the negative. In modern music by R. is understood, for the most part, an instrumental fantasia made up of national melodies; for example, Hungarian, Spanish, Norwegian, Slavonic Rhapsodies (Liszt, Raff, Lalo, Dvorák). Brahms, departing, though quite correctly, from usual custom, named one of his finest vocal works a R. (Op. 53, "Fragment [1] from Goethe's Harzreise"); but less correctly some pf. pieces of his own creation (Op. 79).













Rhaw (Rhau), Georg, composer, theorist and music printer, b. 1488, Eislefeld (Franconia), d. Aug. 6, 1548, Wittenberg. In 1519 he was cantor of the St. Thomas's School, Leipzig, where, on the occasion of the disputation be-

tween Luther and Eck, he produced a Mass *a* 12 (!) and a Te Deum of his own composition. In 1524 R. established a music-printing office at Wittenberg, at which were published especially compositions by Protestant composers. He wrote an "Enchiridion musices," of which the first part (concerning *Musica Choralis*) appeared in 1518, the second (concerning *Musica Mensuralis*) in 1520; both were frequently republished. That R. was also held in esteem as a composer is shown by the fact that S. Heyden has included in his "Ars canendi" one of R.'s compositions *a* 6. The "Bicinia Gallica, Latina et Germanica," published by R. in 1544, contains the oldest notation of the "Ranz des Vaches."

Rheinberger, Joseph Gabriel, b. March 17, 1839, Vaduz (Liechtenstein), where his father was financial agent to the Elector. He showed remarkable talent at a very early age, for at seven he played well on the organ and tried his hand at composition. After preparatory training at Feldkirch, he went to the Royal School of Music at Munich (1851-54), remaining in this city as teacher of music; in 1859, he became teacher of theory at the Royal School of Music. He was *Repetitor* of the court opera, 1865-67, and in 1867 was named royal professor and inspector of the Royal School of Music, and from 1877, royal court capellmeister (conductor of the performances of the royal chapel choir, an institution similar to that of the Berlin cathedral choir, and devoted, especially, to the practice of old vocal music). R. is one of the most distinguished living composers, both of instrumental and vocal music. The following works deserve special mention: the "Symphonische Tongemälde Wallenstein" (Op. 10), a symphonic fantasia, 2 Stabat Maters, the romantic opera *Die sieben Raben* (Op. 20), the oratorio *Christophorus*, "Montfort" (for chorus, soli, and orchestra), music to *Der wunderthätige Magus* of Calderon (Op. 30), 3 pf. sonatas, amongst them the symphony sonata (Op. 47); a grand Requiem (Op. 60), also one a *cappella*, theme with 50 metamorphoses for strings (Op. 61), 3 trios, a pf. quartet, a nonet for flute, oboe, clarinet, bassoon, horn, violin, viola, 'cello, and bass (Op. 139), a string quartet (Op. 147), 17 organ sonatas, an organ concerto with strings and 3 horns (1885), pieces for organ and pf.; a comic opera, *Des Türmeys Töchterlein* (Op. 70); a vaudeville, *Das Zauberwort* (Op. 153); the choral works, "Toggenburg" (Op. 76), "Klärchen auf Eberstein" (Op. 97), "Das Thal des Espingo," for male chorus with orchestra, and "Wittekind" (Op. 102); a pf. concerto (Op. 94), several masses, among them one for two choirs (Op. 109); many hymns and other sacred vocal compositions, songs, pf. pieces, the overture to *Demetrius* (Op. 110), etc. The works of R. are stamped with a character of their own; a certain severity and sharpness give to them somewhat of a classical flavour.—His wife, Franziska (as poetess, known as F.

von Hoffnas), b. Oct. 18, 1822, d. Dec. 31, 1892, Munich.

Rhythm, the art of, is concerned with the various durations of sounds (longs and shorts) and of the artistic effects resulting therefrom. It must, therefore, be clearly distinguished from the art of Metre, whose object is the varied weight of sounds. Like harmony and melody, both are, indeed, inseparable. An intelligent art of melody must take into consideration the harmonic meaning of sounds, and in a similar manner, one of rhythm, without regard to the metrical position of the tone-duration values, is unprofitable, nay, inconceivable. An esthetic investigation into the effects of natural (not cultivated) melody, *i.e.* of constant, not graduated, changes of pitch, is soon exhausted; so, likewise, when inquiring into the effects of the purely rhythmical, *i.e.* the alternation of long and short, without symmetrical order. The essential point can be defined in a few words, *viz.* that the longs, as opposed to the shorts, have a calming effect; and the shorts, as opposed to the longs, an animating effect. A succession of a considerable number of shorts is restless, exciting; the succession of a number of longs, stately, dignified, even burdensome, oppressive. The ancients, who did not treat separately the theory of accented and unaccented time-values, as we have expounded the matter under METRE, ART OF, but only in conjunction with that of longs and shorts, established *verse feet* as elements of their metrico-rhythmic theory; this we must denominate as bar schemes (metrical formations of the value of a bar), though already filled out with a definite R.:

Trochee		(long, short)
Iambus		(short, long)
Dactyl		(long, short, short)
Amphibrach		(s. l. s.)
Anapest		(s. s. l.)
Spondee		(l. l.)
Pyrrhichius		(s. s. s.)
Ionicus		
Choriambus		
Molossus		
Antispast		
Creticus		etc.

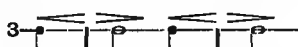
Some of these, however, are practically identical, *viz.* the trochee with the iambus, the dactyl with the amphibrach and the anapest, in all of which the *ictus*, *i.e.* the point of stress always falls on the longs. And since with the ancients a trochaic or iambic verse measure did not require words each of which formed a

trochee or an iambus, trochaic and iambic series only differ at the commencement. The same holds good for the dactyl, amphibrach, and anapest, which, expressed in modern language, only differ through the absence or compass of the up-beat. But passing from the ancients, whose terminology is only introduced here because the names of the verse feet are pretty generally used now, the simplest rhythmical types are as follows:—

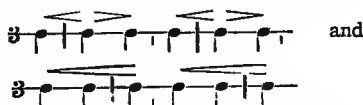
(a) Movement in equal values, only articulated by accentuation with its slight extension (prolongation of sound):



If the extension be double the length, we have the original form of triple time. (See METRE, ART OF.)

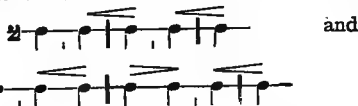


This once obtained, the following formations in equal values are possible:



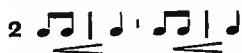
mostly mixed: 

All these can begin with an accented beat (*cf.* PHRASING), but then change, as a rule, into an up-beat form:



Measures containing more than three beats are only compounded of two or three duple or triple ones, and therefore present nothing new.

(b) Through subdivisions of an unaccented beat the following rhythms occur:



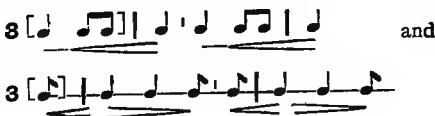
or with feminine ending (*cf.* PHRASING):




(often alternating with above).



somewhat more rare:



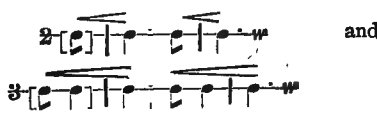
(c) Drawing together of an accented beat with the unaccented one which follows, and *duple subdivision* of the third unaccented beat (only in

triple measure): 

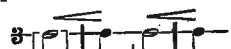
seldom feminine:



(d) Prolongation of the accented beat into the time-value of the unaccented one which follows (by means of a dot):




(e) Drawing together of both unaccented beats in triple measure:




This unnatural prolongation of the unaccented beat as opposed to the accented gives strained meaning to it; yet on that very account it is, occasionally, of characteristic effect (similar to syncopation).

(f) Drawing together of the accented beat with the preceding unaccented one (syncopa-

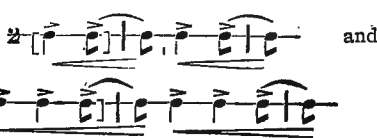
tion): 

and 

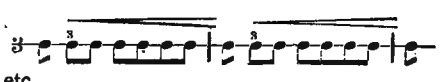
 In all these

cases a *sforzato* is required for the anticipated point of stress, *i.e.* for the entry before its time of the sound falling on the point of stress.

(g) Syncopated drawing together of subdivisions:



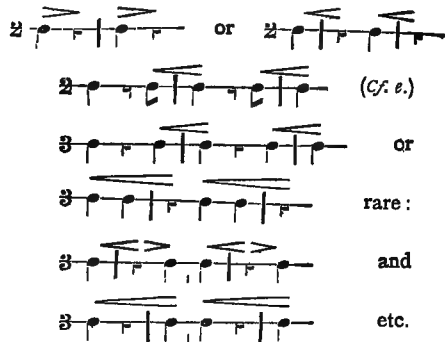
(h) Duple and triple subdivision mixed (triplets, duolets):



etc. With these the various types are well-nigh exhausted; any other possible ones are the result of combining some of the above, also transferring them to values of higher or lower order.

But an important rôle is played by:

(i) Rests (*cf.* R_{EST}), for example:



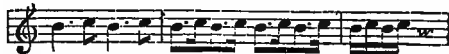
(*cf.* Riemann: "Musikalische Dynamik u. Agogik," 1884.)

Rhythm (Ital. *Ritmo*). (*cf.* RHYTHM, ART OF.) The term R. is also applied to the larger metrical formations. *Ritmo di tre battute* (three-bar R.), for instance, means that not two or four, but three bars form a higher metrical unity, one great bar.

Rhythmical Value Signs are indispensable for music in several parts of every kind except that of note against note, since, to avoid confusion, the relations of the tone-lengths of the various parts must be clearly established. Signs of this kind sprang into existence, therefore, at the same time as the commencement of unequal counterpoint (12th century). The Greeks employed (or assumed) the R.V. S \cup , *i.e.* short, single time (*chronos protos*); \cup , *i.e.* two times (*disemos*); \cup , *i.e.* three times (*trisemos*); \cup , *i.e.* four times (*tetrasesmos*); \cup , *i.e.* five times (*pentasesmos*). Neume (q.v.) writing had no R.V. S.; or, at any rate, no knowledge of any such has been preserved. It is not yet settled whether the R.V. S. of Tablature (q.v.) preceded or followed those of mensural notation. The signs of the notation at present in use, evolved from those of mensural notation, are: \square or \square , note occupying two bars (*Brevis*, rare); \square whole bar note (Fr. *Ronde*; Ital. and Eng. *Semibreve*); \square minim (Fr. *Blanche* or *Minime*; Ital. *Bianca* or *Minima*); \square crotchet (Fr. *Noire*, *Semiminime*; Ital. *Semiminima*, *Nera*); \square quaver (Fr. *Croche*; Ital. *Croma*); \square Semiquaver (Fr. *Double Croche*; Ital. *Semicroma*); \square Demisemiquaver (Fr. *Triple*

Croche; Ital. *Bis cromia*), etc. The rests (q.v.) are also R.V.S. (Cf. also NOTES.)

Ribattuta (Ital. "re-striking"), a term formerly applied to the slow but gradually hurried alternation of a sound with its upper accessory note:



Ribeca, Ribeba. (See REBEC.)

Ribs (Ger. *Zargen*; Fr. *Éclisses*), the name given to the sides connecting the back and belly of stringed instruments, guitars, etc.

Riccati, Giordano, Count, mathematician and musical theorist, b. Feb. 28, 1709, Castel Franco (near Treviso), d. July 20, 1790, Treviso. He wrote "Saggio sopra le leggi del contrappunto" (1762); "Delle corde ovvero fibre elastiche" (1777), and a series of scientific treatises on problems in acoustics, in Cologera's "Raccolta d'opuscoli scientifici," etc. (in Vol. 19), in the "Memorie di matematica e fisica della società italiana" (1782), and the "Nuovo giornale de' letterati d'Italia," 1777 to 1789, with explanations of Rameau's system of harmony (21st Vol.), Tartini's (22nd Vol.), and Vallotti's (23rd Vol.).

Ricci, (1) Luigi, one of the most celebrated modern Italian composers of operas, b. July 8, 1805, Naples, d. Dec. 31, 1859, Prague; pupil of Furno and Zingarelli at the Conservatorio di San Sebastiano, Naples; also, for a short time, private pupil of Generali. In 1823 he wrote his first opera, *L'impresario in angustie*, which was produced at the theatre of the Conservatorio, and already in 1824, with Generali's assistance, brought out at the Teatro Nuovo a new opera, *La cena frastornata*. More works now quickly followed for the Carlo theatre at Naples, for Parma, Rome, Milan, etc. In 1836 he was appointed maestro of Trieste Cathedral, and at the same time vocal director of the theatre there. From 1834 R. wrote much jointly with his brother Federico (see below); in 1844 he married the singer Lidia Stoltz, of Prague. In 1859 R. showed symptoms of brain disease, which gradually resulted in undoubted insanity; he was therefore sent to a lunatic asylum in his wife's native town, where he soon died. R. wrote altogether about 30 operas, of which *Colombo* (Parma, 1829), *L'orfanello di Ginevra* (Rome, 1829), *Chiara di Rosemberg* (Milan, 1831), *Chi dura vince* (1834), *Il birrajo di Breston* (Florence, 1847), *Crispino e la Comare* (Venice, 1850, jointly with his brother; an excellent comic opera), *La festa di Piedigrotta* (Naples, 1852), and *Il diavolo a quattro* (Trieste, 1859) were most successful. R. also wrote many sacred works, and published two albums of songs, duets, etc.

(2) **Federico**, brother of the former, also a celebrated opera composer, b. Oct. 22, 1809,

Naples, d. Dec. 10, 1877, Conegliano; he was trained at the Conservatorio di San Sebastiano, partly at the same time with his brother, whom he followed in 1829 to Rome, and with whom, during his whole life, he lived on terms of intimate friendship. His first work was *Il colonello* (with his brother, Naples, 1835), quickly followed by *Monsieur Deschalmieux* (Venice, 1835); he made his first great success with *La prigione d'Edimburgo* (Trieste 1837), to which were added *Un duello sotto Richelieu* (Milan, 1839), *Michel Angelo e Rolla* (Florence, 1841), and *Corrado d'Altamura* (Milan, 1841). The Paris Théâtre Italien produced in 1844 the last-named opera. R. was called to Petersburg in 1853 as inspector of the vocal classes of the theatre school. In 1866 the Théâtre Italien at Paris produced with great success *Crispino e la Comare* (see above), yet R. could not get *Una follia a Roma* performed at this theatre. But in 1869 the opera, translated into French, was brought out at the Fantaiesies-Parisiennes (*Une folie à Rome*). After that *Crispino e la Comare*, as *Docteur Crispin* (1869), also met with great success, and R. went, therefore, from Petersburg to Paris, and tried to obtain a firm footing on the French stage. But neither his *Docteur Rose* (Bouffes-Parisiens, 1872) nor *Une fête à Venise* (Athénée, 1872, revision of his Italian opera, *Il marito e l'amante*), nor even the translation of *Chi dura vince* (Théâtre Taitbout, 1876), met with any success. R. wrote also masses, cantatas *d'occasion*, and various books of songs, etc. For other details concerning the brothers R. see F. de Villars' "Notice sur Luigi et Federico R., suivie d'une analyse de *Crispino e la Comare*" (1866), and Leopoldo de Rada's "I fratelli R." (1878).

Riccius, (1) August Ferdinand, director and composer, b. Feb. 26, 1819, Bernstadt (near Herrnhut), d. July 5, 1886, Carlsbad; he studied theology at Leipzig, but turned to music; in 1849 he became director of the Euterpe Concerts at Leipzig, and in 1854, capellmeister of the town theatre. In 1864 he went as capellmeister to the Hamburg Theatre, where he became highly esteemed as musical critic of the *Hamburger Nachrichten*, and also as teacher of singing. Of his compositions are to be named: an overture, incidental music to plays, pf. pieces, numerous solo, and many part-songs, a psalm, etc.

(2) **Carl August**, director and composer, nephew of the former, b. July 26, 1830, Bernstadt, d. July 8, 1893, Dresden, pupil of Fr. Wieck, Krágen, and the leader (Konzertmeister) Schubert at Dresden, and of the Leipzig Conservatorium (1844-46), entered the court orchestra at Dresden in 1847 as violinist, became in 1858 second leader, in 1859 "Korrepitor," and in 1863, chorus director at the Court Opera. In 1875 he received the title of royal musical director, in 1887 he became third capellmeister, and in 1889 Fürstenau's successor as librarian

of the Royal Musical Collection. R. composed a two-act opera, *Es spuket*, and music to Röder's farce, *Ella*; his setting of Schiller's *Dithyrambe* was produced in 1859 at the Schiller Festival; only songs and pf. pieces appeared in print. A brother of the same, Heinrich, b. March 17, 1831, Bernstadt, was a gifted violinist, but died already Dec. 8, 1863, Paris.

Ricercar (Ital. *Ricercare*, *Ricercata*), an ancient name for freely-composed instrumental music (for lute, clavier, organ), afterwards connected with the imitative vocal style worked more in the fugal manner. The name occurs already in vocal pieces of the 16th century. At a later period the term R. indicated a fugue developed by means of augmentations, inversions, etc. The word R. signifies "to seek (the theme) and seek again." (Cf. Walther's "Lexikon," art. R., in which an attempt is made to distinguish between R. and Ricercata.) Bach, in acrostic manner, described his "Musikalisches Opfer" (fugues, canons, etc., on a theme given by Frederick the Great) as R., "Regis Jussu Cantio et Reliqua Canonica Arte Resoluta."

Richafort, Jean, Belgian contrapuntist, pupil of Josquin, capellmeister of the Église de St. Gilles at Bruges (1543-47). Some of his compositions are to be found in manuscript (motets and psalms) at Brussels and Rome; also printed in the 2nd book of Petrucci's "Motetti della Corona," in the 8th book of Attaignant's motets a 4-6, and other collections of works of the first half of the 16th century.

Richards, Brinley, pianist, b. 1810, Carmarthen (Wales), d. May 1, 1885, London, scholar of the Royal Academy of Music, London, was a highly-esteemed concert-player and teacher. He composed principally light pieces for pf., but also sacred songs and part-songs; likewise the hymn, which has become popular, "God bless the Prince of Wales."

Richault, Charles Simon, the founder (1805) of one of the most distinguished Paris music-publishing houses, b. May 10, 1780, Chartres, d. Feb. 20, 1866, Paris; he first published Mozart's concertos and Beethoven's symphonies in score. His sons inherited the business: Guillaume Simon, b. Nov. 2, 1806, Paris, d. there Feb. 7, 1877, and Léon, b. Aug. 6, 1839, d. April 10, 1895, Paris. The publishing catalogue included in 1877 above 18,000 numbers; its chief ornaments are good editions of German classics, also works by A. Thomas, V. Massé, Berlioz, Reber, Gouvy, etc.

Riche, Antoine le. (See DIVITIS.)

Richée. (See LESAGE DE R.)

Richter, (1) Franz Xaver, composer, b. Dec. 1, 1709, Holleschau, Moravia, was at first, and for several years, court musician at Mannheim, but from 1747 until his death, Sept. 12, 1789, capellmeister of Strassburg Cathedral, with

Pleyel as his deputy from 1783. R. composed 26 symphonies, 6 of which appeared in print, 6 quartets for strings, 3 trios, but, above all, sacred works (7 masses, a Te Deum, hymns, motets, psalms, etc.), which have been preserved in the cathedral of St. Dié (Vosges). Fétis possessed the original manuscript of his "Harmonische Belehrung oder gründliche Anweisung zu der musikalischen Tonkunst," which work Kalkbrenner published in French translation in 1804 ("Traité d'harmonie et de composition").

(2) Johann Christian Christoph, father of the author, Jean Paul Fr. R., b. Dec. 16, 1727, Neustadt am Kuhl, d. 1779, Schwarzenbach, attended the Lyceum at Wunsiedel as foundation scholar, and also the Gymnasium poeticum at Ratisbon, where he became a member of the band of the Prince of Thurn and Taxis; finally, he studied theology at Jena and Erlangen. After being engaged for some years at Bayreuth in the capacity of private tutor, he became, in 1760, organist and undermaster (Tertius) at Wunsiedel, and from there went as minister to Jöditz, near Bayreuth, and finally to Schwarzenbach-a.-d.-Saale. R. composed sacred vocal works, which, however, remained in manuscript. His son inherited from him a thoroughly musical nature.

(3) Ernst Heinrich Leopold, celebrated teacher of music and composer, b. Nov. 15, 1805, Thiergarten (near Ohlau), d. April 24, 1876, Steinau-a.-O. He studied under Hientzsch, Berner, and Siegert at Breslau, and under Klein and Zelter at the Royal Institute for Church Music, Berlin. From 1827 he was teacher of music at the Breslau Seminary, which in 1847 was moved to Steinau. R. composed a mass, motets, psalms, cantatas, part-songs for male voices, songs (Silesian folk-songs, Op. 27), organ pieces, a symphony, and a comic opera, *Contrebände*.

(4) Ernst Friedrich Eduard, composer and highly-esteemed theorist, b. Oct. 24, 1808, Grossschönau (Läusitz), d. April 9, 1879, Leipzig. He was the son of a schoolmaster, was trained at the Gymnasium, Zittau, and went in 1831 to Leipzig, where he was inscribed as *Stud. Theol.*, but soon studied by himself in order to become a musician. When the Conservatorium was established in 1843, he was appointed (jointly with Hauptmann) teacher of theory, undertook the direction of the Singakademie after the death of Pohlenz (until 1847), and in 1851 became organist of St. Peter's Church, in 1862 of the Neukirche, and, after a brief interval, occupied a similar post at the Nikolaikirche. In 1868 he became cantor of St. Thomas's and musical director of the principal churches, as M. Hauptmann's successor; and in that same year was named professor. The University bestowed on him the honorary title of "Universitätsmusikdirector." R. was not a striking composer, but a fairly good one, especially in

his motets and psalms. He also wrote masses, an oratorio, *Christus, der Erlöser* (produced in 1849), Schiller's *Dithyrambe* (performed in the Gewandhaus on the occasion of the Schiller Festival of 1859), quartets for strings, organ pieces, violin sonatas, pf. sonatas, etc. The following writings, on the other hand, are held in high consideration, and enjoy a wide circulation:—"Praktische Studien zur Theorie der Musik," the first part of which (though it only afterwards bore that title), "Lehrbuch der Harmonie," appeared in 1853, and up to 1884 was republished sixteen times; the third, "Lehrbuch der Fuge," 1859 (4th ed. 1880); and the second, "Lehrbuch des einfachen und doppelten Kontrapunkts," 1872 (5th ed. 1884). All three were translated into English by Franklin Taylor, 1864, 1874, and 1878. The "Harmonielehre" has been translated also into Swedish, Russian, Polish and Italian.

(5) Alfred, son of the former, b. April 1, 1846, Leipzig, was teacher at the Conservatorium in that city from 1872-83, published a new "Aufgabenbuch" (Exercise Book) to his father's "Harmonielehre" (1880, 4th ed. 1884), which is remarkable for the great attention paid to the figuring of given upper voices (without figured bass, but with letter-chord-notation after the manner introduced by Gottfried Weber). (Cf. CLANG SUCCESSION.) In 1884 R. took up his residence in London.

(6) Hans, distinguished conductor, b. April 4, 1843, Raab (Hungary), where his father was church capellmeister. After the death of the latter (1853) he became chorister in the court chapel, Vienna, and studied the French horn, piano, and composition at the "Conservatorium der Musikfreunde" (1860-65). From 1866-67 he was at Lucerne with Wagner, who entrusted to him the score of the *Meistersinger* to copy for printing. Wagner recommended him as chorus-master for the Opera at Munich (1868-69). In 1870 he conducted the rehearsals and the first performance of *Lohengrin* at Brussels, was capellmeister from 1871-75 at the Pesth national theatre; and, after having given an orchestral concert at Vienna (1875) with extraordinary success, he succeeded Dessoff as capellmeister at the Hofoper, and became likewise conductor of the "Gesellschaft der Musikfreunde" concerts (with exception of the season 1882-83, when Jahn acted as his deputy). In 1878 he was named second, in 1893, chief, capellmeister of the "Hofkapelle." R. conducted the *Nibelungen* performances at Bayreuth in 1876, and, alternately with Wagner, the Wagner Concerts at the Albert Hall, London, in 1877; since then he has been chief conductor of the Bayreuth Festival. Every year (since 1879) he has given a series of concerts (named after him) in London. He succeeded Costa as conductor of the Birmingham Festival (1885). He has also conducted several of the Lower Rhenish Festivals.

Ricieri, Giovanni Antonio, teacher of Padre Martini, b. May 12, 1679, Venice, d. 1746, Bologna. He was soprano singer at San Petronio, Bologna, in 1701, and member of the Accademia Filarmonica (1704, "Maestro compositore"), from which, however, he was dismissed in 1716 on account of his sharp criticism of the works of his colleagues. From 1722 till 1726 he was capellmeister to a Polish noble, in 1732 for a short time a Franciscan novice, and finally, after sundry changes of residence, lived again in Bologna. He composed several oratorios (*1713-La nascita di Gesù*; 1714, *La tentazione d'incredulità*; 1716, *Il cuore umano*; 1738, *Il sacrificio d'Isacco*); a fugue a 5 by R. is given in Martini's "Saggio di contrappunto" as a model.

Ricordi, Giovanni, the founder of the most famous publishing firm of Italy, and one of the greatest in the world (Stabilimento R. i.e. "firm of R."), b. 1785, Milan, d. there March 15, 1853. R. commenced his career as a poor copyist, and had his first stroke of good luck by purchasing the score of Luigi Mosca's *I pretendenti delusi*, the copies of which he sold at a high price. His heir was his son Tito R., b. Oct. 29, 1811, Milan, d. there Sept. 7, 1888, who some years before his death handed over the active management of the business to his son Giulio R., b. Dec. 19, 1840 (composed under the nom. *de plume* Burgmein). A second son, Enrico, d. Feb. 20, 1887, at Milan. The published catalogue of the house of R. contains over 50,000 numbers, among them the original editions of operas by Rossini, Generali, Bellini, Donizetti, Verdi, etc.

Riedel, (1) Karl, meritorious founder and conductor of the Riedelsche Verein, b. Oct. 6, 1827, Kronenberg (near Elberfeld), d. June 3, 1888, Leipzig. He was the son of an apothecary, and, after attending the industrial school at The Hague, learnt silk-dyeing at Krefeld, and worked as a journeyman at Zürich; but in 1848 he suddenly changed his mode of life, and, in order to devote himself entirely to music, first placed himself under the guidance of Karl Wilhelm at Leipzig, and was afterwards a pupil of the Conservatorium there. By diligence he soon became one of the best-esteemed musical personalities of Leipzig, especially after he had established, in 1854, a society for the performance of ancient church music, which from a modest quartet of male voices quickly grew to one of the most distinguished mixed choirs; and already in 1859 he was able to give a successful performance of Bach's B minor Mass. After the death of Brendel, R. became president of the Allgemeiner deutscher Musikverein, founded the Leipzig "Zweigverein," at the performances (gratis) of which interesting novelties were introduced (chamber-music, songs, part-songs), and also became president of the Leipzig Wagner-Verein. The works published by R. include only a few of his

own compositions (songs, part-songs); but he prepared a series of excellent new editions of old works, e.g.: Schütz's "Sieben Worte," J. W. Franck's "Geistliche Melodien," Eccard's "Preussische Festlieder," Praetorius's "Weihnachtslieder," etc. He also reduced Schütz's four Passions to one, and published the collections "Altböhmische Hussiten- und Weihnachtslieder" and "Zwölf altdeutsche Lieder." R. received from the Duke of Altenburg the title of Professor, and in 1883, on the occasion of the Luther Festival, the Leipzig University bestowed on him the title of Dr. Phil. hon. c.; in 1884 he was named Ducal Saxon Professor:

(2) Hermann, song composer, b. Jan. 2, 1847, Burg (near Magdeburg), pupil of the Vienna Conservatorium, is court capellmeister at Brunswick. R. became especially known by his setting of the songs from Scheffel's "Trompeter von Säckingen."

(3) Fürchtegott Ernst August, b. May 22, 1855, Chemnitz, attended the Teachers' Seminary at Annaberg, then (1876-78) the Leipzig Conservatorium; he became teacher of music at the Institute for the Blind, Leipzig, in 1877, and until 1888 conducted the choral society "Quartett." In 1888 he became music teacher at the seminary, Plauen-i.-V., but already in 1890 town cantor, music director and teacher of singing at the high school there; he has also conducted the Plauen "Musikverein" since 1888. As a composer R. is represented by vocal works (cantata, *Winfried*, Op. 16; *Der Sachsen Festtagsang*, Op. 17; part-songs, songs) and instructive pf. pieces (12 sonatinas, Op. 12 and 18, as second piano to Clementi's Op. 36 and Kuhlau's Op. 55, etc.).

Riedt, Friedrich Wilhelm, flautist and theorist, b. Jan. 24, 1712, Berlin, d. there Jan. 5, 1784, studied under Graun, in 1741 chamber-musician to Frederick the Great, in 1750 director of the Musical Society at Berlin. He composed concertos, solos, trios, etc., for flute, and wrote "Versuch über die musikalischen Intervalle" (1753); also a number of theoretical, critical, and polemical articles in Marpurg's "Beiträge" (1st to 3rd vols.).

Riehl, Wilhelm Heinrich, historian of general culture, b. May 6, 1823, Biebrich-a.-Rh., since 1854, professor of political economy and cameralistics at the University of Munich, also since 1885 Director of the National Museum and General Conservator of the Art Monuments of Bavaria. Besides many works on the history of civilisation ("Naturgeschichte des Volks," "Kulturhistorische Novellen," "Kulturstudien aus drei Jahrhunderten," etc.), in part highly interesting, though built up on hypotheses of a somewhat precarious character, he published "Musikalische Charakterköpfe" (1853 to 1861, two vols.; 6th ed., 1879), and "Hausmusik" (1856, 1877, two parts; songs by R. himself).

R. gives lectures on the history of music at the Royal School of Music, Munich.

Riem, Friedrich Wilhelm, organist and composer, b. Feb. 17, 1779, Kölleda, Thuringia, d. April 20, 1857, Bremen, studied under J. A. Hiller at Leipzig, in 1807 organist of the New Reformed Church, in 1814 cathedral organist at Bremen and conductor of the Singakademie there. He wrote a considerable amount of chamber-music (quartets for strings, quintets, violin sonatas), pf. works, etc.; two books of his organ compositions were published by Körner of Erfurt.

Riemann, (1) Jakob, court musician at Cassel at the beginning of the last century. He published: suites for bass viol and continuo, 6 violin sonatas with continuo, and trios for violin, gamba, and continuo.

(2) August, b. Aug. 12, 1772, Blankenhain (Thuringia), d. Aug. 1826, Weimar. From 1790 he was principal violinist in the Weimar court band, became "Repetitor" at the court opera in 1806, and court musical director in 1818. His violin compositions remained in manuscript.

(3) Hugo, the compiler of this Dictionary, b. July 18, 1849, Grossmehlra (near Sondershausen), learnt the elements of music from his father, a farmer and a zealous amateur of music; several songs, choral pieces, also an opera, etc., by the latter were produced at Sondershausen. Only the obstinate opposition of his parents prevented R. from having his thoroughly musical nature properly trained. He received his first instruction in theory from Frankenberger at Sondershausen, and in pianoforte from Barthel, Ratzenberger, etc. As a boarder of several years' standing in the house of the botanist Th. Irmisch, R. was urged on to ambitious effort, and this impulse was afterwards strengthened at the Rossleben "Klosterschule" (1865-68). After passing through the Gymnasium curriculum, he studied at Berlin and Tübingen, first law, and after that, philosophy and history. Meanwhile music was always his faithful companion. That R. did not recognise earlier in life the calling which he afterwards embraced may be explained by the fact that from his ninth year he devoted all his spare time to poetry, studying the masters, and even writing verse himself. Then the charm of the student's life, especially the life of the Tübingen Corps, drew him away from serious reflection. It was first in the campaign of 1870-71, during the siege of Paris, that he matured his resolve; on his return home, he became a pupil of the Leipzig Conservatorium; and in 1873 he took his degree of Dr. Phil. at Göttingen. After several years of activity as conductor and teacher at Bielefeld, where he married in 1876, he qualified himself as lecturer on music at Leipzig University at Michaelmas of 1878; but as the hoped-for appointment at the Conservatorium

did not follow, he went in 1880 as teacher of music to Bromberg, from 1881-90 was teacher at the Hamburg Conservatorium, while in 1890 he went, after a short period of activity at Sondershausen Conservatorium, to the Conservatorium at Wiesbaden. In October, 1895, he returned to Leipzig, and commenced his lectures at the University. R. is honorary member of the Accademia Cecilia, Rome, of the Istituto Reale di Firenze, and of the Dutch "Maatschappij tot Bevordering van Toonkunst." Besides many pf. pieces, songs, a pf. sonata, 6 sonatas (Op. 43), one ditto for four hands (Op. 49), a violin sonata (1875), a quartet for strings (Op. 26), a trio (Op. 47), "Systematische Treffübungen für den Gesang," several books of pf. studies (Op. 40, 41), etc., the present "Musik Lexikon" (1st ed. 1882; 4th, 1894; English translation 1893-5, Augener & Co.), R. has published "Musikalische Logik" (dissertation for the degree of Doctor, 1873); "Musikalische Syntaxis" (1877); "Studien zur Geschichte der Notenschrift" (essay for academic promotion, 1878); "Skizze einer neuen Methode der Harmonielehre" (1880; 2nd ed., enlarged, as "Handbuch der Harmonielehre," 1887); "Die Entwicklung unsrer Notenschrift" (1881); "Die Natur der Harmonik" (1882); "Der Ausdruck in der Musik" (1883, these three in Waldersee's "Sammlung Musikalischer Vorträge"); "Die *Maqvplai* der byzantinischen liturgischen Notation" (1882, in the Sessions Report of the Munich "Akademie"; also separately); "Elementar-Musiklehre" (1882); "Neue Schule der Melodik" (1883); "Vergleichende Klavierschule" (1883); "Musikalische Dynamik und Agogik, Lehrbuch der musikalischen Phrasierung" (1884); "Praktische Anleitung zum Phrasieren" (with Dr. Carl Fuchs, 1886; also as "Katechismus der Phrasierung"); "Opern Handbuch" (1884-87; supplement, 1893); "Systematische Modulationslehre" (1887); translations of F. A. Gevaert's "Neue Instrumentenlehre" (1887) and "Ursprung des liturgischen Gesangs" (1891); "Ueber Phrasierung im Elementarunterricht" (in the Report of the Hamburg Conservatorium, 1887); "Lehrbuch des einfachen, doppelten und imitierenden Kontrapunkts" (1888); "Musikalische Katechismen" (1888-93; "Musikinstrumente," "Musikgeschichte" [2 parts], "Orgel," "Allgemeine Musiklehre," "Klavierspiel," "Kompositionslehre" [2 parts], "Generalbassspiel," "Musikdiktat," "Harmonielehre," "Musik-aesthetik" ["Wie hören wir Musik?"], "Fuge" [analysis of the "Wohltemperiertes Klavier," and "Kunst der Fuge," 3 parts], "Vokalmusik" [song composition], and "Musikwissenschaft" [acoustics]); a "Vereinfachte Harmonielehre" ("Lehre von den tonalen Funktionen der Harmonie," London, 1893); also since 1884 the "Phrasing editions" of classical pf. works (in the publications of Simrock, Litolf, F. Siegel, Th. Steingraber [amongst others many hitherto

unpublished works of Friedemann Bach, a complete edition of Rameau's clavier works, etc.), and Augener & Co.), "*Chansons* von Gilles Binchois" (1892), "Illustrationen zur Musikgeschichte" (1893), a revised edition of Marx's "Kompositionslehre" (see MARX), and so forth. Besides these, since 1870 he has furnished for musical and other journals many critical, æsthetical, theoretical, and historical papers, and has worked at the musical portion of Meyer's "Konversationslexikon" since the 3rd edition jointly with W. Langhans; but after the death of the latter, alone.

Riemenschneider, Georg, b. April 1, 1848, Stralsund, studied under Haupt and Kiel at Berlin. He was theatre capellmeister, etc., at Lübeck and Dantzig, and now lives at Breslau as conductor of the concert orchestra. The following orchestral works deserve mention: "Julinacht," "Nachtfahrt," "Donna Diana," "Totentanz," and "Festpräulidien." His one-act opera, *Mondeszauber*, was produced at Dantzig in 1887.

Riepel, Joseph, important theorist, b. 1708, Horschlag (Upper Austria), about 1757 chamber musician to the Prince of Thurn and Taxis at Ratisbon, d. there Oct. 23, 1782. He published violin concertos, which, however, do not seem to have been preserved, and wrote a somewhat large number of theoretical writings, a part of which, like his symphonies, pf. concertos, sacred works, etc., remained in manuscript. The following were printed: "Anfangsgründe zur musikalischen Setzkunst . . . *De rhythmo-paia* oder von der Taktordnung" (1752; 2nd ed. 1754; very valuable); "Grundregeln zur Tonordnung" (1755); "Gründliche Erklärung der Tonordnung insbesondere, zugleich aber für die mehresten Organisten insgemein" (1757); "Erläuterung der betrüglichen Tonordnung, nämlich das versprochene 4. Kapitel," etc. (1765); "Fünftes Kapitel. Unentbehrliche Anmerkungen zum Kontrapunkt, über die durchgehend gewechselten und ausschweifenden Noten" (1768); "Bassschlüssel, das ist Anleitung für Anfänger und Liebhaber der Setzkunst, die schöne Gedanken haben und zu Papier bringen, aber nur klagen, dass sie keinen Bass recht dazu zu setzen wissen" (1786; published by his pupil, the cantor Schubarth). To these works, which form part of a whole, must be added "Harmonisches Silbenmass, Dichtern melodischer Werke gewidmet und angehenden Singkomponisten zur Einsicht" (1776, 2 parts).

Ries, (1) Franz, b. Nov. 10, 1755, Bonn, d. Nov. 1, 1846, Bremen (the "old" R.), was leader, and afterwards musical director to the Elector Max Franz of Cologne at Bonn.

(2) Ferdinand, eldest son of the former, b. Nov. 29, 1784, Bonn, d. Jan. 13, 1838, Frankfurt. From 1800-1804 he studied at Vienna under Beethoven (who, as native of Bonn,

was one of his father's friends), and became known by his compositions and by his "Biographische Notizen über L. van Beethoven" (1838). As a pianist he made many successful concert tours in France, England, Scandinavia, and Russia, lived for twelve years in England, but otherwise, for the most part, at Godesberg, near Bonn (where he inherited an estate, 1824), and after 1830 at Frankfort. R. conducted several Lower Rhenish musical festivals, and from 1834-36 was town musical director at Aix, and during the last year of his life conductor of the Frankfort "Caecilienverein." As a composer R. was exceedingly prolific (over 200 works). He wrote 3 operas (*Die Räuberbraut*, *Liska*, *Eine Nacht auf dem Libanon*), 2 oratorios (*Der Sieg des Glaubens*, *Die Anbetung der Könige*), 6 symphonies, 3 overtures, 9 pf. concertos, 1 violin concerto, 6 quintets with various combinations of instruments, an octet, septet, 2 sextets, a quintet, 3 quartets, 5 trios, etc., all with pianoforte; 14 quartets for strings, 20 violin sonatas, 1 'cello sonata, a trio for two pianos and harp, and many sonatas, fantasias, rondos, etc., for pf. alone.

(3) Peter Joseph, brother of the above, b. 1790, d. April, 1882, London, Royal Prussian professor.

(4) Hubert, the youngest son of Franz R., b. April 1, 1802, d. Sept. 14, 1886, at Berlin, studied under Spohr (violin) and M. Hauptmann (composition) at Cassel, in 1836 became leader of the royal band at Berlin, in 1839 member in ordinary of the Royal Academy of Arts, in 1851 teacher at the "Königl. Theaterinstrumentalschule," and in 1872 received his pension. R. rendered special service to art by his excellent educational works for violin (*Violin Method*; "15 Violinstudien von mässiger Schwierigkeit," Op. 26; "50 Intonationsübungen"; "12 Violinstudien in Form von Konzertstücken," Op. 9; several sets of duets, etc.).

(5) Louis, son of the former, b. Jan. 30, 1830, Berlin, lives in London, esteemed as a teacher of the violin; also his brother—

(6) Adolf, b. Dec. 20, 1837, Berlin, lives in London as teacher of the pf., and has published chamber music, songs, and pf. pieces. The most famous of Hubert R.'s sons is, without doubt, the youngest—

(7) Franz, b. April 7, 1846, Berlin, studied with his father the violin, and composition with Kiel; was also from 1866-68, a pupil of Massart at the Paris Conservatoire. His career as violinist, so successfully commenced, had to be given up in 1873, owing to a nervous complaint, and R. then devoted himself to the publishing and selling of music (he is joint proprietor of the music business, Ries & Erler, at Berlin). His numerous compositions (orchestral and chamber music [violin suites, quartets, string quintet], songs, pf. pieces) show rare talent and sound training.

Rieter-Biedermann, J. Melchior, b. May 14, 1811, Winterthur, d. there Jan. 25, 1876, founded there in 1849 the publishing house which bears his name. The business grew rapidly, and in 1862 a branch establishment was opened at Leipzig. The catalogue of the firm contains the works of the best composers, and maintains a high standard.

Rietz, (1) Eduard, the friend of Mendelssohn in his youth, gifted violinist, b. Oct. 17, 1802, Berlin, son of the royal chamber musician (viola-player), Johann Friedrich R. (d. March 25, 1828, Berlin). In his youth R. was a member of the royal band, and from 1821 was also tenor singer in the Singakademie. In 1826 he founded the Philharmonic Society, of which he became conductor, but died already Jan. 23, 1832.

(2) Julius, brother of the former, noteworthy composer and excellent conductor, b. Dec. 28, 1812, Berlin, d. Sept. 12, 1877, Dresden. He studied the 'cello under Romberg and M. Ganz, and, at the age of sixteen, joined the orchestra of the Königsstadt Theatre, for which he wrote the music to *Lorbeerbaum und Bettelstab*. Mendelssohn, who made a friend of him in his brother's place, attracted him in 1834 to Düsseldorf, and, first of all, as second conductor at the Immermann Theatre; but when Mendelssohn withdrew from the opera R. became principal conductor, and when Mendelssohn left for Leipzig, town musical director (the opera came to an end). In 1847 R. was called to Leipzig as theatre capellmeister, undertook also the conductorship of the Singakademie, and in 1848 succeeded Mendelssohn as conductor of the Gewandhaus Concerts and as teacher of composition at the Conservatorium. He gave up the direction of the theatre in 1854, and concentrated his energy on the Gewandhaus Concerts and his teaching at the Conservatorium, until in 1860 he was called to Dresden as Reissiger's successor in the post of court capellmeister, and in that city he soon afterwards undertook the artistic direction of the Royal Conservatorium. In 1859 the University of Leipzig bestowed on him the title of Dr. on the occasion of the 450th anniversary of its foundation. The King of Saxony named him "Generalmusikdirektor" in 1874, on the occasion of his 40 years' jubilee as conductor. R. intended to retire from public life on Oct. 1, 1877, to the rest he so well deserved, but death called him away three weeks before. R.'s last labour was the editing of Breitkopf and Härtel's complete edition of Mendelssohn's works (1874-77). As a composer, R. was strongly influenced by Mendelssohn, but he wrote works of sufficient originality of invention and structure to keep his name long in remembrance. To these belong the concert overture in A (Op. 7) and the "Lustspielouvertüre" (Op. 18). R. wrote the operas: *Der Korsar* (1850), *Georg Neumark und die Gambe* (1859), *Fery und*

Bätely, *Das Mädchen aus der Fremde* (1839); also incidental music to plays, overtures, symphonies, Schiller's *Dithyrambe* (for the Schiller Festival of 1859; performed in many places), masses, psalms, motets, chorales, 6 sacred duets with pf. accompaniment, songs for male chorus, many pf. songs, 2 'cello concertos, a violin concerto, a clarinet concerto, a concert-piece for oboe, capriccio for violin and orchestra, a quartet for strings, a violin sonata, a flute sonata, pf. sonatas, etc.

Riga, François, b. Jan. 21, 1831, Liège, d. Jan. 18, 1892, Schaerbeck (near Brussels), pupil of Fétis, Lemmens and Hanssens at the Brussels Conservatoire, and became church capellmeister there. He was a highly-esteemed vocal composer: sacred works *a capella* and with orchestra, cantatas, choruses for male voices (especially noteworthy), choruses for female voices with pf.; but he also wrote overtures, pieces for violin, for 'cello, for horn, pf. pieces, etc.

Rigaudon (Fr.), an old Provençal dance-form in Allabreve time, with simple or double upbeat and of lively tempo. It consists, for the most part, of three 8-bar periods, of which the third must form a contrast in character, and, indeed, according to Mattheson ("Kern melod. Wiss.," p. 113), be written in a lower position, so that the principal themes may stand out with greater freshness.

Righini, Vincenzo, composer, b. Jan. 22, 1756, Bologna, d. there Aug. 19, 1812. He studied under Padre Martini, and in 1775 made his *début* on the stage at Parma as singer. He appeared also at Prague in the following year, and came forward at the same time as composer, first with arias inserted into other works, but soon with operas of his own. In 1780 he was summoned to Vienna by Joseph II. as teacher of singing to the Arch-Duchess Elisabeth and as director of the Italian *Opera Buffa*. From 1788 to 1792 he resided at Mayence as electoral capellmeister, and in 1793, after the successful production of his opera, *Enea nel Lazio*, at Berlin, was named by Friedrich Wilhelm II. capellmeister of the court opera, with a salary of 4,000 Thl., which post he held until his death, although, naturally, the misfortunes of the year 1806 paralysed his activity for a considerable time. In 1793 R. married the vocalist, Henriette Kneisel (divorced 1800). He wrote in all about 20 operas, of which *Tigrane* (1799), *Gerusalemme liberata* (1802), and *La Selva incantata* (1802) appeared in piano score at Leipzig. He published besides: a serenade for two horns and two bassoons, 2 pf. trios, a flute concerto, a Mass, a Te Deum, a Requiem, etc., and a series of small vocal works (cantatas, arias, duets), also some excellent singing exercises.

Rilasciando (Ital.), slackening, becoming slower.

Rillé. (See LAURENT DE R.)

Rimbault, Edward Francis, distinguished English musical savant, b. June 13, 1816, London, d. there Sept. 26, 1876. He sprang from a French family, studied music with his father, a famous organist, and with S. Wesley, and was already organist in 1832 at the Swiss Church, Soho. During the following years he made a deep study of the history of music, and from 1838 gave lectures on that subject in England. In 1840, jointly with E. Taylor and W. Chappell, he founded the Musical Antiquarian Society, superintending its numerous publications of works by old English composers (Byrd, Morley, Dowland, Gibbons, Purcell, etc.). In 1840 he became secretary and editor of the Percy Society, which published "Relics of Ancient English Poetry," and of the Motet Society (publication of the works of Palestrina, Lasso, etc., with English words). In 1842 he was elected an F.S.A.; the University of Göttingen bestowed on him the title of Doctor; and the Stockholm Academy elected him a member. In 1848 he received the Oxford degree of LL.D. His lectures on music came more and more into repute; he refused the appointment of professor of music at Boston offered to him by the Harvard University. On the other hand, he frequently lectured at the Royal Institution of Great Britain, at Edinburgh, Liverpool, edited the *Old Cheque-Book of the Chapel Royal for the Camden Society*, etc. For composition R. found but little leisure, and the following list of his publications makes this quite intelligible, especially when the fact is taken into consideration that he attended besides to a great number of piano scores of new operas (Spohr; Macfarren, Balfe, Wallace, etc.). He composed only two small works for the stage: *The Fair Maid of Islington* and *The Castle Spectre* (both produced with success at London, 1838-39), and a number of songs to English words. R. published: Arnold's "Cathedral Music," 3 vols., with biographical notices and a written-out organ accompaniment from the figured bass; "Cathedral Music" (1 vol. ditto); "Cathedral Chants of the 16th, 17th, and 18th Centuries" (ditto); "The Full Cathedral Service of Th. Tallis" (ditto); "The Order of Daily Service, with the Musical Notation as Adapted and Composed by Th. Tallis, with historical introduction"; "Church Music: a Collection of Services and Anthems, chiefly Adapted from the Works of Palestrina, Orlando di Lasso, Vittoria, Colonna, etc." (3 vols., for the Motet Society); "A Collection of Anthems by Composers of the Madrigalian Era" (Bateson, Este, Weelkes, etc., for the Musical Antiquarian Society); "The Order of Morning and Evening Prayer" (a 4. *Cantus firmus* in tenor); "The Order of Daily Service, with the Musical Notation as used in the Abbey Church of S. Peter, Westminster"; "Edward Lowe's Order of Chanting the Cathedral Service" (a reprint of the edition 1664); "The Handbook for the Parish Choir: a Collection

of Psalm Tunes, Services, Anthems, Chants, *Sanctus*," etc. (a 4); "The Organist's Handbook: a Collection of Voluntaries for the Organ, chiefly Collected from Composers of the German School;" and "Organists' Portfolio;" "Vocal Part-music, Sacred and Secular" (anthems, motets, madrigals, part-songs, etc., with pf., also organ); Este's "The Whole Book of Psalms" (from 1592, with historical notes, etc.); J. Merbecke's "Booke of Common Prayer" of 1550 (printed in facsimile, also in modern score edition); a Mass a 5 of Byrd in score edition, with historical introduction; Th. Morley's "First Book of Ballets for 5 Voices" of 1595 (Mus. Ant. Soc.); Th. Bateson's "First Set of Madrigals for 3-5 Voices"; O. Gibbons's "Fantasies of 3 Parts for Viols;" Purcell's opera *Bonduca*, together with a history of dramatic music in England; "Parthenia, or the First Music ever printed for the Virginals"; "Nursery Rhymes, with the Tunes;" "A little book of Christmas Carols, with the Ancient Melodies"; "The Ancient Vocal Music of England" (2 vols., illustrations for his lectures); "The Rounds, Catches, and Canons of England" (examples from the 16th-18th centuries). R. also published Handel's *Samson*, *Saul*, and *Messiah* for the London Handel Society. His special works on theory and history are: a pf. Method, 2 harmonium Methods, also "Memoirs of Musick, by the Hon. Roger North, Attorney-General to James II." (1846); "The Organ, its History and Construction," an original work (not merely a copy of Don Bedos), serving as the first part of appendix to Hopkins's "History of the Organ" (1855); "The Pianoforte, its Origin, Progress, and Construction" (1860, containing also the history of the clavichord, virginal, and clavicymbal); "Bibliotheca Madrigaliana" (bibliography of English poems and compositions of the 16th and 17th centuries); and a monograph on Jack Wilson and John Wilson, showing their identity. R. was for many years contributor to and editor of *The Choir*. Grove's "Dictionary of Music and Musicians" (1879, etc.) also contains valuable posthumous articles from his pen.

Rimsky-Korsakow, Nikolaus Andrejewitsch, Russian composer, b. May 9/21st, 1844, Tschwin, first chose a military career, but was an officer of marines for several years; by self-training, however, he became so able a musician that in 1871 he was appointed professor of composition at the Petersburg Conservatoire. At the same time he was inspector of the Russian naval music, and, after the retirement of Balakirew, became director of the "Free School of Music." As a composer R. is one of the chief representatives of the young Russian school which pays homage to the Berlioz-Liszt tendencies, and hence stands in closest relationship to the New German school. A legend, "Sadko," for orchestra, was produced at Altenburg in 1876 at the

"Allg. deutscher Musikverein," and also a programme-symphony, "Antar," in 1881, at the meeting of artists of the same society at Magdeburg. At the Russian Opera, Petersburg (Marientheater), three of his operas have been performed:—*Pskowitjanka*, *Die Mainacht* (1880), and *Snegoritschka* (1882). Also several symphonies, quartets for strings, songs, etc., of his have been published.

Rinaldo da Capua, Italian opera composer, native of Capua; he wrote between 1737 and 1771, for Italian boards and for the Paris Théâtre Italien, twenty operas (only their titles are known; a few fragments alone remain). (Cf. *Vierteljahrsschrift für Musikwissenschaft*, 1887.)

Rinck, (1) Johann Christian Heinrich, famous organist and composer for the organ, b. Feb. 18, 1770, Elgersburg, Thuringia, d. Aug. 7, 1846, Darmstadt, studied under several Thuringian organists, finally under Bach's pupil, Kittel, at Erfurt (1786-89). In 1790 he became town organist at Giessen, in 1805 town organist and teacher at the Seminary, Darmstadt; in 1813 court organist, and in 1817, chamber musician there. He was looked upon as one of the best organists of his day, and he also frequently made concert tours—for instance, through Thuringia, to Trèves, etc. At his jubilee, in 1840, the University of Giessen bestowed on him the degree of Dr.Phil. M. J. Fölsing (1848) wrote a biography of Rinck. R. was a prolific composer of music for the organ. At the head stand his great "Orgelschule" (Op. 55; republished by Otto Diemel, 1881) and two "Choralbücher"; he wrote besides a great number of Choral Preludes (Op. 2, 25, 37, 47, 49, 52, 53, 58, 63, 65, 74, 93, 95, 105, 116); Postludes (Op. 48, 78, 107, 114); Varied Chorales (Op. 40, 64, 77, 78; 109); "Der Choralfreund," in seven annual issues (Op. 102, 104, 110, 115, 117, 119, 122), and two supplementary vols.; Variations for Organ, etc. (Op. 56, 57, 70, 84, 89, 108); Pieces (Op. 8, 9, 29, 33, 37, 38, 66, 72, 92, 94, 99, 100, 106); theoretical and practical hints on organ playing (Op. 124, etc.); pf. sonatas for two and four hands, trios, a Mass, motets, hymns, chorales, a *Paternoster* a 4, with organ (Op. 59), and other sacred songs.

(2) Gustave, French composer, lives at Bordeaux, highly esteemed as pianist; he has become known by a pf. concerto (1876), a pf. quartet, also a comic opera, *Mademoiselle de Kerven* (Bordeaux, 1877).

Rinforzando (Ital., "becoming stronger"), a term for a strong *crescendo*; *rinforzato*, strengthened; is almost identical with *forte assai*, an energetic forte.

Rinuccini, Ottavio, librettist of the first operas (Florence, about 1600), viz. of Peri-Caccini's *Dafne* and *Euridice*, and Monteverde's *Arianna*. (See OPERA.)

Ripa, Alberto de (also called Alberto Mantovano), *Seigneur de Carrois*, celebrated performer on the lute in the 16th century. He was a native of Mantua, court musician to François I. of France, d. about 1550. He published a great work on the lute ("Tablature de Luth"), in six books (1553-8). Pieces of his are to be found in Phalèse's lute works of 1546 and 1574, also in the "Intabolatura di liuto, etc.," of Francesco Marcolini da Forlì (1536).

Ripfel, Karl, b. 1799, Mannheim, d. March 8, 1876, Frankfurt, where he was for forty-five years 'cellist in the orchestra. R. did not become generally known, but he was prized by Bernh. Romberg as supreme in the matter of technique. He was also a worthy musician—in his youth a distinguished pianist; his compositions are of high value.

Ripieno (Ital., "full") is opposed to *Solo* or *Obbligato*, and therefore almost the same as *Tutti*. *Ripieno* parts are those of accompanying instruments executed by several performers in works with soli (concertos, etc.). But the term R. is specially used for the entry of all the strings (or, in military bands, of the clarinets, etc.) in the *Tutti*; formerly, during a solo, only a part of the ripienists used to play—a custom frequently adopted at the present day.

Rischbieter, Wilhelm Albert, b. 1834, Brunswick, studied under M. Hauptmann, since 1862, teacher of harmony and counterpoint at the Royal Conservatorium, Dresden. He has published: "Ueber Modulation, Quartsextakkord und Orgelpunkt" (1879), "Erläuterungen und Aufgaben zum Studium des Kontrapunkts" (1885), and "Die Gesetzmässigkeit der Harmonik" (1888), also theoretical articles in musical journals.

Risentito (Ital.), with warmth, energy.

Risoluto (Ital.), resolutely.

Risposta, answer. The *Comes* in a fugue, or the imitating voice in a canon. (See PROPOSTA.)

Ristori, Giovanni Alberto, b. 1692, Bologna, d. Feb. 7, 1753, Dresden. He came already to that city in 1715 with his father (actor), was composer in 1717 for the Italian Court Theatre, and director of the Polish orchestra. In 1733 he became chamber organist, in 1746, church composer, and in 1750, vice capellmeister. R. was one of the first composers of comic opera (*Calandro*, 1726; *Don Chisciotte*, 1727), but he wrote, besides, 13 operas and 3 oratorios, much sacred music, 16 cantatas, concertos, etc.

Ristretto. Same as *Stretta*.

Risvegliato (Ital.), lively, animated.

Ritardando (Ital.), becoming slower.

Ritenente (Ital.), retarding, holding back.

Ritenuto (Ital.), "held back," rather slower than the principal *tempo*.

Ritmo (Ital.). Rhythm (q.v.).

Ritornello (Ital., "return," *Refrain*) is the term applied to the preludes, interludes, and postludes in vocal compositions, especially to the arias in operas and oratorios; also to the *tutti* in concert pieces.

Ritter, (1) Georg Wenzel, bassoon player, b. April 7, 1748, Mannheim, d. June 16, 1808, Berlin; he was first engaged in the Electoral band at Mannheim, and, after its removal, at Munich; and in 1788 was engaged for the court orchestra, Berlin. R. published 2 concertos for bassoon, and 6 quartets for violin, viola, 'cello, and bassoon.

(2) August Gottfried, famous organist, b. Aug. 25, 1811, Erfurt, d. Aug. 26, 1885, Magdeburg, studied under Mich. Gottl. Fischer (Erfurt), Hummel (Weimar), L. Berger, A. W. Bach, and Rungenhagen (Berlin); in 1837 organist and teacher at Erfurt, in 1844 Cathedral organist at Merseburg, in 1847 (successor of Mühlhng) Cathedral organist at Magdeburg. His "Kunst des Orgelspiels" (2 vols., eight times republished), is well known. He wrote, besides, 4 important organ sonatas (Op. 11, 19, 23, 31), chorale preludes (Op. 4-9, 13, 25, 29, 38), variations, fugues, etc., for organ, 4 chorale books, a symphony (c minor, MS.), also a concerto for pianoforte, quartet for strings, pf. sonatas, choruses for mixed and male voices, songs, etc.; and he edited the first four annual series of the organ paper, *Urania* (see KÖRNER, 2). He also took part in the editing of the *Orgelfreund* (5 vols.), and of the *Orgelarchiv*, and published the meritorious and, especially for the oldest period, excellent "Geschichte des Orgelspiels im 14-18 Jahrhundert" (1884). Very extensive also are his collections of selected songs: "Odeon" (3 vols., for soprano), "Armonia" (for contralto), and "Arion" (for baritone).

(3) Théodore (Bennet, named R.), pianist, b. April 5, 1841, in the neighbourhood of Paris, d. April 6, 1886, Paris, studied with Liszt, made successful concert tours through Europe, and made a name by his solo pieces for pf., and large vocal works (dramatic scenes, "Le paradis perdu" and "Méphistophélès"; also an "Ave Maria" and "O Salutaris"). His attempts at opera were not successful (*Marianne*, Paris, 1861; *La dea risorta*, Florence, 1865).

(4) Frédéric Louis, b. June 22, 1834, Strassburg, d. July 22nd, 1891, Antwerp, studied under Schletterer, in Strassburg, and J. G. Kastner, in Paris. At the early age of eighteen, he became teacher of music at the Fénéstrange College, but soon went with his parents to Cincinnati, where he quickly became known as a distinguished musician, conducted societies, arranged concerts, etc. Later on, he went to New York and conducted the Harmonic Society. From 1867 he was teacher of music at Vassar

College, Poughkeepsie (State of New York). The University of New York bestowed on him the title of Doctor of Music. R. published: "History of Music" (1870; also 1875), a collection of his lectures at Vassar College. He also worked at a "History of Music in America," and at a dictionary of music. Of his compositions, 3 symphonies, an *Othello* overture, and the 46th psalm were all produced at New York.

(5) Hermann, b. Sept. 16, 1849, Wismar, teacher at the Royal School of Music, Würzburg, became known as the inventor of a large kind of viola (*Viola alta*, the old name, indeed, for the viola [alt viole]), of which the tone is fuller, and of less nasal quality. R. published: "Die Geschichte der *Viola alta* und die Grundsätze ihres Baues" (1877), "a Repetitorium der Musikgeschichte" (1880), "Populäre Elementartheorie der Musik," and "Aesthetik der Tonkunst" (1886).

(6) Alexander, b. June 15 (27), 1833, Narva (Russia), violinist and composer, held the post of leader at Meiningen, Weimar, Stettin, Würzburg, and opened a music business in the last-named town. His two operas, *Der faule Hans* (1885) and *Wem die Krone?* (1890) met with fair success at Munich and Weimar.

Rivé-King, Julie, b. Oct. 31, 1857, Cincinnati, distinguished pianist; she has also composed for the pianoforte.

Riverso (Ital. "turned," in contrary motion) has a meaning similar to *retro* or *concrisians*. It is an indication, for a canonical part, that it is to be read backwards, and, as a rule, with the sheet of music turned round.

Rivolgimento (Ital.), inversion of the parts in double counterpoint.

Rochlitz, Johann Friedrich, novelist and writer on music, b. Feb. 12, 1769, Leipzig, d. there Dec. 16, 1842. He attended the St. Thomas's School under Doles, and began the study of theology, was private tutor for a time, and then devoted himself entirely to literary work. His "Charaktere interessanter Menschen" (4 vols.), "Kleine Romane und Erzählungen" (3 vols.), "Neue Erzählungen" (2 vols.), "Für ruhige Stunden" (2 vols.), have little to do with music. His first works more closely related to art were: "Blicke in das Gebiet der Künste und der praktischen Philosophie" (1796) and "Einige Ideen über Anwendung des guten Geschmacks" (1796). R., at one stroke, took a prominent position in the musical world when he was commissioned by Breitkopf & Härtel, in 1798, to establish and edit the *Allgemeine musikalische Zeitung*. He conducted the paper until 1818, and contributed articles to it until 1835. It should not be forgotten that this time includes the whole of Beethoven's creative period, also the appearance of Haydn's most important works. This newspaper, which

quickly influenced musical opinion in Germany and abroad, gave notices of Beethoven's first eight symphonies and other works, from the pen of R.; to him must be ascribed the honour of having, at an early period, called attention to the great importance of the master. R. took also an active share in the musical life of Leipzig, was, from 1805, member of the executive committee of the Gewandhaus Concerts, etc. The Grand Duke of Weimar named him "Hofrat." At the present day R. is best known by his work, "Für Freunde der Tonkunst" (1824-32, 4 vols.; 3rd ed. 1868), containing biographies (Ph. E. Bach, Romberg, G. E. Mara, Naumann, Faustina Hasse, Neukomm, Fesca, etc.), analyses (Handel's *Messiah*, etc.), aesthetic essays, etc. The 4th volume contains sketches for a "History of Vocal Music" ("Geschichte der Gesangsmusik"), and by way of illustrating or further developing the same, R. published from 1838-40 a "Sammlung vorzüglicher Gesangstücke" (3 vols.: 1st vol., from Dufay to J. Gabrieli and Prätorius; 2nd vol., Caccini to B. Marcello and J. J. Fux; 3rd vol., Bach and Handel to M. Haydn and Vallotti). Of R.'s own compositions, only songs for male chorus are known (in Fink's "Deutsche Liedertafel," 1850) and the 23rd Psalm ("The Lord is my Shepherd"), in Gebhardt's "Musikalischer Jugendfreund," and Fink's "Musikalischer Hausschatz." A list of his poems for cantatas, oratorios, and operas is included in the supplement of Dörffel's new edition of "Für Freunde der Tonkunst."

Rockstro, William Smyth, b. about 1830, d. July 2, 1895, studied at the Leipzig Conservatorium under Mendelssohn, Plaidy, and Hauptmann. He wrote a "Life of Handel," and, in collaboration with Canon Scott-Holland, a biography of "Jenny Lind, the Artist." R. contributed many important articles to Grove's "Dictionary of Music and Musicians."

Roda, Ferdinand von, b. March 26, 1815, Rudolstadt, d. April 26, 1876, on the Bülow Estate (near Kriwitz), pupil of Hummel. He went to Hamburg in 1842, where he founded in 1855 the Bach Society (Konzertinstitut), and in 1857 he became musical director at Rostock University. R. was a composer of some importance: cantata, *Theomela*; oratorio, *Der Sünder*; choral works, "Das Siegesfest," scenes from *Faust*, and, especially, a Passion music.

Rode, (1) Jacques Pierre Joseph, celebrated violinist, b. Feb. 16, 1774, Bordeaux, d. Nov. 25, 1830, at Château-Bourbon (near Damazon, Lot-et-Garonne). He studied under Fauvel at Bordeaux, then under Viotti at Paris, played already in 1790, at the Théâtre de Monsieur, during the entr'acte, a violin concerto by Viotti, and was appointed leader of the second violins at the Théâtre Feydeau, and went, later on, as solo violinist, to the Grand Opéra (until 1799). At the opening of the Conservatoire in 1794 he

was appointed professor of the violin; during the following, as well as during the previous years, he was, however, frequently absent on concert tours (Holland, Germany, England, Spain). In 1803 he went with Boieldieu to Petersburg, and remained there for five years as solo violinist to Alexander I. On his return to Paris he only remained there for three years; he was not received with the old enthusiasm. In 1811 he travelled through Germany and Austria (Beethoven wrote for him the Violin Romance, Op. 50), settled for a time in Berlin, where he married in 1814, and then returned to Bordeaux. He went back once to Paris (1828), but only to make the discovery that he ought to venture no more to appear in public there. Oppressed by this failure, he returned to Bordeaux and withdrew to his estate, Château-Bourbon. R.'s compositions are still held in high esteem by violinists; he wrote 13 violin concertos, 4 quartets for strings (Op. 14, 15, 16, 18), 8 *Quatuors (Sonates brillantes)* for solo violin, with accompaniment of violin, viola, and 'cello (Op. 24, 25, 28; the last two without opus number, posthumous); 24 caprices, 12 *Études*, violin duets (Op. 18), violin variations with orchestra (Op. 10, 21, 25, 26), others with stringed quartet (Op. 9, 12, 28), a fantasia with orchestra, and other pieces. A. Pougin wrote a biography of R.

(2) Johann Gottfried, b. Feb. 25, 1797, Kirchscheidungen (near Freiburg-a.-d.-Unstrut), d. Jan. 8, 1857, Potsdam. He was for many years bandmaster of the "Gardejägerbataillon," and was a distinguished performer on the French horn. He became royal musical director in 1852, composed and arranged many works for horns. R. established at Potsdam a fund for the widows and orphans of military musicians.

(3) Theodor, son of the former, b. May 30, 1821, Potsdam, d. Dec. 12, 1883, Berlin, studied with L. Berger, Elsler, and Dehn, was teacher of singing at the Werder Gymnasium, Berlin, published a "Theoretisch-praktische Schulgesangbildungslehre," a number of detached articles on Prussian military music, on Russian "Hunting Music," etc., in the *Neue Zeitschrift für Musik* and in the *Neue Berliner Musikzeitung*. He was also a contributor to Mendel's "Musikalisches Konversationslexikon."

Röder, (1) Johann Michael, celebrated organ-builder at Berlin during the first half of the last century (until 1740). His most famous work was the grand organ of St. Maria Magdalena, Breslau (58 stops).

(2) Fructuosus, b. March 5, 1747, Simmershausen, in 1764 Benedictine conventual, in 1770 cathedral organist at Fulda, d. 1789 in the monastery of San Lorenzo at Naples, as novice master and school director; he was an able performer on the organ and church composer ("Jesu Tod").

(3) Georg Vincent, b. 1780, Rammungen (Lower Franconia), d. Dec. 30, 1848, Altötting,

from 1805-14 capellmeister and opera director at the Electoral court at Würzburg (the court chapel was dissolved), in 1830 musical director, Augsburg, about 1845 Capellmusikdirector, Altötting. He was a prolific composer of sacred works (masses, psalms, Te Deum, oratorio [*La Messiaide*], cantata [*Cäcilia*]); he wrote also a symphony and published fragments of an "Aesthetik der Tonkunst" in the *Museum f. d. elegante Welt*. His opera, *Die Schweden*, was produced at Prague in 1842.

(4) Karl Gottlieb, b. June 22, 1812, Stötteritz (near Leipzig), d. Oct. 29, 1883, Gohlis (near Leipzig), founder and head of the Röder factory for the engraving and printing of music at Leipzig (Oct. 20, 1846), the most important establishment of its kind. It was at first small and unpretending; but, after R. first introduced the steam press for music-printing, took such a rapid start that some of the most important publishing firms in the world have their engraving and printing now done by the R. firm. At the present moment the establishment employs over 300 workmen (24 steam presses). In 1872 R. took his sons-in-law, K. L. H. Wolf and K. E. M. Rentsch, as partners into the business, and on July 1, 1876, withdrew to enjoy a well-deserved rest.

(5) Martin, b. April 7, 1851, Berlin, d. June 10, 1895, Boston, U.S.A., from 1870-71 pupil of the Royal High School, Berlin, lived from 1873-80 at Milan, where, through Ricordi, he received the post of chorus director at the Teatro dal Verme. In 1875 he established the "Società del Quartetto Corale," a choral society which soon distinguished itself. In 1875 R. assisted at the rehearsals of Wagner's *Rienzi* at Venice; he was, in fact, away from Milan for several months every year, acting, now here, now there, as maestro during an opera season (Ponte del Gada, the Azores, Novara, Turin, Bologna). R.'s compositions give proof of sound gifts and solid knowledge, especially the chamber-music (above all, the trio in F minor, quintet in A, quartet in B flat minor), 2 mysteries: *Santa Maria appie della croce* (Torquato Tasso) and *Maria Magdalena* (to words of his own); 3 operas, *Pietro Candiano IV.*, and to his own libretti, *Judith* and *Vera* (the last-named was performed at Hamburg in 1881); also a symphonic poem, "Azorenfahrt," etc. From the autumn of 1880 R. lived at Berlin as teacher of singing, and from October, 1881, as teacher at Scharwenka's Conservatorium; he went, however, to Dublin in 1887 as music director, and, later on, to America, where he became director of the Conservatory of Music, Boston. In the *Sammlung musikalischer Vorträge* (Breitkopf u. Härtel) there appeared his treatise: "Ueber den Stand der öffentlichen Musikpflege in Italien" (1881). He also published "Studj critici raccolti" (Milan, 1881), and "Aus dem Tagebuch eines wandernden Kapellmeisters" (Leipzig, 1882).

Rodio, Rocco, Italian contrapuntist, b. about 1530, Calabria, published "Regole per far contrappunto solo e accompagnato nel canto fermo" (1st ed. probably 1600; 2nd ed. 1609; 3rd ed. 1626), and a volume of Masses (1580), among which one *a 5*, which can be sung also *a 4* and *a 3* by leaving out the Quinto and the Superius (Soprano).

Rodolphe (Rudolph), Jean Joseph, performer on the horn and composer, b. Oct. 14, 1730, Strassburg, d. Aug. 18, 1812, Paris. He at first studied the horn and violin (Paris, under Leclair), and played in the orchestras at Bordeaux, Montpellier, etc. In 1754 he went to Parma, where he had the privilege of studying under Traëtta, and afterwards at Stuttgart, under Jomelli. He produced his first operas in the latter city. In 1763 he returned to Paris, became principal horn-player at the Grand Opéra, and in 1770 royal chamber musician. When the *École royale de chant*, etc., was established in 1784, R. was appointed professor of harmony, but through the Revolution lost his post; in 1799, however, he was created professor of Solfège at the Conservatoire de Musique, but lost this appointment when the teaching staff was reduced in 1802. R. wrote 4 operas for Stuttgart and 3 for Paris, 2 horn concertos, horn fanfares, violin duets, études, etc., and, according to Fétis, two wholly worthless theoretical works, "Solfèges" (1790, general instruction book), and "Théorie d'accompagnement et de composition" (1799); both of them were, nevertheless, at one time, much in vogue.

Roedel, Joseph Leopold, b. April 11, 1838, London (son of Joseph Augustus R., b. 1783, d. 1870, director of German Opera at Paris, then London). He studied in Germany under Eisenhofer (Würzburg) and Goetze (Weimar), afterwards settling in England, where he is well known as an excellent teacher and composer. His songs and some of his pf. pieces are very popular, and he has also produced several cantatas with success: *Fair Rosamund* (1871), *The Ten Virgins*, *Ruth*, *The Sea Maidens*, *Westward Ho*, *Mary Stuart*, etc.

Rogel, José, b. Dec. 24, 1829, Orihuela (Alicante), very prolific Spanish composer of operettas (65 Zarzuelas produced between 1854 and 1880).

Roger, Gustave Hyppolyte, celebrated operatic tenor, b. Dec. 17, 1815, La Chapelle St. Denis (near Paris), d. Sept. 12, 1879, Paris. He was son of a notary, was intended for a lawyer, but in 1836 joined the Conservatoire and became a pupil of Martin and Morin. Already in 1838 he made his *début* at the Opéra Comique in Halévy's *Éclair* with decided success, was engaged, and created many principal rôles of new operas. In 1848 he went over to the Grand Opéra, where, among other parts, he created the rôle of the Prophète (1849); but,

considering the size of the building and the heavier demands of the more pathetic style of music, he could only give complete satisfaction by forcing his voice to an unnatural extent. From 1850 he paid many professional visits to Hamburg, Frankfurt, and Berlin. Through a hunting accident in 1859 he had to have an arm amputated, and from that time was not at his ease on the stage. He returned to the Opéra Comique, but soon gave this up, and after singing for some time in Germany he was appointed professor of singing at the Paris Conservatoire in 1868.

Rogers, Roland, organist and church composer, b. Nov. 17, 1847, West Bromwich (Staffordshire); when only eleven years old he became organist of St. Peter's Church there, and is now organist of Bangor Cathedral; he took his Mus. Doc. degree in 1875 (Oxford).

Rognone, (1) Riccardo, violinist at Milan, published: "Canzonette alla Napolitana" *a 3-4* (1586); "Libro di passaggi per voci ed istromenti" (1592), and "Pavane e balli . . . canzoni . . . brandi" *a 4-5* (1603). His sons were—

(2) Giovanni Domenico, organist, maestro to the Duke of Milan about 1620, published canzonette *a 3-5* (1614), madrigals *a 8* for double choir (1619), and a "Messa per defonti all' Ambrosiana" (1624).

(3) Francesco, ducal maestro at Sant' Ambrogio, published Masses *a 5*, psalms, faux-bourbons, and motets with organ bass (1610), Masses and motets *a 4-5* (1624), madrigals with continuo *a 5* (1613), "Correnti e Gagliarde" *a 4* (*a 5*, *ad lib.*, 1624), "Aggiunta dello scolaro di violino" (1614), and "Selva di varii passaggi secondo l'uso moderno" (on ornaments both in playing and in singing, 1620).

Rohde, Eduard, b. 1828, Halle-a.-S., d. March 25, 1883, Berlin, as choirmaster of St. George's Church and teacher of singing at the Sophien-Gymnasium, royal musical director, author of an elementary pianoforte instruction book, cantata (*Schildhorn*), etc.

Rohleder, (1) Johann, pastor at Friedland-Pomerania. He published a *Te Deum*, also proposals for the reform of the keyboard and for a system of notes, similar to the one suggested by the "Chroma" Society of the present day: "Erleichterung des Klavierspiels vermöge einer neuen Einrichtung der Klaviatur und eines neuen Notensystems" (1792).

(2) Friedrich Traugott, pastor at Lähn (Silesia). He wrote: "Die musikalische Liturgie in der evangelisch-protestantischen Kirche" (1831); "Vermischte Aufsätze zur Beförderung wahrer Kirchenmusik" (1833), and, before that, articles of similar contents in the *Estonia* (1829, etc.).

Rohrblatt (Ger.), name given to the reeds of the oboe and bassoon (double reeds), and to the



reed of the clarinet (single reed). (Cf. WIND INSTRUMENTS.)

Rohrflöte. (See REED-FLUTE.)

Roitzsch, F. August, b. Dec. 10, 1805, Gruma (near Görlitz), d. Feb. 4, 1889, Leipzig, a well-known editor of classical works (especially for the Peters' Edition).

Rolandt, Hedwig, coloratura vocalist, b. Sept. 2, 1858, Graz. Her real name is Hedwig Wachutta (her professional name, R.). She studied with Frau Weinlich-Tipka at Graz, made her *début* at Wiesbaden in 1877, and, having achieved extraordinary success, was at once engaged. She afterwards sang, among other places, at the Gewandhaus, Leipzig. R. has a clear soprano voice of great compass (up to *f*^m) and of remarkable flexibility. In 1883 she married the merchant, Charles Schaaaf.

Roll (Ger. *Wirbel*), a mode of striking kettledrums and drums, consisting of a quick alternation between the two drumsticks. It is marked

as a shake or tremolo  or  The continued reverberation of cymbals, triangles, etc., is marked in the same manner.

Rolla, Alessandro, distinguished violinist, teacher of Paganini, b. April 22, 1757, Pavia, d. Sept. 15, 1841, Milan. He studied with Renzi and Conti, went to Vienna as principal violinist of the Italian Opera, devoted his attention, later on, to the viola, lived for several years at Milan, and in 1782 was called to the court at Parma as solo violist and chamber virtuoso. Later on he became violinist and leader there. In 1802 he was appointed maestro at La Scala, Milan, in 1805 solo violinist to the Viceroy Eugène Beauharnais, and, after the establishment of the Conservatorio, teacher of the violin at that institution. R. composed 3 violin concertos, 4 viola concertos, 6 quartets for strings, a quintetto concertante for two violins, two violas, and 'cello, trios for violin, viola, and 'cello, the same for two violins and 'cello, duets for violin and viola, violin duets, a serenade (s sextet), a divertissement, variations for violin with orchestra, etc.—His son, Antonio, b. 1798, Parma, d. May 19, 1837, as first violinist at Dresden, published a violin concerto and solo pieces for the same instrument.

Rolle, Johann Heinrich, prolific composer, b. Dec. 23, 1718, Quedlinburg, d. Dec. 29, 1785, Magdeburg. He studied jurisprudence and philosophy from 1736–40 at Leipzig, but turned to music, and entered the court band at Berlin in 1741 as viola-player. In 1746 he became organist of St. John's, Magdeburg, and when his father died, in 1752, succeeded him as town musical director. R. composed several complete yearly series of church services, 4 Passions, 20 sacred and secular dramas (oratorios), and set the odes of Anacreon for one voice with clavier accompaniment, etc.

Röllig, Karl Leopold, performer on the harmonica, inventor of the "Orphika" and "Xänorphika," two long-forgotten instruments (Cf. BOGENFLÜGEL), b. 1761, Vienna, travelled for a long time with his instruments, but in 1797 accepted a post at the Vienna court library, and d. March 4, 1804, Vienna. R. composed a comic opera, *Clavissa*, for Hamburg (1782), likewise pieces for harmonica and orphika, and wrote: "Ueber die Harmonika" (1787); "Orphika" (1795); "Versuch einer musikalischen Intervallentabelle" (1789), and some articles for the *Allg. Mus. Ztg.* (1802–1804).

Romance (Fr.) is a word derived from "roman," which simply meant a poem in the Provençal dialect, as opposed to one in Latin verse. Both were narrative in character, and gallant adventures formed their subject-matter. A *Roman* such as those handed down to us from the 12th and 13th centuries, is nothing more than a R. developed at length—a cycle of romances. By R., in the art of poetry at the present day, is meant an epico-lyric poem, similar to the ballad; but while in the ballad itself nature, or one of the powers of nature personified, is, as a rule, opposed to man, in the R. the subject is chosen by preference from among the deeds of chivalry. The French *romance* now stands for a sentimental love-song, while the *chanson* has a more pointed meaning, and frequently, a touch of humour in it. As an instrumental form R. is as indefinite and expandible as the ballad; yet a preponderance of the melodic element is peculiar to all Rs., from the small ones for pf. solo (Schumann) to the large ones for violin and orchestra (Beethoven).

Romanesca. (See GALLIARD.)

Romanina. (See ALBERTINI, 2.)

Romano, (1) Alessandro. (See ALESSANDRO R.)

(2) Giulio. (See CACCINI.)

(3) Carlo Joseffo, maestro of the "Passion" Church, Milan. He published three books of motets for several voices ("Cigno sacro," 1668; and "Armonia sacra," 1680), "Sirenea sacra" (motets a 5, a Mass, vesper psalms, 1674), and a book of motets for solo voices (1670).

Roman School is the name given to the series of teachers and pupils, beginning with Claude Goudimel (q.v.), which lasted up to the present century, and whose original characteristic feature was the subordination of the arts of counterpoint to beautiful effects of sound and to truth of expression. Later on, when the reform effected by Palestrina in polyphonic music had been surpassed by the radical revolution of the Florentines, the R.S. appeared as the guardian of good tradition, as the representative of classical style (*Stilo osservato*), i.e. of a *cappella* style as opposed to monody and concertante sacred song. (Cf. PALESTRINA STYLE.) A characteristic feature of

the R. S. since the 17th century was the mode of writing in eight and more parts, adopted from the Venetians. (See GABRIELI.)

Romantic, a term opposed to classical, an independent striving after novelty, a predominance of the subjective, over the formal element. From an historical point of view, the classicism of poetry arose from deep study of the (classical) master-works of the Greeks and the Romans, whose finished form our poets sought to appropriate; and, in similar manner, romanticism arose from the enthusiasm for the Middle Ages, regarded from their fantastic, adventurous, extravagant side. Anyhow, in the adoration, full of religious mystery, shown towards the Virgin Mary and the homage paid to the knights of the Holy Grail on the one hand, and towards the minnesingers on the other hand; in the fusion of old heathenish ideas with those introduced by Christianity, rare stimulus was given to the imagination; and only the sober historian and politician recognise in these creations of the fancy, seen as through a mist, the bad, dark side of a former age. All romanticism is therefore tinged with indistinctness and uncertainty. It is a conscious plunge beneath the surface of clear intellectual activity and of orderly, set forms; a yielding of the imagination to elementary powers of formation, without the discipline of conventional laws. Thus it happens that romanticists introduce that which is new, enrich art, intensify the means of expression. In this sense every artist is a *romanticist* who ignores existing art forms and art laws, and who freely evolves the new from himself; but he is a *classicist* who inquires into the laws which govern art, and who follows or improves them (a "classic" is one whose art works set time at defiance). At the present day the term R. is specially applied to composers since Beethoven, who did not simply follow in his footsteps, but who acted, and with rich results, on hints which he gave towards the extension of the means of musical expression (Weber, Schubert, Spohr, Marschner, Schumann). Distinguished from these again (whether rightly is doubtful) is the so-called *new romantic school*: Berlioz, Liszt, Wagner. Liszt was an out-and-out pupil of Schubert's, and Wagner sprang from Weber; but Berlioz, even judged by the period at which he wrote, belonged, in unqualified manner, to the old romanticists. The breaking up of symphonic form in the department of instrumental music, and of the aria form in the opera, are marks by which the new romantic school may be recognised.

Romanus, Letters of (*Litteræ significativæ*) are the single Latin or Greek letters, such as *m, c, i*, and abbreviated words, such as *ten., sep., moll.*, frequently written over old neume notations, the meaning of which has not, hitherto, been

satisfactorily explained. They are said to have been first introduced by Romanus, the bearer of the Antiphony of St. Gregory to St. Gallen. (See SINGING, ART OF, and NOTKÆR.)

Romberg, (1) Andreas Jakob, violinist and composer, b. April 27, 1767, Vechta (near Münster), d. Nov. 10, 1821, Gotha, son of the musical director, Gerhard Heinrich R. (b. Aug. 8, 1745, Münster, d. there Nov. 14, 1819, celebrated as a performer on the clarinet). R. undertook, when little more than a boy, a concert tour with his cousin Bernhard R. (see below) through Holland and France, and went in 1784 to Paris, where he so pleased that he was engaged as solo-violinist for the *Concerts spirituels* of the season. From 1790-93 he was engaged with his cousin in the Electoral orchestra at Bonn, travelled again with Bernhard R., and both appeared with great success at a concert in the Capitol at Rome. During the following years he lived at Vienna and Hamburg, but in 1800 followed his cousin to Paris, and sought to obtain a position as composer, in which, however, he did not succeed. In 1801 he returned to Hamburg, and remained there until, in 1815, he was appointed court capellmeister at Gotha as Spohr's successor. Shortly before, he obtained from the University of Kiel the degree of Dr. Phil. R.'s compositions, with exception of the "Song of the Bell," are nearly all forgotten. He wrote 8 operas, of which *Scipio* and the *Ruinen von Paluzzi* appeared in pf. score; the overtures of both, and also that of *Don Mendoza*, written for the Paris Opéra Comique by the two Rombergs, appeared in score. To these must be added the choral works with orchestra: "Die Glocke" (Schiller), "Die Harmonie der Sphären" (Kosegarten), "Ode" (Kosegarten), and the vocal solo with orchestra, "Die Kindesmörderin," "Die Macht des Gesanges," "Monolog der Jungfrau von Orleans," "Der Graf von Habsburg," "Sehnsucht" (all by Schiller), a Mass with orchestra, a Te Deum, a prize-crowned "Dixit dominus" (a 4 with orchestra), written for Hamburg, "Psalmodie" (5 psalms, together with a Magnificat and Halleluja in German, after the translation of M. Mendelssohn, a 4-16, a *capella*), Pater Noster a 3 with orchestra, songs a 3 with pf. accompaniment, "Selmar und Selma" (elegy for two voices with quartet of strings), several Masonic cantatas. Still greater is the number of his instrumental works: 10 symphonies (4 printed), 23 concertos for violin (4 printed), 33 quartets for strings (25 printed), 2 movements of a double quartet, 8 quintets with flute, 1 with clarinet, 3 sonatas for violin, a pf. quartet, 2 quintets for strings, 11 rondos and caprices for violin, a concertante for violin and 'cello with orchestra, etc. A biographical sketch of Andr. R. is to be found in Rochlitz' "Für Freunde der Tonkunst" (vol. i.).

(2) Bernhard, son of Anton R. (b. March 6, 1742, Münster, d. there Dec. 14, 1814, famed

as a performer on the bassoon), b. Nov. 12, 1767, Dincklage (Oldenburg), d. Aug. 13, 1841, Hamburg, was a 'cello-player of note. For many years he worked and lived with his cousin Andreas (their fathers were brothers; see above). In 1799 he undertook a concert tour alone to England and Spain, arriving in Paris in 1800, and there met with such success that he was appointed professor of the 'cello at the Conservatoire. He resigned, however, this post in 1803, and returned to Hamburg, whence he was called in 1805 to Berlin as solo 'cellist in the court band. As there was no music in Berlin during the year 1806, he undertook several grand concert tours through Austria, Russia, Sweden, etc., was court capellmeister at Berlin from 1815-19, and then retired from public life and went to live at Hamburg. In 1839 R. made a last concert tour to London and Paris, when, indeed, as a virtuoso, he was but a shadow of his former self. He wrote 9 concertos for 'cello (still held in high esteem), 3 concertinos and a fantasia with orchestra, 4 sets of Russian melodies for 'cello and orchestra, caprices and fantasias on Swedish, Spanish, and Roumanian melodies, polonaises, 11 quartets for strings, a trio for violin, viola, and 'cello, one for viola, 'cello, and bass, 'cello duets, 'cello sonatas with bass, a concertante for two horns with orchestra, 3 operas, and incidental music to several plays.

(3) Cyprian, son of Andreas R. (1), 'cellist, pupil of his uncle, b. Oct. 28, 1807, Hamburg, d. there Oct. 14, 1865 (drowned while bathing). After extended concert tours he became 'cellist in the court band at Petersburg, and also published some concert pieces for 'cello.

Rome, Grand Prix de, the name of the great state prize offered to the pupils, for composition, of the Paris Conservatoire; it is thus named because a stipend is guaranteed to the fortunate winner, in order that he should reside for four years in Italy for the purposes of study. The competition takes place every year in the month of July, and the candidates are isolated. The decision is announced in November, and the victor, after the performance of his work at the Opéra, is proclaimed "laureate," and in stately fashion crowned with laurel. Almost all celebrated modern French composers have been laureates of the Académie (Institut de France): Hérold, 1812; Benoist, 1815; Halévy, 1819; Leborne, 1820; Berlioz, 1830; A. Thomas, 1832; Elwart, 1834; Gounod, 1839; Bazin, 1840; Massé, 1843; Gastinel, 1845; Bizet, 1857; Paladilhe, 1860; Massenet, 1863. The second prize (*Second Prix de Rome*) is a gold medal. The prize for composition given every two years by the Brussels Conservatoire (since 1840) is also named *Prix de Rome*, but the residence in Rome is not insisted on. (Holders of this prize: Soubre, Ledent, Samuel, Gevaert, Lemmens, Al. Stadtfeld, Ed. Lassen, P. Benoit, Radoux, Huberti, Edg. Tinel, etc.)

Ronchetti-Monteviti, Stefano, b. Sept. 18, 1814, Asti, d. in Oct., 1882, Casale Monferrato. He went as a youth to Milan, where he received musical training, became professor of composition in 1850, and, after the death of Mazzucato (1877), director of the Milan Conservatorio. As a dramatic composer he only made one attempt, and that an unsuccessful one (*Pergolesi*, 1857, at Milan); but, on the other hand, his sacred compositions and small vocal pieces (three cantatas after Ossian, a national hymn, 1849, etc.) are held in high esteem.

Ronconi, Domenico, tenor singer and famed teacher of singing, b. July 11, 1772, Lendinara di Pollesine (Lombardy), d. April 13, 1839, Milan. He sang at Venice, Petersburg (1801-1805), at the best theatres of Upper and Middle Italy, was director of Italian opera at Vienna in 1809, sang at Paris in 1810, then again in Italy, and from 1819-29 at Munich, where, at the same time, he was teacher of singing to the princesses. In 1829 he established a school of singing at Milan. He published some instructive vocal pieces.—His son Giorgio, b. 1810, Milan, d. Jan. 8, 1890, was a celebrated baritone singer.

Rondellus, probably the oldest form of strict imitation, mentioned already by Franco of Cologne. Walter Odington (q.v.) describes it thus:—"Si, quod unus cantat, omnes per ordinem recitent." From the example, however, which he has given, the R. was certainly not a canon; but the voices frequently exchanged phrases, so that it must be looked upon as a kind of double counterpoint. The scheme (each letter representing a phrase of four bars, or, according to the terminology of the theoretical writers on mensural music, four perfections, each of which answers in value to a perfect long) is as follows:—

1st voice :	a	b	c	d	e	f	etc.
2nd "	b	c	a	e	f	d	etc.
3rd "	c	a	b	f	d	e	etc.

On the other hand, some specimens of veritable canons are preserved under the name of *Rota* or *Rotula* (Ger. *Radel*), the earliest one dating from 1226 ("Sumer is icumen in"), the oldest monument of English counterpoint.

Rondeña. (See FANDANGO.)

Rondo (Ital.; Fr. *Rondeau*, *Rondel*), probably originally identical with *Rondellus* (q.v.); but either the form must have been freely developed at a very early period, or, conversely, the mensural writers must have spoilt it by too much strict imitation. The latter is the more probable. The poetical form of the R. is similar to that of the sonnet, and consists of 13 four-foot (Iambic) lines, with only two different kinds of rhyme; the beginning is repeated at the 5th, 8th, and 13th verse (refrain), with skilful change of meaning. It will naturally be understood that this form is a refined evolution by the

chivalric poets of the 12th and 13th centuries from one originally of a much simpler kind. The characteristic feature of all rondos, rondels, *Rondelli*, and "Radels" is the repetition of some pregnant thought, a feature to be found in the R. of instrumental music of the present day. It is absurd to set up one scheme of R. as standard; one has only to remember that in the R. the principal theme returns several times, and that more than one accessory theme is opposed to it. For further details cf. FORM. The R. is always of cheerful character, and demands a well-articulated rendering, which, indeed, may be distinguished as a *Rondo-rendering*; this term, however, can only be justified if taken in a very wide sense, so as to include also the Scherzo, Capriccio, dances, and humorous songs. A humoristic rendering demands occasionally a heavily-marked touch, quickly alternating dynamic contrasts, as of *tempo*, etc., while one of a more serious kind should be smooth.

Rong, Wilhelm Ferdinand, chamber musician to Prince Henry of Prussia, and, after the death of the latter, teacher of music at Berlin. Already in 1800 he was about 80 years old, but is said to have been alive in 1821 (100 years of age). He composed many patriotic songs for special occasions (for the death of the Queen Luise, for the battle of the Belle Alliance, etc.), romances, hymns, etc., and wrote: "Elementarlehre am Klavier" (1786), Modulation Tables (48 tables, etc., 1800), a "Theoretisch-praktisches Handbuch der Tonartenkenntnis" (1805), and musical society games, etc.

Ronger, Florimond. (See HERVÉ.)

Rönisch, Karl, noted pianoforte manufacturer at Dresden (since 1845), b. 1814, Goldberg (Silesia), d. July 21, 1894, Blasewitz, near Dresden; Royal Saxon Councillor of Commerce.

Röntgen, (1) Engelbert, violinist, b. Sept. 30, 1829, Deventer (Holland), at first studied painting and music both at the same time, but in 1848 became a pupil of David at the Leipzig Conservatorium, joined the Gewandhaus orchestra as violinist, and in 1869 was named leader, which post he still occupies; he is famed for his beautiful soft tone. For many years R. was teacher of the violin at the Conservatorium.

(2) Julius, son of the former, b. May 9, 1855, Leipzig, pupil of the Leipzig Conservatorium (Hauptmann, Richter, Reinecke), excellent pianist. He has displayed his gifts as a composer in a number of chamber works (violin sonata, cello sonata, pf. sonatas, pieces, etc.; in manuscript a pf. concerto, a symphony, etc.). After occupying for several years the post of teacher at the Amsterdam Conservatoire, he succeeded Verhulst in 1886 as conductor of the concert society "Felix meritis," and of the "Maatschappij tot Bevordering van Toonkunst" in that city.

Root, the fundamental note of a chord.

Roquet. (See THOINAN.)

Rore, Cipriano de (most probably Van R.), important composer of the 16th century, b. 1516, Antwerp, studied under Willaert at Venice, chapel singer at St. Mark's, then for some time maestro at the court of Hercules II. of Ferrara. In the year 1557 or 1558 he obtained leave of absence and went to Antwerp, but did not return; and his later attempts (about 1559) to regain his post failed. He therefore took the post of vice-maestro of St. Mark's, Venice, succeeded Willaert, after the death of the latter in 1563, but already in 1565 went as maestro to Parma, where he died in the same year. R. published: 2 books of madrigals *a 4* (1542 and 1543; often reprinted, 1577 a nearly complete joint edition of both vols.), "Madrigali cromatici," 5 books (*a 5*, 1542-66, many times reprinted); "Le vive Fiamme" (madrigals *a 4-5*, 1565); "Motetta" (*a 4-5*, 1545); "Cipriani de R. et aliorum auctorum motetta 4 voc . . . cum 3 lectionibus pro mortuis Josepho Zarlino auctore" (1563); "Sacrae Cantiones seu motetta" (*a 4-6*, 1573); a book of Masses *a 4-6* (1566, only known by the enumeration in Draudius' "Bibl. Class."); a book of psalms (1554); a Passion according to St. John (1557); "Fantasie e ricercari a 3 voci . . . da cantare e sonare . . . composti da lo eccellentissimo Adriano Willaert e Cipriano R. suo discipolo" (1549). Many collections by Susato, Phalèse, etc., contain madrigals and motets by R. In the Munich Library there are 3 unprinted Masses, "Vivat Felix Hercules" (*a 5*), "Praeter rerum seriem" (*a 7*); and the "Missa a note nere" (*a 5*) mentioned by Fétis; likewise a considerable number of motets and madrigals in the handsome vol. "Mus. Ms. B.," with miniatures by Hans Müllich, p. 304; photograph of a bust of R. is in Maldeghem's "Trésor," 5th annual issue.

Rorich, Carl, b. Feb. 27, 1869, Nürnberg, studied at the Royal School of Music, Würzburg; since 1892 he has been a teacher at the Grand Ducal School of Music, Weimar. He is a talented composer: "Märchen" overture, "Waldleben" suite, and "Weihnachtsbilder," choruses, pf. pieces, songs.

Rosa, Carlo (Carl Rose), violinist and impresario, b. March 21, 1842, Hamburg, d. April 30, 1889, Paris, pupil of the Leipzig Conservatorium and of the Paris Conservatoire, in 1863 leader at Hamburg, in 1865 made a concert tour to London, and afterwards went to America with the vocalist Euphrosyne Parepa (q.v.), whom he married in 1867. From that time R. was opera manager both in London and New York.

Rosalia (Ger. *Schusterfleck*), the term applied to the successive repetition of a motive on various degrees of the scale. It is not only a

very convenient, but an absolutely indispensable means of intensification in music. The nickname *Schusterfleck* (cobblers' patch) is only appropriate when the repetition results in monotony.

Rose is the name given to the hole in the middle of the soundboard of the lute, cut out in the shape of a rosette.

Rosé, Arnold Josef, distinguished violinist (first violin in the well-known R. Quartet), b. Oct. 24, 1863, Jassy; he was a pupil of Heissler at the Vienna Conservatorium. Since 1881 he has been leader and solo violinist in the court orchestra, Vienna, and also leader at the Bayreuth Festivals since 1888.

Roseingrave, Thomas, organist of St. George's, Hanover Square, London, 1725-37, d. there 1750; studied counterpoint at Rome. He published: "Voluntaries and Fugues . . . for the Organ or Harpsichord."

Rosellen, Henri, pianist and favourite salon-composer, b. Oct. 13, 1811, Paris, d. there March 18, 1876; pupil of the Conservatoire, wrote over 200 works, mostly pf. pieces, fantasias, etc.; but also a trio concertante for pf., violin, and 'cello (Op. 82), a pf. school, and a technical instructive work, "Manuel des Pianistes."

Rosenhain, (1) Jakob, pianist and noteworthy composer, b. Dec. 2, 1813, Mannheim, d. March 21, 1894, Baden-Baden, pupil of Jakob Schmitt at Mannheim and of Schnyder v. Wartensee at Frankfort, made many concert tours, and lived first for some time in Frankfort, in 1849 in Paris, and then Baden-Baden. R. composed four operas: *Der Besuch im Irrenhaus* (produced at Frankfort, 1834), *Liswenna* (not produced), *Le démon de la nuit* (at the Grand Opéra, Paris, 1851), and *Volage et jaloux* (Baden-Baden, 1863); also 3 symphonies, 4 pf. trios, 3 stringed quartets, a pf. concerto, études, and pf. pieces, and a large number of songs.

(2) Eduard, brother of the former, b. Nov. 18, 1818, Mannheim, d. Sept. 6, 1861, Frankfort, was an excellent pianist and pf. teacher, and published a serenade for 'cello and pf., also a number of pf. pieces.

Rosenmüller, Johann, b. 1615, in 1648 musical director of St. Thomas's, Leipzig, was imprisoned in 1655 for misdemeanour, escaped to Hamburg, afterwards to Italy; obtained pardon and permission to return in 1667, and died in 1682 as capellmeister at Wolfenbüttel. He published: "Kernsprüche mehrenteils aus heiliger Schrift" (a 3-7 with continuo, 1648); "Studentenmusik von 3 und 5 Instrumenten" (dance pieces, 1654); and "12 sonate da camera a 5 stromenti" (1671).

Rosenthal, Moritz, b. 1862, Lemberg, pupil of Mikuli, Raphael Joseffy (1875), and Liszt (1877), a pianist of stupendous technique and exceptional refinement. He has made concert tours since 1876, but first attracted attention

in 1890, after travelling a long time in America. He paid his first visit to London in 1895.

Roser von Reiter, Franz de Paula, b. 1779, Naarn (Upper Austria), d. 1830; he wrote in Pesh and Vienna a great number (over 50) of operas, operettas, farces, pantomimes, etc., up to 1828.

Rosetti, (1) Stefano (Roseti), b. Nice, maestro at Novara. He published books of madrigals a 3, a 4, and a 6 (1567, 1560, 1566 [1573]), and a book of motets a 5-6 (1573, reprint?).

(2) Francesco Antonio (Franz Anton Rössler), b. 1750, Leitmeritz (Bohemia), d. June 30, 1792, Ludwigslust. He attended the priests' college at Prague, received the tonsure in 1769, but obtained a dispensation from the Pope and became a musician. He was first of all capellmeister to Prince Wallerstein, and in 1789 court capellmeister at Scherwin. R. composed a requiem, 2 oratorios: *Der sterbende Jesus* (published) and *Jesus in Gethsemane* (1792, produced at the Berlin court in his presence, shortly before his death), 19 symphonies, 9 quartets for strings, 4 flute concertos, 4 clarinet concertos, 3 horn concertos, 2 concertante for two horns, a sextet for flute, two horns, and strings, a pf. concerto, 12 pf. trios, etc.

Rösler, Gustav, b. Sept. 2, 1819, d. Feb. 24, 1882, Dessau. He studied under Friedr. Schneider, was composer and teacher of music. He is known by his pf. scores of the Bach cantatas in the Peters Edition. His opera, *Hermann und Dorothea*, has been repeatedly performed at Dessau.

Rossaro, Carlo, b. 1828, Crescentino (near Vercelli), d. Feb. 7, 1878, Turin, distinguished pianist and industrious composer: pf. sonata (Op. 23), 4 character-studies (Op. 10, 11, 15, 16), pieces (Op. 12, 13, 14), fantasia for pf. and contrabass (of great merit).

Rossi, the name of an immense number of Italian musicians, of whom the following deserve special mention: (1) Giovanni Battista, monk at Genoa, who published "Organo de cantori per intendere da so stesso ogni passo difficile che si trova nella musica," etc. (1618), a book which solves certain problems of mensural notation.

(2) Salomon, rabbi at Mantua, published: 2 books of Canzonette a 3 (1589, 1592), 4 books of madrigals a 5 (1596 [1598, 1607], 1599, 1609, 1613), symphonies and Gagliarde a 3-5 (1607), "Sonate, gagliarde, brandi e correnti a due viole col basso per il cembalo" (1623), and cantica a 3-8, psalms, hymns, and laudes (1620). In 1617 Gardano printed a music drama, *Maddalena*, composed by R., Monteverde, Muzzio Effrem, and Alessandro Guinziani.

(3) Luigi Felice, b. July 27, 1805, Brandizzo (Piedmont), d. June 20, 1863, Turin. He studied under Raimondi and Zingarelli at Naples, failed with an opera at Turin, and therefore

devoted himself to sacred compositions, winning for himself a respectable name (Masses, Requiem, Te Deum, etc.). R. wrote articles for Tomaseo's "Gran dizionario della lingua italiana" and for Pombo's "Enciclopedia popolare;" he was a diligent contributor to the Milan *Gazetta musicale*, and translated Reicha's "Theory of Composition," Cherubini's "Counterpoint," etc., into Italian.

(4) **Lauro**, one of the most celebrated modern composers of Italian opera, b. Feb. 20, 1812, Macerata, d. May 6, 1885, Cremona. He studied at Naples under Crescentini, Furno, and Zingarelli, was maestro at the Theatre della Valle, Rome, in 1832, celebrated his first genuine triumph at La Scala in 1834 with his tenth opera, *La casa disabitata* (*I falsi Monetari*), which was given all through Italy, at Paris, etc. *Amelia* (Naples, 1834), however, did not prove a success, and, probably on that account, R. accepted an engagement at Mexico in 1835 as conductor of a company, which, after two years, failed; but R. then undertook the direction and made a tour through Mexico to Havana, New Orleans, Madras, etc. In 1844 he returned to Italy, and in 1850 became director of the Milan Conservatorio, succeeding Mercadante in 1870 as director of the Naples Conservatorio. In 1880 he withdrew to Cremona. Of the 29 operas written by R., *La Contessa di Mons.*, next to *I falsi Monetari*, met with the most success. He also wrote an oratorio, *Saul*; elegies on the death of Bellini and of Mercadante, cantatas, a Mass, choruses to Plautus *Captivi*, 6 fugues for strings, 8 vocalises for soprano, 12 exercises for soprano, songs, etc.

(5) **Giovanni Gaetano**, b. Aug. 5, 1828, Borgo San Donnino (near Parma), d. March 30, 1886, Parma, studied under Raj, Frasi, and Angeleri at the Milan Conservatorio, was leader at the theatre from 1852 till 1873, and organist of the court chapel; also from 1864-73 director of the Parma Conservatorio, and afterwards, up to 1879, town maestro at Genoa (at the Carlo Felice Theatre). R. composed four operas: *Elena di Tavanto* (Parma, 1852), *Giovanni Giscala* (Parma, 1855; Milan, 1856), *Niccolò de' Lapi* (Ancona, 1865; Parma, 1866), and *La Contessa d'Altemberg* (Borgo San Donnino, 1872); a prize symphony, *Saul* (Paris, 1878), 3 Masses, a Requiem, an oratorio, etc.

(6) **Carlo**, excellent pianist, b. April 4, 1839, Lemberg (his father was of Italian, his mother of Polish birth). He went at an early age to Vienna, where he studied the violin under Jos. Wenzel, and has lived at Venice since 1851. He at first attended the Academy of Arts in that city, but soon turned definitely to music, becoming a pupil of Tonassi for counterpoint. R. wrote pieces for voice, pianoforte, violin; also 2 quartets for strings, symphonies, a comic opera, etc.

(7) **Marcello**, gifted violinist, b. Oct. 16, 1862, Vienna, pupil of the Leipzig Conserva-

torium, and studied afterwards under Lauterbach at Dresden and Massart at Paris. He has appeared since 1877 with great success in various towns of Germany and Austria, and now lives in Vienna ("k. k. Kammervirtuos").

Rossini, **Gioacchino Antonio**, the master who was the embodiment of genuine national Italian Opera with all its luxuriant charm and wealth of melody, b. Feb. 29, 1792, Pesaro, Romagna (hence called "The Swan of Pesaro"), d. Nov. 13, 1868, Ruelle (near Paris). His father was a horn-player, and his mother sang; he therefore grew up amid musical surroundings, and as soon as he showed signs of musical talent, was sent to Bologna to have his voice trained by Angelo Teseli. In 1807 he entered the Liceo Filarmonico as pupil, for composition, of Padre Mattei; but, when he had been through simple counterpoint, soon broke off his studies, as Mattei was of opinion that he had learnt sufficient for the writing of operas. He made his stage *début* with the one-act opera *La cambiale di matrimonio* (1810, San Mosè Theatre, Venice), which did not attract attention, neither did the second, *L'equivoco stravagante* (Bologna, 1811); but both so far pleased that R. received plenty of commissions, and already in 1812 wrote five operas. In the following year, after the production of his *Tancredi* at the Fenice, Venice, the Italians already felt that R. was the greatest living opera composer of Italy, and this opinion was confirmed by *L'Italiana in Algeri*. He celebrated, however, his greatest triumph in 1816 at the Argentina, Rome, with *Il Barbiere di Siviglia*, which is not only an immortal buffo opera. The Romans approached the work with mistrust, considering it a piece of audacity for anyone to set the same subject to music after Paesello. It failed, indeed, at the first performance; but at the second, which R., out of humour, did not himself conduct, the success was dazzling, and at the end there was a torch-light procession. There followed, in the same year, at Naples, *Otello*, in which R. was the first to do away entirely with *secco* recitative; *Cenerentola*, given at Rome, and *La gazza ladra* (1817, Milan). From 1815-23 R. received a commission from Barbaja, at a salary of 12,000 lire, to write two new operas every year; at that time Barbaja had not only the Neapolitan theatres in hand, but also La Scala at Milan and the Italian Opera at Vienna. The cool reception given to R.'s *Semiramide*, a work of broader and nobler dimensions than his earlier operas, made him decide to visit London in 1823, where in five months, by concerts and private lessons, etc., he amassed £10,000. In October of the same year he went to Paris, where he remained for a long time, and undertook the direction of the Théâtre Italien. R. was not in any way gifted as an organiser, and within two years the financial state of the

theatre was so bad that, with his own consent, he was removed from the post by Vicomte de Larochehoucauld, and was named "Premier Compositeur du Roi" and "Inspecteur Général du Chant en France," a sinecure which produced an annual income of 20,000 francs. By the July Revolution he lost these posts, but, after a wearisome lawsuit, retained a pension of 6,000 francs. In Paris R. became quite a Frenchman, and in 1829 wrote *Tell*, his masterpiece in the department of grand opera, and, at the same time, his last work for the stage. During the long period from 1829 until his death (38 years) R. only took pen in hand to write his famous *Stabat Mater* (1832; in the well-known extended form, 1841) and a few sacred pieces and cantatas. After 1836 he withdrew to Italy, first to Milan, then to a villa near Bologna; he became sickly and suffered from *ennui*. His *Stabat* by its enormous success somewhat roused him; on the other hand, the insurrection of 1848 troubled him, and he had to escape from the insurgents to Florence. In 1853 he at last decided to return to Paris, where he soon recovered, and, esteemed by all, continued to live for 15 years.

R.'s operas are: *La cambiale di matrimonio* (1810), *L'equivoco stravagante* (1811), *Demetrio e Polibio* (1811), *L'inganno felice* (1812), *Ciro in Babilonia* (1812), *La scala di seta* (1812), *La pietra del paragone* (1812), *L'occasione fa il ladro* (1812), *Il figlio per azzardo* (1813), *Tancrède* (1813), *L'italiana in Algeri* (1813), *Auréliano in Palmira* (1814), *Il Turco in Italia* (1814), *Elisabetta* (1815, Naples, San Carlo), *Sigismondo* (1815, Venice), *Torvaldo e Dovliska* (1816, Rome, della Valle), *Il barbiere di Siviglia* (1816, Rome, Argentina), *La gazetta* (1816, Naples), *Otello* (1816, Naples, del Fondo), *Cenerentola* (1817, Rome, della Valle), *La gazza ladra* (1817, Milan, Scala), *Armida* (1817, Naples, San Carlo), *Adelaide di Borgogna* (1818, Rome, Argentina), *Adina o il califfo di Bagdad* (1818, Lisbon), *Mosè in Egitto* (1818, Naples, San Carlo), *Ricciardo e Zoraida* (1818, ditto), *Ermione* (1819, ditto), *Eduardo e Cristina* (1819, Venice, San Benedetto), *La donna del lago* (1819, Naples, San Carlo), *Bianca e Faliero* (1820, Milan, Scala), *Maometto II.* (1820, Scala), *Matilda di Ciabrano* (1821, Rome, Apollo), *Zelmira* (1822, Naples, San Carlo), *Semiramide* (1823, Venice, Fenice), *Il viaggio a Rheims* (1825, Théâtre Italien), *Le siège de Corinthe* (1826, Grand Opéra, new version of *Maometto*), *Moïse*, (1827, ditto, revision of *Mosè in Egitto*), *Le Comte Ory* (1828, ditto), *Guillaume Tell* (1829, ditto). Besides, there are the dramatic cantatas, *Il pianto d'armonia* (1808), *Didone abbandonata* (1811), *Egle ed Irene* (1814), *Teti e Peleo* (1816), *Igea* (1819), *Partenope* (1819), *La ricognoscenza* (1821), *Il vero omaggio* (1822), *L'augurio felice* (1823), *La sacra alleanza* (1823), *Il barò* (1823), *Il ritorno* (1823), *Il pianto delle muse* (1823, London), *I pastori* (1825, Naples), *Il serto votivo* (1829, Bologna). Of works not for the stage there are:

the *Stabat Mater* (soli, chorus, and orchestra), a small *Mass* (soli, chorus, and orchestra), "Tantum ergo," for three male voices and orchestra; hymn for Pius IX., "Quoniam" for baritone and orchestra, "Chant des Titans" for four basses and orchestra, 3 part-songs for three female voices with pf. ("La foi," "L'espérance," "La charité"), some arias, canzonets ("Se il vuol la molinara," R.'s first composition), cantatas *d'occasion*, military marches, and some instructive vocal pieces ("Soirées musicales" [8 ariettes and 4 duets] and "Gorgheggi e solfeggi per soprano per rendere la voce agile"). Of the numerous writings on R.'s life and works may be specially mentioned: Carpani's "Le Rossiniane" (1824); D'Ortigue's "De la guerre des dilettanti ou de la révolution opérée par M. R. dans l'opéra français" (1829); Azebedo's "R., sa vie et ses œuvres" (1865); Pougin's "R., Notes, Impressions, Souvenirs, Commentaires" (1870); and J. Sittard's "Rossini" (1882). An exhaustive biography is still wanting.

Rössler, Fr. A. (See ROSETTI, 2.)

Rost, (1) Nicolas, about 1580 at the Electoral Palatinate Court at Heidelberg, afterwards pastor at Kosmenz, Altenburg. He published: "30 geistliche und weltliche deutsche Lieder von 4-6 Stimmen" (1583); "30 neue liebliche Galliardten" (4, 1594), and "Cantiones selectissimæ" (1614, motets a 6-8), and also wrote a *Passion* a 11.

(2) Friedrich Wilhelm Ehrenfried, b. April 11, 1768, Bautzen, was rector at Plauen, afterwards of St. Thomas's School, Leipzig, where he died, Feb. 12, 1835. He published: "De insigni utilitate ex artis musicæ studio in puerorum educatione redundante" (1800); "Oratio ad renovandam Sethi Calvisii memoriam" (1805); "De necessitudine, quæ literarum studiis cum arte musica intercedit" (1817, speech for the installation of Schicht); and "Was hat die Leipziger Thomasschule für die Reformation gethan?" (1817, with a biography of Rhaw).

Rota, Rotula (Ger. Radel), formerly the designation of canonic part-songs. (Cf. RONDELLUS.)

Roth, (1) Philipp, cellist, b. Oct. 25, 1853, Tarnowitz (Upper Silesia), pupil of Wilh. Müller, and from 1876-78 of Rob. Hausmann at the Royal High School, Berlin. He lives in Berlin, whence he has undertaken many concert tours. R. has brought out a violoncello Method, also a "Führer durch die Violoncell Literatur." In 1890 he founded the "Freie musikalische Vereinigung," Berlin.

(2) Bertrand, pianist, b. Feb. 12, 1855, Degersheim (St. Gallen), studied at the Leipzig Conservatorium and under Liszt. He was teacher of pf. at Dr. Hoch's Conservatorium, Frankfurt, founded the Raff Conservatorium there jointly with Schwarz and Fleisch in 1882,

but went, however, to the Dresden Conservatorium in 1885, and in 1890 opened a music school of his own at Dresden.

Rotta (Ger. *Rotte*), a stringed instrument of the early Middle Ages; its strings were plucked, likewise played with the plectrum. Already (in 868) Otfried mentions the R. ("Ev." V., 23, 397), and in the year 1000, Notker writes: "Daz Psalterium, saltirsanch, heizet nu in diutschun rotta." It is not improbable that the R. and the Chrotta (q.v.) were originally identical; the picture of an instrument (*Chitarra teutonica*) given by Gerbert ("De cantu, etc.", III.) has the bend, the characteristic feature of the chrotta. Compare for the rest Wewertem, "Zwei veraltete Musikinstrumente" (*Monatshefte für Musikgeschichte*, 1881).

Rotter, Ludwig, organist and composer, b. Sept. 6, 1810, Vienna, d. there April 5, 1895, filled various posts as organist at Vienna, and from 1867 succeeded Sechter as chief court organist, with the title "K. K. Vizekapellmeister." He composed many sacred vocal works (graduals, offertories, Masses, Te Deum, Requiem), also pieces for organ and piano, and a Method of thorough-bass.

Rottmanner, Eduard, composer of church music, b. Sept. 2, 1809, Munich, pupil of Ett (composition) and Löhle (singing). At an early age he was appointed tenor singer in the court chapel, and organist of the Bürger-Congregation, and in 1830 became cathedral organist at Speier, where he died, May 4, 1843. His principal works—carefully preserved in the library of the court chapel, and still frequently performed—are: 2 Masses *a 4* with organ (not printed, scored by Ett), a Mass *a 6*, 2 Grand Vespers (in *b* and *d*), a Requiem, a Litany, a Stabat *a 4*, a ditto with organ and strings, a Salve regina, Magnificat, Ave Maria *a 4* with strings, organ, and two horns *ad lib.* (printed), the hymns "Alma redemptoris mater," "Veni sancti spiritus," and several motets, besides national melodies of the modern Greeks (printed), etc.

Rouget de l'Isle, Claude Joseph, the composer of the "Marseillaise," b. May 10, 1760, Lons-le-Saulnier, d. June 27, 1836, Chbisy le Roi (near Paris). He was a military engineer at Strassburg when he wrote the "Marseillaise." He went afterwards to Paris, and composed "Hymne dithyrambique sur la conjuration de Robespierre et la révolution du 9 thermidor" (1794); "Chant des vengeances" (1798), "Chant du combat" (1800, for the Egyptian army); 25 romances for one voice with pf. and violin obbligato, and 50 "Chants français." He also wrote the libretto of the comic opera, *Facquiot, ou l'école des mères* (composed by Della Maria, 1798), and of the grand opera *Macbeth* (music by Chélard, 1827).

Roulade (Fr., "roller"), running, showy vocal passage.

Round, (1) a canon at the unison or octave for three or more voices.—(2) A circular dance. (See CATCH.)

Rousseau, (1) Jean, violinist at Paris during the last quarter of the 17th century. He published two books of pieces for viola, together with exercises and indications for various modes of tuning the viola (without date); a "Traité de la viole" (1687, with a history of the viola), and "Méthode claire, certaine et facile pour apprendre à chanter la musique sur les tons naturels et transposés" (1678 and frequently, with a guide as to the manner of playing ornaments).

(2) Jean Jacques, the famous French philosopher and writer, b. June 28, 1712, Geneva, d. July 3, 1778, Ermenonville (near Paris). He received no technical training as a musician, but had scarcely reached manhood when he took a special interest in music, and was afterwards both composer and writer on music. In the dispute between the Buffonists and Anti-Buffonists he was, with Grimm (q.v. 1), one of the first, the most zealous, and the most steadfast partisans of the Italians. His writings relating to the matter are: "Lettre à M. Grimm au sujet des remarques ajoutées à sa lettre sur Omphale" (1752); "Lettre sur la musique française" (1753); "Lettre d'un symphoniste de l'académie royale de musique à ses camarades de l'orchestre" (1753). His attempt to replace our system of notation by figures (in which Souhaitty was his predecessor and Natorp his successor) did not lead to any positive results; in 1742 he expounded his scheme to the Académie, and published it in the pamphlet "Dissertation sur la musique moderne" (1743). R. edited the important musical articles for the "Encyclopédies" of Diderot and d'Alembert, etc.; and his own "Dictionnaire de musique" (1767, frequently republished). All R.'s works relating to music are, moreover, to be found in complete editions of his works (oldest ed. 1782, etc.). As a composer R. achieved enormous success with *Le Devin du Village* (Grand Opéra, 1752), and the work was the starting-point of French light opera; it formed part of the Opéra *véritable* for more than 60 years. He was equally fortunate with his melodrama (he was the inventor of this art form, which, later on, became so popular) *Pygmalion* (1773); on the other hand, his ballet opera, *Les Muses galantes* (1747), was altogether a failure (unpublished). Fragments of an opera, *Daphnis et Chloé*, appeared after his death (1780); likewise 6 new arias for *Le Devin du Village* (1780), and a book of romances etc., "Les consolations des misères de ma vie" (1781). (Cf. Albert Jansen's comprehensive monograph, "J. J. Rousseau als Musiker," 1884.)

Roussier, Pierre Joseph, Abbé, b. 1716, Marseilles, d. about 1790, as canon at Ecouis (Normandy). He published: "Sentiment d'un

harmoniphile sur différents ouvrages de musique" (1756, contains projects for a new system of figuring for thorough-bass); "Traité des accords et de leur succession" (1764, on Rameau lines); "Observations sur différents points de l'harmonie" (1765); "Mémoire sur la musique des anciens" (1770); "L'harmonie pratique, ou exemples pour le traité des accords" (1775); "Notes et observations sur le mémoire du P. Amiot concernant la musique des Chinois" (1779); "Mémoire sur la nouvelle harpe de M. Cousineau" (1782); "Mémoire sur le clavecin chromatique" (1782); "Lettre sur l'acceptation des mots basse fondamentale" (in the *Journal Encyclopédique*, 1783). R. is the author of a part of the third volume of Laborde's "Essai sur la musique."

Rovelli, Pietro, violinist, b. Feb. 6, 1793, Bergamo, d. there Sept. 8, 1838. He was a pupil of Rod. Kreutzer, and in his turn teacher of Molière, wrote excellent études, which Singer republished. From 1817-19, R. was leader at Munich.

Rovetta, Giovanni, composer, pupil of Monteverde as bass-singer at San Marco, Venice, afterwards priest at San Fantino there, in 1627 successor of Grandi as vice-maestro at San Marco, and in 1644 successor of Monteverde as principal maestro, d. in Aug., 1668 (his successor was Cavalli). R. wrote an opera, *Ercole in Lidia* (Venice, 1645); a second, *Atgiopie*, was completed by Leardini (produced in 1649). There appeared in print: "Salmi concertati per vespri a 5 e 6 voci ed altri con 2 violini e Motetti a 2 e 3 voci con alcuni canzoni per sonare a 3 e 4 voci" (1626); "Madrigali concertati a 2, 3, 4 ed uno a 6 voci e 2 violini, con un dialogo nel fine ed una cantata a voce sola" (1627); "Motetti concertati a 3, 4 e 6 voci con la litania della B.V. ed una messa concertata a voci pari" (1635); "Madrigali concertati a 2, 3, ed altri a 5, 6, e 8 voci con due versi ed una cantata a 4 voci" (1640); "Salmi a 1, 2, 3 e 4 voci con una messa a 3 voci concertati con due violini ed altri stromenti" (1642); "Salmi a 5 e 6 voci con 2 violini"; "Motetti concertati a 2 e 3 voci con violini se piace"; "Salmi a 8 voci" (1644); "Madrigali concertati a 2, 3 e 4 voci" (1645); "Motetti concertati a 2 e 3 voci con litania a 4 voci" (1647); "Salmi per i vespri e compiata a 8 voci" (1662).

Royal Academy of Music. This institution was founded by Lord Westmorland and other gentlemen in 1822, under royal patronage, and opened in the following year at premises in Tenterden Street, Hanover Square. A charter of incorporation was granted in 1830. The first Principal was Dr. Crotch (1823-32), followed by Cipriani Potter (1832-59), Charles Lucas (1859-66), Sterndale Bennett (1866-75), Sir George Macfarren (1875-87), and Sir Alexander Mackenzie (1888), the present head. There are several valuable scholarships in connection with

the R.A.M., and the number of students annually is about 400.

Royal College of Music, at Kensington Gore, was founded at the proposal of the Prince of Wales (1882), in continuation of the National Training School (q.v.); opened and incorporated by Royal Charter in 1883. The new building, generously given by Mr. Samson Fox, was formally opened May, 1894. The R.C.M. has a large number of endowed scholarships. The first Director was Sir George Grove; on his retirement at the close of 1894, Dr. Hubert Parry succeeded to the post.

Roze, Nicolas, Abbé, b. Jan. 17, 1745, Bourg-Neuf (near Chalons), d. Sept. 30, 1819, St. Mandé (near Paris). In 1769 he went to Paris, and in 1775 became maître de chapelle of the *Église des Innocents*; but from 1779 he confined himself to the teaching of harmony and thorough-bass, and in 1807 succeeded Langlé as librarian of the Conservatoire. Some of his sacred pieces and a "Méthode de plain-chant" appeared in print.

Rozkosny, Joseph Richard, pianist and composer, b. Sept. 21, 1833, Prague, pupil of Jiraneck and Tomaczek; after completing the course at the Gymnasium, R. entered the Technical Institute, and also diligently attended the Academy of Painting. In 1855 he made a successful concert tour through Austria and Roumania, and settled definitely in Prague, where he produced several operas (*Nikolaus*, 1870; *St. Johannis-Stromschnelle*, *Závis von Falkenstein*, *Der Wildädel*, *Popelka* [*Cinderella*], 1885), and *Rübezahl*, 1889); he also wrote Masses, overtures, pf. pieces, songs, part-songs, etc.

Rubato (Ital. "robbed"). *Tempo rubato* is the free treatment of passages of marked expression and passion, which forcibly brings out the *stringendo-calandò* in the shading of phrases, a feature which, as a rule, remains unnoticed. (Cf. AGOGICS.)

Rubeba, **Rubella**. (See REBEC.)

Rubini, Giovanni Battista, tenor singer of great fame, b. April 7, 1795, Romano (near Bergamo), d. March 2, 1854, at his castle near Romano. He at first led a wretched life as chorus singer and impersonator of subordinate rôles in itinerant Italian operatic companies, until he attracted notice at Pavia in 1814; after that he quickly made a name, and, already in 1816, Barbaja engaged him, at a high salary, for Naples. In the winter of 1825-26 he sang with enormous success at the Théâtre Italien at Paris, but was compelled to return to Barbaja, who retained him until 1831, paying him, finally, a salary of 60,000 francs. From 1832-43 he sang alternately at Paris and London. In 1843 he travelled with Liszt to Berlin, then went to Petersburg, which city he visited again in 1844, and returned a millionaire to Italy in 1845, where he bought a small duchy.

Rubinstein, (1) Anton (von), one of the most eminent pianoforte virtuosi, and, at the same time, one of the most prolific of modern composers, b. Nov. 28, 1830, Wechwotynez, near Balta (Podolia), d. Nov. 20, 1894, Peterhof, near Petersburg. His parents, soon after his birth, settled in Moscow, where his father established a pencil factory. R. received his first musical instruction from his mother, who was very musical, but after his seventh year, from Villoing, who was his only teacher. In 1840 R. played at Paris, whither he had followed Villoing, before the highest authorities (Liszt among others), and his talent was fully recognised and admired. Liszt advised him to complete his studies in Germany. Villoing and R. now travelled through Holland, England, Scandinavia, and Germany, everywhere giving concerts; and they returned to Moscow in 1843. Meanwhile, R.'s brother Nicolas (see below) had reached the age of eight, and showed talent for composition. This decided the parents to take both their sons to Berlin in 1844, where, by the advice of Meyerbeer, they made a serious study of theory under Dehn. Their mother remained with them until the father's illness (1846) called her back to Moscow. She took Nicolas with her, while Anton remained in Berlin; he paid a brief visit to Vienna, whence he made a tour through Hungary with the flautist Heindl. The insurrection of 1848 drove him homewards. He now settled in Petersburg, won the generous patronage of the Grand Duchess Hélène, and wrote several Russian operas, of which *Dimitri Donskoi* was produced in 1852, and *Toms, der Narr* in 1853. *Die Rache* and *Die sibirischen Jäger*, on the other hand, were not performed. In 1854, on the advice and with the assistance of the Grand Duchess and of Count Wielhorski, R. journeyed afresh for the purpose of study, and to make himself better known abroad. He went first to Germany, where he found publishers for a number of works, gave concerts at Paris and London (of his own compositions), and only returned to Petersburg in 1858, where he was first appointed court pianist and afterwards concert director. In 1859 he undertook the direction of the Russian Musical Society at Petersburg, founded the Conservatoire in that city in 1862, and became its director until 1867, when he started concert tours again, and made a triumphal progress through the whole of Europe (1867-70). From 1872-73 he also visited America. From 1867 he accepted no public appointment, but disposed of his time according to his inclination. After having obtained the greatest possible success as pianist, he devoted himself principally to composition. In 1887, after the departure of Davidoff, he resumed the direction of the Petersburg Conservatoire, but relinquished it at the end of 1890. R. was Imperial Russian Councillor of State (created a noble) and Knight of the Prussian Order of Merit (1891). From 1892 he lived at Dresden

R. was a pianist of the grand school, which aims, not after absolute neatness and correctness, but after full, spiritual interpretation. His playing was imposing, fascinating, exciting. As a composer R. manifests the same qualities. He is grand in intention; his ideal is not so much beautiful effects of sound as passionate strength—not so much roundness of form as mighty fulness of contents; at times he shows a preference for what is peculiar. Still it cannot be denied that in many of his works there are moments of great inner tenderness and delicate grace. With the exception of genuine sacred composition, R. produced much that is worthy of note in every branch, and some works of real importance. Schumann is, perhaps, the master to whom R. is most akin; but with this qualification, that the former makes a gentler appeal to the heart.

Besides the already-named small operas, R. has written: *Die Kinder der Heide* (Vienna, 1861); *Feramors (Lalla Rookh*, first performed at Dresden, 1863, since then in many places; a charming lyrical opera); *The Demon* (Petersburg, 1875, and freq.); *The Maccabees* (Berlin, Aug. 17, 1875, and freq.); *Nevo* (Hamburg, 1879; Berlin, 1880); *Kalashnikoff, der Kaufmann von Moskau* (Petersburg, 1880); *Sulamith* (Biblical stage-play, Hamburg, 1883, a most charming idyll of glowing Eastern colour); *Unter Räubern* (a one-act comic opera, Hamburg, 1883); and *Gorjuschka* (1889); a ballet, *The Vine* (1882); the oratorios (sacred operas), *The Tower of Babel* (Düsseldorf, 1872), *Paradise Lost* (Op. 54), *Moses* (1887), and *Christus* (produced at Bremen, 1895); 6 symphonies, Op. 40, 42 (Ocean symp., seven movements), 56, 95 (dramatic), 107 (in memory of the Grand Duchess Hélène), and A minor, Op. 111; a fantasia ("Eroica") for orchestra; the musical portraits, "Faust" (Op. 68), "Ivan IV." (Op. 79), and "Don Quixote" (Op. 87); 3 concert overtures ("Ouverture triomphale," Op. 43, and Op. 60, and "Antony and Cleopatra," Op. 116); 3 violin sonatas (Op. 13, 19, 98); romance and caprice for pf. and violin (Op. 86); a viola sonata (Op. 49, arranged for violin by David), 2 cello sonatas (Op. 18, 39), 5 pf. trios (Op. 15 [1-2], 52, 85, 108), a pf. quartet (Op. 66), a pf. quintet (Op. 99), 10 quartets for strings (Op. 17 [1-3], 47 [1-3], 90 [1-2], and 106 [1-2]), a pf. quintet with wind instruments (Op. 55), a quintet for strings (Op. 59), a sextet for strings (Op. 97), an octet (Op. 9), 4 pf. sonatas (Op. 12, 20, 41, 100), a theme with variations (Op. 88), 6 *Préludes* (Op. 24), études (Op. 23, 81), 5 barcarolles (the first in a minor and fourth in G major appeared separately; the others are F minor, Op. 30, No. 1; G minor, Op. 50, No. 3; and a minor, Op. 93, 4th Book), "Soirées de St. Pétersbourg" (Op. 44, 3 books), "Miscellanées" (Op. 93, 9 books), "Le Bal" (Op. 14), "Album de danses populaires" (Op. 82), tarantella (Op. 6), caprices (Op. 21), serenades (Op. 22), and other pieces

(Op. 2, 3, 4, 5, 7, 10 [Kamenoi Ostrow], 16, 29, 38 [Suite], 37, 69, 71, 104, 114 ["Akrostichon"], etc.). For four hands: Op. 50, 89, and 103 (*Bal costumé*); a fantasia for two pfs. (Op. 73); 5 pf. concertos (Op. 25, in E minor; Op. 35, in F; Op. 45, in G; Op. 70, in D minor; Op. 94, in E flat); a concert piece (Op. 113); a violin concerto (Op. 46); 2 'cello concertos (Op. 65, 96). Some of R.'s many songs are highly popular: Op. 1, 8, 27, 32 (No. 6, "Asra"), 33, 34 (poems of Mirza Schaffy, among which "Gelb rollt mir zu Füßen der brausende Kur"), 36, 57, 64 (5 fables), 72 (among which "Es blinkt der Tau"), 76, 78, 83, 91 (from "Wilhelm Meisters Lehrjahre"), 101, 105, and 115; duets (Op. 48, 67); choruses for male voices (Op. 31, 61, and 74, the last with orchestra); 6 for mixed voices (Op. 62); scenas with orchestra, "Hecuba" and "Hagar in the Wilderness" (Op. 92, 1 and 2). R. showed himself an author of biting sarcasm in his "Music and its Masters," 1892. There is a life of R. by MacArthur (London, 1889).

(2) Nicolas, brother of the former, b. 1835, Moscow, d. March 23, 1881, Paris. During his stay of two years at Berlin, from 1844-46, he studied the pianoforte with Kullak, and composition with Dehn. In 1859 he established the musical society at Moscow, and in 1864 the Moscow Conservatoire, which he directed with distinguished zeal until his death. According to the testimony of his countrymen, he was as great a pianist as Anton R. and gave concerts with great success every year at Petersburg. Although of the two brothers he was the first to compose (see above), only a few of his works are known. Not related to the former is—

(3) Joseph, pianist, b. Feb. 8, 1847, Staro Constantinow (Russia); committed suicide Sept. 15, 1884, Lucerne. He studied under Hellmesberger and Dachs at Vienna, lived from 1872 near Wagner, and by pianoforte transcriptions of his music did much towards their popularisation.

Rühner, Cornelius, b. Oct. 26, 1853, Copenhagen, famous pianist, pupil of Gade and Reinecke, lived at Baden-Baden, and in 1892 became conductor of the Philharmonic Society at Carlsruhe. R. has written a pf. trio, songs, pf. pieces, a festival overture, and a symphonic poem, etc.

Ruckers, the famous family of clavier-makers during the 16th and 17th centuries at Antwerp, of which the most important representatives are: Hans (the elder), member of the Guild of St. Luke from 1579, d. about 1640; and his four sons: Franz, b. 1576; Hans (the younger), b. 1578; Andreas (the elder), b. 1579; and Anton, b. 1581; also the son of Andreas R., likewise called Andreas (the younger), who worked from about 1636 to 1667.

Rudersdorff, Hermine (Küchenmeister R.), famous singer (soprano), b. Dec. 12, 1822,

Iwanowsky (Ukraine), d. Feb. 26, 1882, Boston, daughter of the well-known violinist, Joseph R. (b. 1788, d. March, 1866, as leader at Königsberg), pupil of Bordogni at Paris and of De Micherout at Milan. She first appeared at the Gewandhaus Concerts, Leipzig, in Mendelssohn's *Lobgesang* (1840), and was afterwards engaged as stage singer at Carlsruhe, Frankfort (where she married Dr. Küchenmeister in 1844), Berlin (1852, Friedrich-Wilhelmstadt Theatre), London (1854-65), and settled in 1871 in Boston, where she distinguished herself as teacher of singing (Emma Thursby was her pupil). Frau R. was especially eminent as an opera singer.

Rudorff, Ernst Fr. K., b. Jan. 18, 1840, son of the privy councillor of justice and University professor, A. F. R., at Berlin; from 1852 to 1857 a pupil of Bargiel for pianoforte-playing, in 1859 passed the "departing" examination ("Abiturientenexamen"), had his name inscribed on the University books, but still in the same year, became a pupil of the Leipzig Conservatorium, where Moscheles and Plaidy taught him the pianoforte and Rietz, composition. Afterwards he was still for a time a private pupil of Moritz Hauptmann (composition) and Carl Reinecke (pf.), and in 1865 became teacher at Cologne Conservatorium, and in 1869, principal teacher of the pf. branch (now director) of the Royal High School at Berlin. In 1880, in place of Max Bruch, he undertook the direction of the Stern Choral Society, but relinquished it in 1890. R. has also been active and successful as a composer: a symphony (Op. 31, 27), 2 overtures (to Tieck's *Märchen vom blonden Ehbart* and to *Otto der Schütz*), besides a "Ballade" in three movements, a serenade and variations (both for orchestra), choral works with orchestra ("Gesang an die Sterne"), part-songs, pf. pieces, songs, etc.

Rüfer, Philippe Bartholomé, pianist and composer, b. June 7, 1844, Liège, son of a German musician, native of Aix (Philipp R., organist, b. May 3, 1810, Rumpenheim in Hesse, d. Jan. 30, 1891, Liège), pupil of the Liège Conservatoire, in 1869 musical director at Essen, has lived since 1871 at Berlin, where from 1871-72 he was pf. teacher at Stern's, and then for a longer period at Kullak's Conservatorium (up to 1875). Since October, 1881, he has been teacher of the pianoforte and of playing from score at Scharwenka's Conservatorium. R. has composed a symphony (F major, Op. 23), 3 overtures, stringed quartets (Op. 20 and 31 [E♭ major]), a violin sonata (Op. 1), a trio, 2 suites for pf. and 'cello (Op. 8, 13), an organ sonata (Op. 16), songs, pf. pieces, etc. As an opera composer he made a fairly successful *début* in 1887 at Berlin with *Mevlin* (libretto by Hoffmann).

Ruff, Heinrich, b. 1818, d. Feb. 20, 1888, Vienna, esteemed teacher of singing, formerly an operatic singer.

Ruffo, Vincenzo, maestro of Milan Cathedral, afterwards, in like capacity, of the cathedral of his native town, Verona. He published: motets *a* 5 (1551, 2nd ed. 1558), Masses *a* 5 (1557; republished 1565, 1580), motets *a* 6 (1555, 2nd ed. 1583), 4 books of madrigals *a* 5 (1550-1560, several times republished), "Madrigali cromatici *a* 6, 7 e 8 voci con la gionta di cinque canzoni" (1554), 4 books of chromatic madrigals *a* 5 (1555-60, cf. ROSE), psalms *a* 5 (1555; new ed. 1579, 1588), magnificats *a* 5 (1578).

Rufinatscha, Johann, b. 1812, in the Tyrol, d. May 25, 1893, Vienna, a highly-esteemed teacher (J. Brüll was one of his pupils); he composed, *inter alia*, 5 symphonies, 4 overtures, a pf. concerto, also songs.

Ruggeri, Giovanni Martino, Venetian composer, wrote ten operas (1696-1712), and published "Scherzi geniali ridotti a regola armonica in 10 sonate da camera *a* 3, cioè 2 violini e violone o cembalo" (1690); "Suonate da chiesa *a* 2 violini e violone o tiorbo con il suo basso continuo per l'organo" (1693); a book of the same with 'cello instead of double-bass (1697); and "12 cantate con e senza violini" (1706).

Ruggi, Francesco, composer and theorist, b. Oct. 21, 1767, Naples, d. there Jan. 23, 1845; he was a pupil of Fenaroli at the Conservatorio di San Loreto, and was named already in 1795, town maestro extraordinary of Naples. In 1825 he succeeded Tritto as professor of counterpoint and composition at the Royal Conservatorio. Bellini and Carafa were his pupils. R. wrote 3 operas and a large number of sacred works, which enjoyed a certain fame.

Rühl, Friedrich Wilhelm, b. Feb. 7, 1817, Hanau, d. Nov. 6, 1874, Frankfurt, studied with Schelble and André, founder of the Rühl vocal society named after him.

Rühlmann, Adolf Julius, b. Feb. 28, 1816, Dresden, d. there Oct. 27, 1877; in 1841 trombone-player in the royal band, in 1873 royal inspector of instruments; one of the founders, (1844), and from 1855 president, of the Dresden "Tonkünstlerverein"; since 1856, teacher of the pianoforte and history of music at the Conservatorium in the latter city. He wrote for the *Neue Zeitschrift für Musik* a series of historical articles. His son, Dr. Richard R., published a work of much importance (unfortunately disfigured by many misprints), which he had left ready for press: "Geschichte der Bogeninstrumente" (1882, with illustrations).

Rummel, (1) Christian, b. Nov. 27, 1787, Brichsenstadt (Bavaria), d. Feb. 13, 1849, Wiesbaden, from 1815-41 capellmeister at Wiesbaden. He was an excellent pianist, violinist, and clarinet-player, and published various works for wind instruments (clarinet concerto, 2 quintets, etc.).

(2) Joseph, son of the former, b. 1818, Wiesbaden, d. March 25, 1880, London. He was court pianist to the Duke of Nassau, and a distinguished performer and composer of numerous pf. pieces.

(3) August, brother of the preceding, b. Jan. 14, 1824, Wiesbaden, d. Dec. 14, 1886, London, was an able pianist.

(4) Franz, son of Joseph R., b. Jan. 11, 1853, London, also a distinguished pianist and composer for his instrument, is now teacher at the Stern Conservatorium, Berlin.

Rundnagel, Karl, b. April 4, 1835, Hersfeld, pupil of Spohr, member of the theatre orchestra, and from 1866 court organist at Cassel. He is known by his numerous arrangements of Spohr's works; he has also published some organ compositions of his own.

Rung, Henrik, Danish composer, b. March 3, 1807, Copenhagen, where he d. Dec. 13, 1871, as chorus master at the opera and conductor of the Cecilian Society for Old Church Music, which he founded. He composed songs of a popular cast and incidental music to many plays, etc.

Runge, Paul, b. Jan. 2, 1848, Heinrichsfeld (Posen), pupil of the Royal Institute for Church Music at Berlin, also of Julius Schneider, lived from 1873 as teacher of music at Colmar, where he conducted various societies. He composed choral works of various degrees of importance, with and without accompaniment.

Rungenhagen, Karl Friedrich, b. Sept. 27, 1778, Berlin, d. there Dec. 21, 1851, one of the many meritorious musicians who have written "good" music. At an early age he supported his family, deprived of its head, by teaching music, became in 1815 second conductor of the Singakademie, in 1833 succeeded Zelter as principal, and soon afterwards became member of the Akademie and teacher at the School of Composition, and in 1843 was named professor. R. wrote 4 operas, 3 oratorios, a Mass, cantatas, a large number of motets, and other sacred songs; also over 1,000 songs, likewise symphonies, quartets, etc.

Rust, (1) Friedrich Wilhelm, b. July 6, 1739, Wörlitz (near Dessau), d. Feb. 28, 1796, Dessau; he studied jurisprudence at Leipzig until 1762, but then turned his attention entirely to music. Prince Leopold III. of Anhalt-Dessau had him trained at Zerbst by the formerly well-known violin-player, K. Höckh, and then at Berlin, in 1763, under Franz Benda; the prince took him also (1765-66) to Italy, and in 1775 appointed him his court musical director. R. was a distinguished violinist and an excellent composer for his instrument. Ferd. David republished a violin sonata of his, and Singer, another for violin alone (B \flat). W. Rust lately republished 4 of his pf. sonatas (B \flat minor, F \sharp minor, D minor, D \flat), and a violin sonata

(B minor). R. astonished the Italians by the dexterity with which he played the lute. Willh. Hösäus wrote a monograph on R. and musical life in Dessau from 1766-99, with catalogue of R.'s works (1882).

(2) Giacomo (Rusti), b. 1741, Rome, d. 1786, Barcelona, pupil of the Conservatorio della Pietà at Naples, from 1767 cathedral maestro at Barcelona. He produced about a dozen Italian operas, partly before his appointment in Spain, partly during journeys thence to Venice, Milan, etc. Of his church compositions nothing is known.

(3) Wilhelm Karl, son of Fr. W. R., b. April 29, 1787, was (1819-27) organist at Vienna, then lived as a teacher of music in Dessau, published pf. and organ pieces, and d. April 18, 1855.

(4) Wilhelm, b. Aug. 15, 1822, Dessau, d. May 2, 1892, Leipzig, grandson of Fr. W. R., nephew of W. K. R., also his pupil, afterwards (1843-46) of Friedrich Schneider. R. lived first for several years as private teacher in the house of a Hungarian magnate, and accidentally made there some important historical discoveries (Ph. E. Bach's "Klavierschule" and the catalogue of the works which he left unpublished). The Hungarian Revolution of 1848 drove him away, and led him back to Dessau. In 1849 he went to Berlin as teacher of music, became member of the Berlin Singakademie, in 1850 member of the Leipzig Bach Society, in 1861 organist of St. Luke's, in 1862 conductor of the Berlin Bach Society, in 1864 royal musical director, and in 1868 received the honorary degree of Dr. Phil. at Marburg. In 1870 he became teacher of theory and composition at the Stern Conservatorium, in 1878 he received a call to Leipzig as organist of St. Thomas's and teacher at the Conservatorium, and finally, in 1880, succeeded E. Fr. Richter as cantor of St. Thomas's School. The great services which R. rendered in editing the works of Bach published

by the Bach Society, to which labour he devoted nearly ten years, working all alone with the utmost care, and displaying wonderful judgment in the difficult corrections of the manuscripts, won for him fame, and also the great honour of being counted among the distinguished men who for nearly two centuries had occupied the post of cantor of St. Thomas's School. As a composer, R. devoted himself principally to sacred vocal music.

Ruthardt, (1) Friedrich, oboe-player in the court band, Stuttgart, b. 1800, d. 1862. He composed various works for oboe, also for zither, and published 2 books of chorales. The two following are his sons:—

(2) Julius, b. Dec. 13, 1841, Stuttgart, in 1855 violinist in the court band there, in 1871 capellmeister at the town theatre, Riga, in 1882 in a like post at Leipzig, at present (since 1885) at Bremen: he has published songs and written incidental music to Björnson's *Hulda*.

(3) Adolf, b. Feb. 9, 1849, Stuttgart, studied at the Conservatorium there, went in 1868 to Geneva, where he occupied a prominent position as music-teacher. In 1885 he returned to Germany, and in the following year became pianoforte teacher at the Leipzig Conservatorium. R. wrote: "Das Klavier; ein geschichtlicher Abriss," "Chormeisterbüchlein" (short biographies), and brought out the 3rd and 4th editions of Eschmann's "Wegweiser." He has shown himself a talented composer by his pf. pieces (a sonata for two pianos, Op. 31) and a *Trio pastorale* for pf., oboe, and viola (Op. 34).

Ryba, Jakob Johann, b. Oct. 26, 1765, Przesstiez, Bohemia, d. 1815, Rocznmittal, as college director; he was a very prolific composer of Masses, motets, and other church music, operas, melodramas, serenades, symphonies, concertos, and chamber music of every kind; but, nevertheless, he was unable to make any lasting impression.

S.

S., abbr. for *segno* (sign); *dal S.*, from the sign; *al S.*, to the sign: ♩ — is placed before many Italian words without essentially changing their meaning (*sforzato*, *smorendo*, *slargando*, etc.).

Sabbatini, (1) Galeazzo, maestro to the Duke of Mirandola, b. Pesaro. He published: 2 books of madrigals a 2-5 (1627, 1636); 2 books a 2-5, "Sacrae laudes" (1637-41); one of a similar kind with organ (1642); 3 books, "Madrigali concertati" a 2-5 with instruments (1630-36); Litanies a 3-6, "de B.M.V." (1638); and "Sacri laudi e motetti a voce sola" (1639).

(2) Luigi Antonio, theorist, b. 1739, Albano (near Rome), d. Jan. 29, 1809, Padua; he entered at Rome into the order of the Fran-

ciscans, was sent from there to the Franciscan monastery at Bologna, where Padre Martini became his teacher, and he completed his musical training (1763) at Padua under Vallotti, whose theoretical system he adopted; he then became maestro of the Church of the Twelve Apostles, Rome, until the death of Vallotti, whom he succeeded at the Antonius Basilica at Padua (1780). Of his compositions, which, for the most part, remain in manuscript, copies of a Requiem for three tenors and bass are to be found in many a library. S. wrote "Gli elementi teorici della musica colla pratica de' medesimi in duetti e terzetti a canone" (1789 [1795, 1805]), a part of which was translated

into French by Choron); "La vera idea delle musicali numeriche signature" (1799. Cf. VALLOTTI); "Trattato sopra le fughe musicali," etc. (1802, with many excellent examples by Vallotti); "Notizie sopra la vita e le opere del R. P. Fr. A. Vallotti" (1780).

Sabino, Ippolito, excellent composer, of whose life nothing is known. He published at Venice: 7 books of madrigals a 5-6 (1570-89) and a book of Magnificats a 4 (1583, 2nd ed. 1584). Separate pieces of his are to be found in Phalèse's "Harmonia celeste" (1592), in Waelrant's "Symphonia angelica," in the "Trionfo di Dori" (1596, and frequently), in Phalèse's "Ghirlanda de' madrigali" (1601), and other collections.

Sacchi, Giovenale, learned Barnabite and writer on music, b. 1726, Milan, d. there Sept. 27, 1789. He wrote: "Del numero e delle misure delle corde musichi e loro corrispondenza" (1761), "Della divisione del tempo nella musica, nel ballo e nella poesia" (1770), "Della natura e perfezione dell' antica musica de' Greci" (1778), "Delle quinte successive nel contrappunto e delle regole degli accompagnamenti" (1780), "Don Placido, dialogo dove cercasi se lo studio della musica al religioso convenga o disconvenga" (1786), "Vita di Benedetto Marcello" (1789); also several critical and controversial treatises in letter form.

Sacchini, Antonio Maria Gasparo, one of the most important opera composers of the Neapolitan School, b. July 23, 1734, Pozzuoli (near Naples), d. Oct. 8, 1786, Paris; was the son of a fisherman, discovered by Durante, and received into the Conservatorio di Sant' Onofrio; after studying the violin with Fiorenza and singing with Manna, he received, jointly with Piccinni and Guglielmi, lessons in composition from Durante. His first dramatic attempt was an intermezzo, *Fra Donato*, produced at the Conservatorio a year after Durante's death (1756). During the next few years he wrote several small operas for minor theatres at Naples, but in 1762 obtained such success at the Argentina, Rome, with his *Semiramide*, that he took up his residence in that city. *Alessandro nell' India* (Venice, 1768) procured him the post of director of the "Ospedaletto" (Conservatorio for girls) at Venice. Already in 1770 the number of his dramatic works amounted to 50. He left Italy at the end of 1771, went first to Munich and Stuttgart, where he wrote two operas, and came in 1772 to London, where he remained ten years. He obtained brilliant successes with *Il gran Cid*, *Tamerlano*, *Lucio Vero*, *Nitetti*, *Peyseo*, etc., but through extravagant living fell heavily into debt; he escaped from his creditors by going to Paris (1782). There several of his older works, translated into French, were added to the *répertoire* of the Grand Opéra (*Rinaldo ed Armida* as *Renaud*; *Cid*

as *Chimène*), and he wrote two new works: *Dardanus* (1784) and *Oedipe à Colone*, his most important work, which was produced Jan. 4, 1786. A third, *Arvirie et Evelina*, he left unfinished; but it was completed by Rey and successfully produced in 1787. Besides his many operas, which are not only melodious, but, in fact, of almost classic simplicity, S. wrote a great number of sacred works (Masses, psalms, etc.), oratorios (*Ester*, *San Filippo*, *I Maccabei*, *Jefte*, *Le nozze di Ruth*, *L'umiltà esaltata*), and some chamber-music (6 trios for two violins and 'cello, 6 stringed quartets, and 12 violin sonatas).

Sachs, (1) Hans, b. Nov. 5, 1494, Nüremberg, d. there Jan. 19, 1576; the well-known chief representative of the Nüremberg Mastersingers, to whom Wagner has erected an imperishable monument in his *Meistersinger*. S. was a shoemaker by trade, but at the same time so prolific a poet, that already in 1567 his "Meisterschulgedichte" numbered 4,275, his tales, etc. 1,700, and his dramatic poems 208. Concerning the "tones" which he himself invented, see Genée, "H. S. und seine Zeit," p. 397 f.

(2) Melchior Ernst, b. Feb. 28, 1843, Mittelsinn, Lower Franconia; he studied at the training college at Altdorf, was afterwards village schoolmaster for two years, attended the Royal school of music at Munich 1863-65, and again from 1867-69, specially as the pupil of Rheinberger. In 1871 he was appointed teacher of harmony at the same institution, established, and still directs the Tonkünstlerverein there; he conducted also the male choral society at Munich from 1869-73. In 1876 S. produced at a concert of his own a symphony, a choral ballad with orchestra (*Das Thal des Espingo*) and a "Paternoster;" and in 1886 his opera, *Palestrina*, came out at Ratisbon. He has only published pf. pieces and songs. S. is a chief representative of the "Chroma" Society. (Cf. CHROMA, 2.)

Sachse-Hofmeister, Anna (*née* Hofmeister), distinguished opera singer, b. July 26, 1852, Gumpoldskirchen (near Vienna), sang as a child in the church, and was afterwards a pupil of Frau Passy-Cornet at the Vienna Conservatorium, also private pupil of Proch; she made her *début* in 1870, at Würzburg, as Valentine in *Les Huguenots*, and sang from 1872-76 at Frankfurt. S.-H. went for a time to Berlin, and after her marriage (1878) with the tenor singer Sachse (afterwards librarian, now professor, at Berlin), to Dresden. After a short artistic tour, she was engaged at Leipzig from 1880 to 1882, and at the latter date was appointed *prima donna* of the Berlin Opera.

Sackbut, (1) an obsolete name of the trombone or bass trumpet.—(2) The sackbut of the Bible is a translation of *Sabeca*, the name of a stringed instrument.

Sackpfeife (Ger.). (See BAGPIPE.)

Ságh, Joseph, b. March 13, 1852, Pesth, pupil of Abranyi; in 1885 he founded the musical journal *Zenelet*, and wrote a singing Method (1873), also a Hungarian dictionary of musicians (1877).

Sagittarius. (See SCHÜTZ.)

Sahlá, Richard, b. Sept. 17, 1855, Graz, studied under Caspar, W. Remy (Dr. Meyer), and Kuno Hess, from 1868-72 at the Leipzig Conservatorium under David. He made his *début* as violinist in 1873 at a Gewandhaus Concert, was leader of the Gothenburg Musical Society (1876-77), royal "Concertmeister" in Hanover (1882-88), and since 1888 has been court capellmeister at Bückeberg, where he reorganised the band and started an oratorio society. S. is not only an excellent violinist and an able conductor, but also a composer of taste (violin concert-pieces, Roumanian Rhapsodie, songs).

Saint-Amans, Louis Joseph, b. June 26, 1749, Marseilles, d. 1820, Paris, was intended for the bar, but joined a company of players going to Italy, and emerged as a dramatic composer in Paris (1769), producing many comic operas with success. He conducted the opera at Brussels (1778-79), returned to Paris, and in 1784 received an appointment in the royal school of music, from which sprang the Conservatoire. When the staff of teachers was reduced in 1802 he was dismissed, and settled at Brest, writing during his last years principally oratorios, cantatas, and chamber music. The number of his operas and ballets amounts to 24. S.-A. wrote also an elementary work on harmony (1802).

Saint-Georges, . . . Chevalier de, b. Dec. 25, 1745, Guadeloupe (son of the French Fermier-Général and of a negress), d. June 12, 1799, Paris, in needy circumstances, pupil of Leclair, extraordinary but very extravagant violin virtuoso. He published smoothly-written violin sonatas with bass (Op. 1), 2 books of trio sonatas for two violins and bass, 5 violin concertos and 6 concertantes for two violins and orchestra. (Cf. JARNOVIC.)

Saint-Huberty, Antoinette Cécile (*née Clavel*), famous singer of the Paris Grand Opéra, b. 1756, Toul, was the daughter of a former officer who became theatre director (at Mannheim, Warsaw, etc.); she sang first at Warsaw, Berlin, and Strassburg, and from 1777 at Paris, first as Melissa in Gluck's *Armide*, but with only moderate success; she was not handsome, and had a faulty style of singing. Gluck, however, recognised her high dramatic gifts, and patronised her. She was then for several years *coryphée* at the Grand Opéra, until in 1790 she married Count d'Entrègues, with whom she went to Vienna and Graz, afterwards to Petersburg, and lastly to London.

The Count is said to have been privy to certain secret matters concerning the Peace of Tilsit, and to have communicated them to the London Foreign Office; this probably led to the murder of himself and his wife by one of their servants, July 22, 1812.

Saint-Lambert, Michel de, harpsichord teacher at Paris, published "Traité de l'accompagnement du clavecin, de l'orgue," etc. (1680 [1707]), and "Principes du clavecin" (1697 [1702]).

Saint-Lubin, Léon de, violinist and composer, b. July 5, 1805, Turin (son of a French teacher of languages, who afterwards went to Hamburg), d. Feb. 13, 1850, Berlin; he played in public at Berlin and Dresden as early as 1817; studied further under Polledro (Dresden) and Spohr (Frankfort), and became in 1827 leader at the Josephstadt Theatre, Vienna. After hearing Paganini, he made further studies, and became leader at the Königstadt Theatre, Berlin, 1830. S.-L. wrote 5 violin concertos, 19 string quartets, an octet, also some operas (*König Bryanors Schwert*, Berlin, 1830), incidental music to plays, etc.

Sainton, Prosper Philippe Catherine, distinguished violinist, b. June 5, 1813, Toulouse, d. Oct. 17, 1890, London. He studied under Habeneck at the Paris Conservatoire, played for several years in the orchestra of the Grand Opéra and at the Conservatoire concerts; made extensive concert tours, then became teacher of the violin at the Toulouse Conservatoire (1840-44), and lived afterwards in London as professor of the violin at the Royal Academy of Music and leader of the orchestra at the Royal Italian Opera. From 1844 to 1856 he filled the post of solo violinist and conductor of the State band. S. married a distinguished vocalist, Charlotte S.-Dolby (b. 1821, d. Feb. 18, 1885). His compositions are concertos, solo pieces, romances, fantasias, etc. for violin.

Saint-Saëns, Charles Camille, gifted French composer, b. Oct. 9, 1835, Paris, trained by Stamaty (piano), Maleden (theory), Benoist (organ), also in composition by Halévy, Reber, and Gounod at the Conservatoire. In 1855 he became organist at St. Merry, which post he exchanged in 1858 for that of the great organ of the Madeleine; at the same time he gave instruction at the Nadermann Institute of Music. Since 1870, S. has occupied no public post, but devotes himself to composition; in his annual concert tours he produces his works in the most important cities of Europe, and shows himself excellent alike as conductor and brilliant pianist. S. has original talent, and is, without doubt, the most important of modern French composers. He quickly made a name with his symphonic poems: "Phaëton," "Le rouet d'Omphale," "La jeunesse d'Hercule," and, above all, with

the "Danse macabre"; yet these works do not form the culminating point of his creative power. He cultivates classical forms with zest and earnestness, only does not despise modern means. Of the purely instrumental are to be mentioned: 4 symphonies, two suites (No. 1: Suite algérienne), 5 pf. concertos, 1 cello concerto, 3 violin concertos (No. 2, c major, Op. 58; No. 3, b minor, Op. 61), violin sonata in d minor, pf. quartet with wind instruments (Op. 79), septet for trumpet, pf., and strings (Op. 65), Havanaise for pf. and violin, marches for four hands, etc., variations and tarantelle for two pfs., organ works, etc. Of vocal: 2 Masses, a "Christmas" oratorio, *Le Déluge* (Biblical opera); a Requiem, several motets, the 18th Psalm for chorus, solo, and orchestra; "La lyre et la harpe" (ode by Victor Hugo); finally, the operas, which place him in the first rank among living French composers for the stage: *Le timbre d'argent*, *La princesse jaune*, *Samson et Dalila*, *Étienne Marcel*, *Henri VIII.*, *Proserpine* (1887), *Ascanio* (*Benvenuto Cellini*, 1890), *Phryné* (1893), and several cantatas.

Saiten. (See STRINGS.)

Saiteninstrumente ("string-instruments"), a generic term used in Germany, including *stringed instruments* (Streichinstrumente); *Fr. Instruments à cordes frottées* and *Harp instruments* (Harfeninstrumente, *Fr. Instruments à cordes pincées*). In the former the string is set in vibration for any length of time and degree of intensity by the friction of a bow rubbed with rosin (*cf.* STRINGED INSTRUMENTS), or (as in the Hurdy-gurdy, or Heyden's "Nürnbergisches Geigenwerk," etc.) by means of rollers rubbed with rosin. In the latter (*i.e.* harp-instruments), by means of a plectrum, or by plucking with the fingers, or by the blow of a small hammer, the string is powerfully deflected, and a short and rapidly-diminishing sound is produced. Harp-instruments, in their turn, are divided into two chief groups: those, each of whose strings gives only one note (all the S. of the ancient Greeks, the harp, psaltery, rotta, dulcimer [Pantaleon], pianoforte); and those whose strings by being shortened on a finger-board give notes of various pitch (lute, guitar, mandoline, etc.). There is a combination of both kinds in the larger lute instruments (theorbo, chitarrone, etc.), and in the modern zither. The clavichord occupied a peculiar position between the two; for in it the strings were shortened by means of tangents, and the production of tone was allied to that of stringed instruments. (*cf.* PIANO-FORTE.)

Sala, Nicola, renowned theorist and composer of the Neapolitan School, b. 1701, in a village near Benevento, d. 1800, Naples. He was teacher, it is said, for over 60 years at the Conservatorio de' Turchini; in 1787 he became director (successor of Cafaro). According to

those who place his birth in 1701, his teacher was Alessandro Scarlatti; others state that he was born in 1732, and studied under Fago and Abos. The idea that there may have been two masters of the same name, perhaps father and son, who held successively the same post, is all the more probable, since an opera, *Vologeso*, which was produced at Rome 1737, is known under the name of Sala, whilst other works of that name date from 1760. Operas: *Zenobia* (1761), *Merops* (1760), three prologues *d'occasion* (1761 and 1763), an oratorio, *Giuditta* (1780), and a work on counterpoint, "Regole del contrapunto pratico" (1794).

Salaman, Charles Kensington, pianist, b. March 3, 1814, London, gifted teacher of music there, has published pf. compositions and songs, and given lectures on musical esthetics and the history of music.

Salbinger (Salminger), Sigismund, went as monk in 1527 from Bavaria to Augsburg, joined the Anabaptists, but recanted, and remained as schoolmaster in Augsburg. His merit consists in the publication of some collections, in which are preserved works of composers otherwise difficult to find, viz., "Selectissimæ nec non familiarissimæ cantiones altra centum" (also in German, Augsburg, Kriesstein, 1540); "Concentus 8, 6, 5, et 4 vocum" (Augsburg, Ulhard, 1545); "Cantiones 7, 6, et 5 vocum longe gravissimæ" (1545, Kriesstein); and "Cantiones selectissimæ 4 vocum" (1548-49, 2 books).

Saldoni, Don Baltasar, one of the most important of modern Spanish composers, and a highly-esteemed teacher of singing, also a musical historian, b. Jan. 4, 1807, Barcelona, d. 1890, pupil of Andreu as chorister at Santa Maria del Mar; he was further trained at the School of Music of the Monserrat monastery. His first appointment was that of organist of Santa Maria del Mar; in 1829 he went to Madrid, and in 1830 became teacher of elementary singing at the newly-established Conservatorio. In 1839 he proceeded to Paris, and studied the method of teaching singing at the Conservatoire, and in 1840 became principal professor of singing at the Madrid Conservatorio. S. wrote a history of the music school at Monserrat: "Resena historica de la escolania o colegio de musica de la Virgen de Monserrat in Cataluna desde 1456 hasta nuestros dias" (1856), and published miscellaneous biographical sketches of Spanish artists: "Effermerides de musicos espagnoles" (1860). His compositions consist of several Italian operas, Spanish Zarzuelas (operettas), Masses, Stabats, Misereres, many motets, hymns, Cantica, organ preludes, fugues, interludes, etc., a grand symphony, "A mi patria," for orchestra, military band, and organ; characteristic pieces for orchestra, "Hymn to the God of Arts," national hymn, military marches, part-songs of various kinds,

songs, and pf. pieces. He expounded his system of teaching singing in a great Vocal Method with 24 *vocalises*.

Sale, François, Belgian contrapuntist of the 16th century, in 1589 *maître de chapelle* (chori magister) to an Austrian princess (Magdalena) at Hall-on-the-Inn, in 1593 singer at the imperial court of Prague (under Philipp de Monte). He published a volume of Masses (printed at the expense of the Elector of Bavaria, as Vol. I. of the magnificently got-up "Patrocinium musices" 1589); a book of motets (1593), 3 books of Introits, a Halleluja and Communions a 5-6 (1594-96), a Christmas motet a 5, and a Mass composed to the same tenor (also in "Patrocinium musices," 1598), and a book of prayers (1598) to the patron saints of Hungary and Bohemia (SS. Maria, Wenzel, Adalbert, Veit, Sigismund, Prokop, Stephan).

Salicional (*Salcional*, *Salicet*, *Weidenpfeife*) is an open lip-pipe organ stop of narrow measure and weak intonation (like the Dulciana), mostly of 8 ft. and 4 ft., also of 2 ft. and 16 ft. (pedal); it is made of tin, and often has beads. S. is frequently found as echo-stop of the gamba on the third manual.

Salièri, Antonio, prolific and gifted composer, excellent conductor, b. Aug. 19, 1750, Legnano, d. May 7, 1825, Vienna. He was the son of a well-to-do merchant, who, however, lost his fortune and died early. S. was first trained by his brother, Francesco, who was an able violinist and a pupil of Tartini, also by the organist Simoni at Legnano. At the age of fifteen the talented and vocally-gifted boy obtained free admission to the school connected with St. Mark's, Venice, where he received further training from the second maestro, Pescetti, and the tenor singer Pacini. Thus was he found by Gassmann, to whom he had been recommended; the latter took him in 1766 to Vienna, instructed him personally in composition, and provided also for his training generally. In 1770 S. brought out his first comic opera, *Le donne letterate*, which, first of all, met with the approval of Gluck (privately), and soon afterwards of the public and the Emperor. His reputation was now made; he wrote opera after opera, and, when Gassmann died, in 1774, he was named chamber composer and conductor of the Italian Opera. When, meanwhile, the star of Gluck casting forth its most brilliant rays, threw him more and more into the shade, the wise Italian understood the right course to take, went for lessons to Gluck, whose style he mastered, and made up for what he lacked in grandeur of conception by simplicity of melody. Gluck himself patronised him, and gave him indeed an opportunity of being heard by the Parisian public, whose standard of taste, already at that time, was authoritative. S.'s opera *Les Danaïdes* (the libretto was actually written for Gluck;

the work has recently been published by Breitkopf & Härtel) was produced (1784) through Gluck's influence, as the joint work of Gluck and S.; only after the twelfth performance, when its success was no longer in doubt, was the truth announced on the bills. S. wrote also for Paris *Les Hovaces* (1786) and *Tarare* (1787). After his return to Vienna (1788) he took Bonno's place as court capellmeister, and held this post until 1824, when he retired from active life. Of his 40 and odd operas the following deserve mention: *Armida* (1771), *Semiramide* (1784), and the three named Paris operas (*Tarare*, afterwards celebrated under the title *Axur, ve d'Ormus*, *Les Danaïdes* [*Danao*], and *Les Hovaces*). Apart from the stage, S. was scarcely less productive; he wrote 5 Masses, a Requiem, 4 Te Deums, vespers, graduals, offertories, motets, etc., a Passion, several oratorios (*Gesù al limbo*, *Saul*, *Das jüngste Gericht*), cantatas, arias, duets, choruses, 28 "Divertimenti vocali" with pf., "Scherzi armonici" (55 vocal canons a 2-4), also 30 canons a 2-4 (and, in addition, 150 in manuscript), a symphony, an organ concerto, 2 pf. concertos, concertantes for flute and oboe, and for violin, oboe, and 'cello; variations on "Folies d'Espagne," serenades, ballet music, etc. The memory of S. is darkened by his intrigues against Mozart. J. v. Mosel wrote his biography (1827). From among his pupils Fr. Schubert stands out prominently.

Salimbeni, Felix, famous soprano (evirato), b. about 1712, Milan, d. the end of August, 1751, Laibach. He sang first on Italian stages, and from 1733 to 1737 at the Vienna court chapel, then again in Italy, from 1743 to 1750 at the Italian Opera, Berlin; and from about 1750 to 1751 at Dresden. He then desired to revisit Italy to restore his voice, which showed signs of decline, but he died unexpectedly at Laibach.

Salinas, Francisco, Spanish musical savant, b. about 1512, Burgos, Abbot of San Pancrazio at Rocca Scalgna (Naples), afterwards Professor of music at the University of Salamanca, where he died, Feb., 1590; he published "De musica libri VII. in quibus ejus doctrinæ veritas tam quæ ad harmoniam quam quæ ad rhythmum pertinet, juxta sensus ac rationis iudicium ostenditur," etc. (1577).

Sallantin, Antoine, celebrated oboist, b. 1754, Paris; from 1773-1813 he was in the orchestra of the Grand Opéra (went, however, 1790-92, to London for further study under Fischer), and from 1794-1813 was teacher of the oboe at the Conservatoire. He published a flute concerto.

Salmo (Ital.), psalm.

Salmon, Thomas, *Magister Artium*, Oxford, afterwards rector of Mepsal (Bedford). His knowledge of the history of notation appears to have been small, for in his "Essay to the

Advancement of Music" (1672; also in Latin as "De augenda musica," 1667) he proposed, as something new, to write the letter names instead of notes on the lines, which, in fact, had been done, as is well known, by Guido, at the commencement of the 11th century, before he had finally established the modern system of notation. "A Vindication of an Essay," etc. (1673), was a reply to an attack by M. Lock. S. pleaded also for just intonation in "A Proposal to Perform Music in Perfect and Mathematical Proportions" (1688), and "The Theory of Music Reduced to Arithmetical and Geometrical Proportions" ("Philosophical Transactions," 1705).

Salo, Gasparo da. (See GASPARO.)

Saloman, Siegfried, b. 1818, Tondern (Schleswig), pupil of Siboni (Copenhagen) and Fr. Schneider (Dessau) for composition, and finally, in 1841, of Lipinski for violin-playing (Dresden). He made successful concert tours as violinist, from 1850 jointly with his wife, the famous singer, Henriette Nissen-S. (q.v.), and has lived in Petersburg since 1859, when his wife received an appointment in that city. S. has written a few operas, which were performed several times (especially *Das Diamanthreuz*), also overtures, violin pieces, songs, etc.; only small pieces of his have appeared in print.

Salomon, (1) Johann Peter, celebrated violinist, b. the end of January, 1745, Bonn, d. Nov. 25, 1815, London. He was first of all member of the Electoral orchestra at Bonn, then, after a successful concert tour (1765), leader of the band of Prince Henry of Prussia at Rheinsberg; and when this orchestra was disbanded, S. went first to Paris, and soon afterwards to London (1781), where he quickly made a good position for himself, and where he was held in very high esteem as a quartet-player. For a short time he was leader at the Professional Concerts, but afterwards entered upon an independent concert scheme of his own. (Cf. HAYDN.)

(2) Moritz, musical director at Wernigerode (Harz), wrote an excellent criticism on Natorp's system of figures for the teaching of singing in primary schools; in it he showed that the figure system increased the difficulty of afterwards learning the notes ("Ueber Natorps Anleitung zur Unterweisung im Singen," 1820). He also wrote a musical novel, "Eduards letzte Jahre" (1826, 2 vols.).

(3) M. . . . , performer on the guitar at Besançon, b. there 1786, d. Feb. 19, 1831. He invented a large-sized guitar, which he named *Harpolyve*, with three necks, the middle one of which had a fingerboard, and had a set of strings like the ordinary guitar, while to the others were attached a number of strings only to be used as open ones (resembling, therefore, the theorbo); also a cleverly-made tuning-machine with steel rods, set into vibration by means of a toothed wheel. He had no success

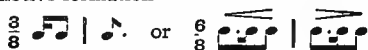
with either. He also published compositions for guitar.

(4) Hector, composer, b. May 29, 1838, Strassburg, studied under Jonas and Marmontel (pianoforte), Bazin (harmony), and Halévy (composition). He was, at first, accompanist at the Bouffes-Parisiens, for which he wrote a ballet, *Fascination*, was engaged in a similar capacity in 1860 at the Théâtre Lyrique, where his one-act operas, *Les dragées de Suzette* (1866) and *L'aumônier du régiment* (1877), and a cantata, *Le génie de la France* (1866), were produced. In 1870 he became second chorus-master at the Grand Opéra, of which he is at present *Chef du chant*. S. has published many songs, pieces for pf. alone, and with violin or 'cello, and has several operas in manuscript.

Salon-music, i.e. music written with a view to outward entertainment, a mere jingling of sounds. It is with regret that a definition of this kind has to be given, for S. has rendered superficial the taste of amateurs, and caused the creative faculty of many a composer to grow rusty. S. is a sorry substitute for that which was formerly named "home music" ("Hausmusik").

Salpinx, a Greek military instrument (trumpet) used for signalling.

Saltarello, an Italian and Spanish dance of quick springing movement in $\frac{3}{8}$ or $\frac{4}{8}$ time with the motive formation—



The name is old, and signified in the 16th century the regular quick After-dance (Nachttanz) in triple time, following the Pavane.—Also a piece of the toccata or tarantella kind, in which this rhythm strongly prevails, is termed a S.

Saltato (Ital.), hopping, a peculiar kind of staccato on stringed instruments (with springing bow).

Salterio, *Salteira*, in Notker (about 1000) *Saltirsanch*, same as Psalterly (q.v.). S. *tedesco* (See DULCIMER).

Salvayre, Gervais Bernard, b. June 24, 1847, Toulouse, studied at the Paris Conservatoire (A. Thomas, Bazin, Benoist), and gained in 1872, after repeated attempts, the *Prix de Rome*. In 1877 he became chorusmaster at the Opéra Populaire (Châtelet), and soon made himself known by several operas—*Le bravo* (1877), *Riccardo III.* (1883, Petersburg), *Egmont* (1886, Paris), *La dame de Monsoreau* (1887), a symphonic overture, a Stabat Mater, the Biblical symphony, *La Résurrection* (1876), the 113th Psalm for soli, chorus, and orchestra, etc.

Salve (Lat.), beginning of the Antiphon to the Virgin Mary, *S. regina mater misericordiae*, which is sung from Whitsuntide to Advent; the three others are: *Alma redemptoris mater* (in Advent up to the Purification of Mary), *Ave*

regina caelorum (up to Maundy Thursday), and *Regina caeli latere* (Easter).

Samara, Spiro, b. Nov. 29, 1861, Corfu (his father was a Greek, his mother English), was trained at Athens by Enrico Stancampiano, a pupil of Mercadante, and later on at the Paris Conservatoire. After some operas and songs had been produced at Paris, he was brought into notice by a three-act opera, performed at Milan, 1886, *Flora mirabilis* (published by Sonzogno). An earlier composed opera, *Madgé*, followed in 1888, Rome; and more recently *Lionella* (1891), Milan.

Sambuca is one of the most confused terms for instruments of the Middle Ages, and mostly used in the sense of the Greek *σαμβύκη*, Latin *S.*, for a kind of pointed harp (psalter); but it is also derived from the Latin *sambucus* (elder-tree) meaning a kind of pipe. Finally, as a corrupted form of *symphonia* (*samponia*, *zampogna*), it stands for the bagpipe and hurdy-gurdy (*S. rotata*); it is also used in place of *sagboute* for instruments of the trombone species. *Sambut*, *Sambiat* are the German forms for *S.* in the sense of psalterium.

Sammartini, (1) Pietro, musician at the court of Florence; he published "Motetti a voce sola" (1635; 2nd ed. 1638), motets *a* 2-5, and litanies *a* 6 (1642), motets *a* 1-5 (1643), "Salmi concertati" *a* 8 (1643), and "Salmi brevi concertati" *a* 4 (1644).

(2) Giovanni Battista, organist of several churches in Milan and maestro at the Convent Santa Maria Maddalena, from about 1730 to 1770. He is to be noted as one of the first predecessors of Haydn in the department of modern orchestral and chamber music; he was also the teacher of Gluck. His first symphony for orchestra was produced at Milan, 1734. His printed works are: 12 trios for two violins and bass (London and Amsterdam), 24 symphonies (Paris), and some nocturnes for flute and violin (Paris). The number of his works, however, is said to amount to several thousand (symphonies, stringed quartets, trios, violin concertos, Masses, psalms, etc.).

(3) Giuseppe, brother of the former, was an oboe-player, and went in 1727 to London, where he died in 1740 as chamber musician to the Prince of Wales. He published there trios for two oboes and bass, 8 overtures and 6 *Concerti grossi*.

Samponia. (See SAMBUCA and CHIFONIE.)

Samuel, Adolphe, composer and theorist, b. July 11, 1824, Liège, first attended the Conservatoire there, and then that of Brussels, in which he gained the *Grand Prix de Rome* (1845). In 1860 he became professor of harmony at the Brussels Conservatoire, and since 1871 has been director of the Conservatoire at Ghent. *S.* has composed several operas, many cantatas, choruses to Racine's *Esther*, part-songs for equal voices, motets, 5 symphonies, "Roland à

Roncevaux" (symphonic pieces), 2 stringed quartets, etc. He has also written a "Cours d'harmonie pratique et d'accompagnement de la basse chiffrée," the report on the musical instruments at the Paris Exhibition of 1878, for "La Belgique à l'exposition universelle de 1878," and has contributed musical articles to newspapers. His "Christus" symphony was produced at Ghent in 1895.

Sanctis, Cesare de, Italian composer, b. 1830, Albano (near Rome), received his musical training at Rome (amongst others from Baini); already in 1860 he was appointed member of the committee of examiners of the Academy of St. Cecilia, and soon after, maestro of the churches della Minerva and S. Giovanni de' Fiorentini; he was also theatre conductor at Rome, Verona, etc. In 1877 he was appointed professor of counterpoint at the Liceo musicale, Rome, and from that time devoted himself only to teaching and composition; he is looked upon as one of the most meritorious, most cultured, teachers in Rome. The following of his works deserve mention: a Requiem *a* 4 (Turin, 1872, for King Charles Albert), Masses, fugues, canons, a concert overture, and a theoretical work, "Trattato d'armonia."

Sanctus. (See MASS.)

Sandberger, Adolf, b. Dec. 19, 1864, Würzburg, son of the Professor of Geology at the University there. He attended the Gymnasium of his native town, studied composition from 1881-87 at the Royal School of Music there, and at Munich; and the science of music from 1883 to 1887 at the Universities of Würzburg and Berlin (under Spitta). In 1887 he took the degree of Dr. Phil., and then spent two years abroad (Austria, Italy, France, England, Russia). He was appointed, in 1889 provisionally, in 1892 definitely, custodian of the musical portion of the Munich royal court and state library. In 1893 he undertook the duties of private lecturer on the science of music at Munich University. *S.* has shown himself a gifted composer:—songs (Op. 1, 6, 11), pf. pieces (Op. 2, 7), choruses for mixed voices (Op. 3), a chorus with orchestra (Op. 5), a trio sonata (Op. 4), violin sonata (Op. 10, performed at the "Tonkünstlerversammlung," Munich, 1892), overture to a play (Op. 8). A three-act opera, *Ludwig der Springer* (libretto by *S.* himself), remains in manuscript. As a writer on music, *S.* has produced "Leben und Werke des Dichtermusikers Peter Cornelius" (1887), "E. Chabriers Gwendoline" (1892), "Peter Cornelius' Cid" (1893), "Beiträge zur Geschichte der bayr. Hofkapelle unter Orlando di Lasso" (Vol. I. 1893). Besides many articles in the *Musikalisches Wochenblatt* and the *Neue Zeitschrift für Musik*, etc., *S.* is preparing a monumental complete edition of the works of Orlando Lasso (Breitkopf & Härtel).

Sander, Constantin. (See LEUCKART.)

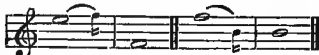
Sanderson, Lilian, celebrated concert singer (soprano), b. Oct. 13, 1867, Milwaukee, pupil of Stockhausen.

Sandoni. (See CUZZONI.)

Sandt, Max van de, b. Oct. 18, 1863, Rotterdam, pianist, pupil of Liszt; in 1889 he succeeded Bischoff as teacher at the Stern Conservatorium, Berlin.

Sängerbund, Deutscher. (See SOCIETIES.)

Sanglot (Fr.), "sob," an old ornament in singing, consisting of an "accent" or a Chute (q.v.) on an interjection (O! ah! alas!), etc.



Santini, Fortunato, Abbate, b. Jan. 5, 1778, Rome (date of death not known), studied under Jannaconi, and, by indefatigable zeal in collecting, brought together one of the most magnificent musical libraries which ever existed. Already in 1820 he published a catalogue of the same: "Catalogo della musica esistente presso F. S. in Roma," while a Russian amateur, Vladimir Stassow, described the state of the library in 1854: "L'abbé S. et sa collection musicale à Rome" (1854). About this time S. was living in retirement in a Roman monastery.

Santley, Charles, popular baritone vocalist, b. Feb. 28, 1834, Liverpool, pupil of Nava, Milan, from 1855-57, and afterwards of Manuel Garcia, London. He first appeared in public (1857) as an oratorio singer, was engaged in English opera 1859, Italian Opera 1862, sang at the principal musical festivals, and was for a time member of Carl Rosa's Opera Company (1876), but he is chiefly famed as an oratorio and ballad singer. He has made artistic tours in America (1871) and Australia (1889), has composed a few songs, and written a Vocal Method.

Santucci, Marco, maestro and canon of Lucca Cathedral, b. July 4, 1762, Camajore (Tuscany), pupil of Fenaroli, d. 1843, Lucca. He composed numerous sacred vocal works (masses, motets, psalms, etc., also settings for four voices of the old melodies of the Stabat Mater and the Dies iræ, with orchestra), canons up to seven parts, also symphonies, organ sonatas, etc. He achieved peculiar fame by receiving a prize from the Accademia Napoleone, 1806, for his motet *a* 16 (for four choirs), as something special and novel. Baini, however, wrote a learned letter, in which he drew attention to the many Masses, motets, and psalms, etc., of Abbatini, Agostini, Ballabene, Benevoli, Giansetti, Mazzocchi, Pacelli, Savetta, etc., for four and more choirs. S. wrote also "Sulla melodia, sull' armonia e sul metro" (1828), a book, according to Fétis's assertion, of no value.

Saqueboute (Fr.), same as Trombone.

Sarabande (*Sarabanda*), an old Spanish dance in triple time, and of stately movement (few short notes, but many ornaments); it consisted originally of two 8-bar periods repeated. The S. begins on the first beat of the bar, and there is generally prolongation of the second beat by a dot, or by amalgamation with the third:



In the suite of the 17-18 centuries, it has its regular place between the Courante and Gigue.

Saran, August Friedrich, b. Feb. 28, 1836, Altenplathow (near Genthin, Saxony), studied theology at Halle (in music he was a pupil of Rob. Franz), and became teacher at the Lyck Gymnasium (E. Prussia) 1861, army chaplain at Königsberg 1863-73, superintendent at Zehdenick (Brandenburg) 1873, and since 1885 at Bromberg. Above all, wherever he was, S. proved a stimulating element in musical circles (conductor of the Church Choral Society, Bromberg), and himself composed songs, pf. pieces, etc., besides writing a pamphlet on "Robert Franz."

Sarasate, Pablo de (Pablo Martin Meliton S. y Navascues), famous violin virtuoso, b. March 10, 1844, Pamplona. S. was an infant prodigy; at the early age of ten he played at the court of Madrid, and received from Queen Isabella a present of a very valuable Stradivarius violin. From 1856-59 he was a pupil of the Paris Conservatoire. Alard had the good fortune to become his teacher, and in 1857 the young artist gained the first prize of the violin class. After he had first established his fame in his native country, he extended the circle of his tours as a virtuoso to the East and to America, visited England in 1874, and, finally, Germany in 1876, where he celebrated triumphs equally great. Lalo wrote for S. his first violin concerto and a *Symphonie Espagnole*; Bruch, his second concerto, and the Scotch fantasia, and Mackenzie, a "Pibroch" suite. This violinist has all the best qualities of a virtuoso: perfect intonation, marvellous *technique*, and captivating charm of tone. As a composer he has produced some unimportant pieces for violin solo.

Saro, J. Heinrich, b. Jan. 4, 1827, Jessen (province of Saxony), d. Nov. 27, 1891, Berlin; he studied under K. Böhmer and A. B. Marx, Berlin, became bandmaster, in 1856, of the 11th infantry regiment, and in 1859, of the "Franz" regiment in Berlin. In 1867 he was victorious in the musical contest of European military bands at the Paris Exhibition; in 1872 he was called to the Boston Musical Festival, where he received a gold medal. S. received the title of "Königlicher Musikdirector." He published "Lehre vom musikalischen Wohlklang und Tonsatz" (1st part).

Sarrette, Bernard, founder of the Paris Conservatoire, b. Nov. 27, 1765, Bordeaux, d. April 13, 1858, Paris, Captain of the National Guard, Paris; in 1789 he gathered together forty-five able military bandsmen, and from them evolved the band of the National Guard, which, from 1790, was kept up at the expense of the city, and increased to seventy members. In 1792, for reasons of economy the Commune ordered the band of the Guards to be dissolved; S., however, kept them together, and managed in the same year to establish a free music school, in which the members of the band were all appointed teachers. The institution provided the necessary bandsmen for all the fourteen *corps d'armée* of France, and soon received the name of *Institut national de musique*, and in 1795, that of Conservatoire. S., now that he had accomplished his aim, wished to return to his regiment, but was recalled and appointed government commissioner, and afterwards director. S. rendered good service by introducing carefully prepared Methods for the several departments, by the establishment of a school of declamation, foundation schools of singing, branches, library, concert hall, and the Concerts du Conservatoire. At the Restoration, in 1814, he lost his post. It was intended to reinstate him in 1830, but this he declined, in order not to oust his friend Cherubini from his post.

Sarri, Domenico, opera composer, b. 1678, Trani (Naples), pupil of the Conservatorio della Pietà; in 1713 second, and in 1741 principal court maestro at Naples. He wrote oratorios (*Il fonte delle grazie*, *Andata di Gesù al Calvario*, *Esther reparatrice*, etc.), likewise a number of operas, cantatas, serenades, etc., almost exclusively for Naples.

Sarrusophon, a brass instrument with double reed, allied, on the one hand, to the oboe and bassoon, but in the matter of timbre, to the trumpet, trombone, etc. It was invented by Sarrus, bandmaster of the 32nd French regiment of the line, and from 1863 was constructed by the instrument-maker Gautrot in all sizes, from a high treble to a double-bass instrument. Like wood-wind instruments, it has round holes closed by keys. (Cf. SAXOPHONE.)

Sarti, Giuseppe, eminent opera composer and master of counterpoint, the teacher of Cherubini, b. Dec. 1, 1729, Faenza, d. July 28, 1802, Berlin; he was trained by Padre Martini at Bologna, and in 1752 wrote his first successful opera for Faenza, *Pompeo in Armenia*. After further successes, he became, in 1756, court capellmeister and teacher of singing to the Crown Prince at Copenhagen, where he remained until 1765. Ill-success with his operas put him out of tune with his office; and even in Italy, where he had been long forgotten, his new works did not draw. Also in London, whither he went in 1769, he was not able to bring out a single work on the stage,

and was obliged to maintain himself by giving private lessons. He published there 6 excellent pf. sonatas. In 1770 he went to Venice, and undertook the direction of the Ospedaletto (Conservatorio for girls), in place of Sacchini, who probably proposed him; this post he held up to 1779, and then until 1784 became cathedral maestro at Milan. At this time he was very prolific as an opera composer, and celebrated lasting triumphs with *Le gelosie villane* (1776), *Giulio Sabino* (1781), and *Le nozze di Dorina* (1782; 1803, Paris). In 1784 Catharine II. appointed him court *maître de chapelle* at Petersburg; he remained there till 1802, fell into disgrace through the intrigues of the prima donna Todi, and for a time conducted a school of singing in a village of the Ukraine; he was, however, restored to favour and raised to the rank of a nobleman, and founded at Jekaterinoslaw a Conservatoire on Italian lines. He only left Petersburg, when his health was in a very critical condition, to seek a milder climate; while on the journey homewards death overtook him at Berlin. Besides 40 operas, S. wrote many Masses, motets, psalms, misereres, Te Deums, etc., a 4-12, at Petersburg a Russian psalm with orchestra, a piece for Russian hunting-horns (*see MARES*), and a Russian Te Deum. S. also constructed an apparatus for counting the vibrations of organ pipes, and fixed the Petersburg chamber pitch at 436 vibrations for *a'*.

Sass, Marie Constance (also Sax, or Saxe), famous French opera singer, b. Jan. 26, 1838, Ghent, daughter of a military bandmaster. Mme. Ugalde discovered her as a chansonette-singer in a Paris café, trained her free of expense, and recommended her to Carvalho, who engaged her, and she appeared as the Countess in *Figaro* at the Théâtre Lyrique (1859). Already in 1860 she appeared at the Grand Opéra, and, owing to her noble voice and dramatic talent, won great triumphs. In 1864 she married a subordinate singer, Castan (called Castelnary), but was divorced from him in 1867. The Franco-German War drove her from Paris, and she sang in the principal Italian theatres. She was prohibited from using the name Sax, under which she first appeared, by a judicial decision obtained, after a protracted lawsuit by Ad. Sax (q.v.); she first took the name Saxe, but finally adopted her real family name.

Satter, Gustav, pianist and composer, b. Feb. 12, 1832, Vienna, developed into a virtuoso and composer at an early age, but afterwards ignored the printed works of his youth, and published others with the same opus numbers. He received his musical training in Vienna; from Paris, where he was to have continued his studies, he went suddenly to America, and obtained there his first important successes, returned to Europe in 1862, and received the

warmest praise from Berlioz for his compositions. After long and frequently renewed concert tours through Europe, he took up his abode in Vienna, afterwards in Dresden, Hanover, Götting, and finally in Stockholm. Of his compositions may be mentioned: an opera, *Olanthe*; the overtures "Lorelei," "Julius Caesar," "An die Freude," 2 symphonies, a symphonic tone-picture, "Washington;" pf. quartets, trios, etc.

Sattler, Heinrich, b. April 3, 1811, Quedlinburg, d. Oct. 17, 1891, Brunswick, pupil of W. Liebau (Quedlinburg) and Hummel (Weimar). In 1838 he became organist at Blankenburg, in 1861 music teacher at Oldenburg Seminary. He was a musical theorist and composer: Organ Method, a book "Die Orgel" (5th ed.), Harmony Method, School singing Method, compositions and instructive works for organ, oratorio (*Die Sachsentaufer*), cantata (*Triumph des Glaubens*), choral work, "Der Taucher" (Schiller), Mass for three female voices, chamber music, part-songs, etc.

Sauer, (1) Wilhelm, one of the most renowned German organ-builders. b. March 23, 1831, Friedland (Mecklenburg), pupil of his father, made journeys for the purpose of study through Germany, Switzerland, France, and England, and established himself, in 1857, at Frankfurt on the Oder. Already in 1882 S. had completed 370 organs, among them many large ones with three and four manuals for Berlin, Magdeburg, Petersburg, Altona, Marienwerder, Bromberg, Fulda, Bochum, Mannheim, Ludwigshafen, etc. (2) Emil, pianist of wonderful technique, b. Oct. 8, 1862, Hamburg, pupil of Nicolas Rubinstein (Moscow); he has made concert tours since 1882.

Saurel, Emma, excellent stage-singer, b. 1850, Palermo, of French parents, appeared first at Pisa, and afterwards, and brilliant success. She then sang on the best Italian stages, travelled with Tamberlik through South America and Mexico, appeared in New York with Nilsson, and also sang afterwards in Portugal, Russia, and Germany (1878 and 1879 at Berlin).

Sauret, Émile, distinguished performer on the violin, b. May 22, 1852, Dun le Roi (Cher), attended the Paris, and afterwards, the Brussels Conservatoire, where De Bériot was his teacher. S. ranks among the best living violinists; he appeared at concerts in 1866, first in England, France, and Italy, 1870-74 in America, and finally in 1877 also in Germany; and by his refined taste proved a worthy rival of the more brilliant, dazzling virtuoso Sarasate. From 1880-81 S. was teacher at Kullak's Akademie in Berlin. In 1890 S. was appointed professor of the violin at the London Royal Academy of Music in place of Sainton. He has composed a violin concerto (G minor), likewise a number of solo pieces for violin with and without

orchestra. S. was for some years married to Mme. Carreño (q.v.).—A brother of S.'s, Auguste, b. 1849, pianist, d. Oct., 1890.

Sauveur, Joseph, clever mathematician and acoustician, b. March 24, 1653, La Flèche, d. July 9, 1716, Paris. He was deaf, and up to his seventh year dumb, but developed such a remarkable gift for mathematics that, finally, he made investigations of an epoch-making character in the branch connected with the phenomena of hearing, from which personally he was altogether excluded; in 1696 he was elected member of the Académie. S. was the first who found means to calculate the absolute vibration number of a sound (by means of beats); for example, if two sounds stand to one another in the diatonic semitone relationship 15 : 16, and produce ten beats per second, they make $[15 : 16] \times 10$, i.e. 150 and 160 vibrations per second. S., too, first expounded in a scientific manner the phenomena of overtones. S.'s writings relating to this matter are all printed in the Mémoires of the Paris Académie: "Principes d'acoustique et de musique" (1700-1701), "Application des sons harmoniques à la composition des jeux d'orgue" (1702); "Méthode générale pour former des systèmes tempérés de musique, et du choix de celui qu'on doit suivre" (1707); "Table générale des systèmes tempérés de musique" (1711); "Rapports des sons des cordes d'instruments de musique aux flèches des cordes et nouvelles déterminations des sons fixes" (1713).

Sauzay, Eugène, violinist, b. July 14, 1809, Paris, pupil, and afterwards son-in-law, of Baillot, in whose quartet party he at first played second violin, and afterwards viola in place of Urhan (up to 1840); he himself arranged chamber music *soirées* with Norblin (later on with Franchomme) as cellist, and with his wife and eldest son as pianists. In 1840 S. became solo violinist to Louis Philippe, afterwards leader of the second violins in the band of Napoleon III., and in 1860 succeeded Girard as professor of violin at the Conservatoire. S. published: fantasias, rondos, etc., for violin and pf., a stringed trio (with viola), pieces for pf., violin, and cello, several pf. pieces, "Études harmoniques pour violon" (Op. 13), and a "study" of the quartets of Haydn, Mozart, and Beethoven, together with a catalogue of the same (1861).

Savard, Marie Gabriel Augustin, professor at the Paris Conservatoire, b. Aug. 21, 1814, Paris, d. there June, 1881, pupil of Bazin and Leborne, in 1843 professor of the teaching of elementary music (Solfège), afterwards of harmony and thorough-bass. He published: "Cours complet d'harmonie théorique et pratique" (1853); "Manuel d'harmonie;" "Principes de la musique" (1861; 4th ed. 1875); "Recueil de plain chant d'église" (harmonised a 3-4); "Premières notions de musique" (1866;

5th ed. 1868); and "Études d'harmonie pratique" (2 vols.).

Savart, Félix, famous writer on acoustics, b. June 30, 1791, Mézières, d. March, 1841, Paris; keeper of the cabinet of natural science, etc., and professor of acoustics at the Collège de France (Paris University), in 1827 member of the Académie. S. investigated matters concerning the reinforcement of the tone of strings through the sound-board; also the influence of the material of organ-pipes, etc., on pitch, the results of which are printed in the "Annales de physique et de chimie;" "Mémoire sur la construction des instruments à cordes et à archet" (1819; also separately); "Sur la communication des mouvements vibratoires entre les corps solides" (1820); "Sur les vibrations de l'air" (1823); "Sur la voix humaine" (1825); "Sur la communication des mouvements vibratoires par les liquides" (1826); "Sur la voix des oiseaux" (1826), etc.

Sax, (1) Charles Joseph (senior), intelligent and praiseworthy instrument-maker, b. Feb. 1, 1791, Dinant-on-the-Maas, d. April 26, 1865, Paris. He established himself at Brussels in 1815, and soon made a name, especially in the manufacture of brass instruments; he constructed, however, also flutes, clarinets, etc., even violins, pianofortes, harps, guitars, etc. By deep investigations he discovered the proportions for the scale of wind instruments necessary to enable them to produce the fullest, roundest tone. Without doubt he had a large share in the inventions of his son Adolphe (q.v.), whom he joined in Paris in 1853.

(2) Adolphe (really Antoine Joseph), the famous son of the former, b. Nov. 6, 1814, Dinant-on-the-Maas, d. Feb. 8, 1894, Paris, attended the Brussels Conservatoire, and learnt to play the flute and clarinet. His first independent work was the perfecting of the clarinet and bass-clarinet (1840). Without means (his father spent much money on his own experiments, and on several occasions received a subvention from the government), he went to Paris in 1842, having as sole recommendation, a sample of the completely new instrument invented by him, viz. a brass instrument with single reed like the clarinet. (See SAXOPHONE). He soon attracted the attention of various notabilities among Paris musicians (Halévy, Auber, etc.), found in Berlioz a powerful literary supporter, and quickly received pecuniary aid. His experiences, likewise those of his father, concerning the best resonance of tubes, he availed himself of in the construction of brass instruments of various sizes, etc., and gave to them in their new forms the names: Saxhorn (cf. BUGLE-HORN and TUBA), Saxotromba, etc. S. took out a patent for his improvements, and soon made a great reputation; his instruments were specially introduced into French military bands. The jealousy of com-

petitors whom he distanced naturally led to the originality of his inventions being called in question; but legal decisions were always in his favour. Certainly it was a great piece of vanity and self-glorification for S. to give his own name to all his instruments; but, on the other hand, his merit is beyond all question; and it is perverse patriotism to depreciate the services of S. because among those with whom he came into conflict there were also Germans. (See WIEPRECHT.) In 1857 S. was appointed teacher of the saxophone at the Paris Conservatoire, and he published a Method for that instrument.

(3) Marie. (See SASS.)

Saxhorn was the name given by Ad. Sax (q.v.) to the family of instruments evolved from the old bugle-horn, likewise the ophicleide, by the employment of valve mechanism instead of keys. Sax constructed them in seven sizes: sopranino, soprano, alto (tenor), bass, low-bass, and contra-bass. (Cf. BUGLE-HORN.)

Saxophone was the name given by Adolphe Sax (q.v.) to a new wind-instrument made by him in 1840, which belongs, on the one hand, to brass wind-instruments, but, as regards production of tone, to the clarinet class (single reed mouthpiece). The system of fingering the instrument is somewhat similar to that of the clarinet; but a great difference results from the fact that in the S. over-blowing does not, as in the clarinet, produce the 12th, but the octave, as in the flute, oboe, etc. The S. is made in eight different sizes: piccolo (*Saxophone aigu en mi bémol*), soprano (in c' or b \flat), alto (in f or e \flat), tenor (in c or b \flat), baritone (in F or e \flat), bass (in c or b \flat), and double-bass (in F or e \flat).

Saxotromba, name given by Ad. Sax to an entirely new family of instruments of his own invention, which as regards the scale of the sounding tube stands midway between the bugle-horn (likewise the saxhorn [q.v.] evolved from it) and the horn. The tone of the S. is consequently less soft than that of the horn, but, on the other hand, not so rough as that of the bugle instruments. Sax made S. of seven sizes, answering pretty well to the family of saxhorns. The S. has not as yet found its way into the orchestra.

Saynete, Spanish name for farces with music.

Scacchi, Marco, contrapuntist of the Roman school, b. about the end of the 16th century at Rome, pupil of Felice Anerio; from 1618-48 royal Polish capellmeister at Warsaw; he withdrew afterwards to Gallese, near Rome, where he died at an advanced age (before 1685). He published three books of Madrigals a 5 (1634-37); a book of Masses a 4-6 (1638); a funeral ode for Johann Stobäus (1647); a Mass a 12, of which the manuscript is in the Berlin library. S. fell into dispute with the Danzig organist, Paul Syfert, whose settings of psalms he attacked in "Cribrum musicum ad triticum

Syfertinum," etc. (1643; the book contains besides: Masses, motets, canons, etc., by musicians of the Polish chapel). Another work by S. is "Breve discorso sopra la musica moderna" (1647).

Scalds, the name given (9th-13th century) by the Scandinavians to the poets and singers of their national hero-sagas.

Scale (Ger. *Tonleiter*; Fr. *Gamme*), a term in old theories of music identical with **Key** (q.v.); but now that modern theory has recognised the third-relationship of notes and clangs (see **TONE-RELATIONSHIP**), it appears arbitrary not to consider the chord of \mathbb{E} major and the chord of \mathbb{A} major as belonging to the \mathbb{C} major clang. The conception of **Key** has therefore been extended to that of **Tonality** (q.v.), whereas the **S.** appears as chord of the tonic with passing notes.

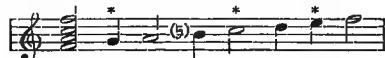


Major Scale.

But, like that of the tonic, any other chord of the tonal harmony can be used with passing notes; and if the tonality is to be sharply marked, the passing notes must be chosen so that the notes belonging to the tonic are taken by preference. The scales thus formed are, first of all the old Church Modes (or Greek octave species), *i.e.* the scale of the dominant:

With \mathbb{F} , Mixolydian; or with $\mathbb{F}\sharp$, \mathbb{G} major.

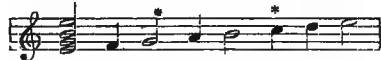
The scale of the subdominant:

With \mathbb{B} , Lydian; or with $\mathbb{B}\flat$, \mathbb{F} major.

In minor, the scale of the parallel key:

Aeolian; with $\mathbb{F}\sharp$ $\mathbb{G}\sharp = \mathbb{A}$ minor.

The scale of the (minor) dominant:



Phrygian.

The scale of the (minor) subdominant:

Dorian; with \mathbb{B} $\mathbb{C}\sharp = \mathbb{D}$ minor.

(The notes belonging to the tonic are marked * in both sets of scales.)

In these scales it is of course possible to proceed from third to third or fifth to fifth. The

meaning is not determined by the compass, but by the clang in the sense of which the scale is conceived, and which bears the harmony of the scale. Viewed thus, the Church Modes may still be of great importance in the science of counterpoint. The Editor of this Dictionary has made an attempt to develop this idea in his "Neue Schule der Melodik" (1883) and "Vereinfachte Harmonielehre" (1893, Augener & Co.). As a rule, teachers who adhere to the Church Modes do not recognise the modern conception of keys, although, as is shown, both are well capable of amalgamation.

Scaletta, Orazio, composer and theorist, b. Cremona, church maestro at Salo, Lake Garda, occupied a similar post at Cremona in 1607, afterwards at Bergamo; finally at the basilica of St. Antonius, Padua, where he died of the plague in 1630. He published: "Vilanelle alla Romana" *a* 3 (1590), madrigals *a* 6, and a short requiem *a* 4; also two small theoretical works—"Scala della musica" (frequently republished; the oldest known, but not the first, edition is dated 1598; the seventh also is unknown; the sixth is of 1626), and "Primo scalino della scala di contrappunto" (1622).

Scandelli, Antonio, Electoral Saxon "Hofmusiker" in Dresden (already before 1553, the year in which Duke Moritz fell, for whom S. composed a requiem), b. 1517, Brescia, d. Jan. 18, 1580, Dresden. In addition to his activity as a composer, he was distinguished as a performer on the cornet. From 1566 he was vice, and in 1568 became chief capellmeister. He published "Il I^o libro delle Canzoni Napolitane" (24 Nos., *a* 4, 1566; also 1572 and 1583, Nuremberg); "Neue teutsche geistl. Liedlein mit 4 und 5 Stimmen" (12 Nos., 1568); "Nawe u. lustige weltl. deutsche Liedlein" (20 Nos. *a* 4-6, 1570; also published 1578 and 1579 under title, "Schöne weltl. und geistl. nawe deutsche Liedlein"); "Nawe schöne ausserlesene geistliche deutsche Lieder" (23 Nos. *a* 5-6, 1575); "Il II^o lib. delle Canzoni Napolitane" (24 Nos. *a* 4-5, 1577). There are some motets in collections, and many other pieces in manuscript in public libraries, among which, of special importance, several Passions (at Grimma), afterwards arranged and published by other composers. In Zwickau there is also the motet "Christus vere languens," said to have been his last work; on it there is the note: "Ultima cantio Anthonii Scandelli qui 18 Januarii die vesperi hora 7, Anno 80, ætatis suæ 63 obiit." Cf: "Die Instrumentisten und Maler Brüder de Tola und der Kapellmeister Antonius Scandellus" ("Archiv für die sächsische Geschichte," 1866).

Scaria, Emil, b. Sept. 18, 1840, Graz, d. July 22, 1886, Blasewitz (near Dresden), first studied jurisprudence, was afterwards trained for an opera singer (bass) by Netzer at Graz,

then by Gentiluomo and Lewy at Vienna, and made his *début* with great success as Saint-Bris in *Les Huguenots* (1860) at Pesth. In 1862 he went to London, and completed his studies under Garcia. In the same year he was engaged at Dessau, in 1863 at Leipzig, in 1864 at Dresden, and finally in 1872 at the Court Opera, Vienna, where he acted for some years as opera manager. S. was one of the most remarkable basses of our time, and distinguished as an interpreter of Wagner (Wotan, Hans Sachs, Holländer, etc.).

Scarlatti, (1) **Alessandro**, the famous founder of the Neapolitan School, b. 1659, Trapani (Sicily), d. Oct. 24, 1725, Naples; he received his first training, according to the statement of Quanz, at Rome from Carissimi. His first known opera, *L'onesta nell' amore*, was performed in 1680, in the palace of Queen Christina of Sweden (who resided at Rome after her abdication), and, still about 1684, S. is found bearing the title of her court maestro. In 1694 we find him court maestro at Naples; in 1703 deputy, and in 1707 successor to Foggia at Santa Maria Maggiore, Rome. In 1708 he resigned this post, again became court maestro at Naples, and undertook at the same time the direction of the Conservatorio di Sant' Onofrio. (Cf. HANDEL.) He also appears to have taught at the Conservatorio dei Poveri and at that of the Loreto. Among his own pupils were: Logroscino, Durante, and Hasse. S. was a wonderfully prolific writer. According to his own statement on the libretto of the opera *Tigiane*, by 1715 he had already written 106 operas. The number of his other works is almost incredible; his Masses (up to ten parts) are said to amount to 200, while the number of cantatas for solo voice with continuo or violin (of which the Paris Conservatoire possesses 8 volumes) is legion. In addition, there are the oratorios (*I dolori di Maria*, *Il sacrificio d' Abramo*, *Il martirio di S. Teodosia*, *La concezione della Beata Vergine*, *La sposa de' sacri cantici*, *S. Filippo Neri*, *La Vergine addolorata*), several Stabats, a "St. John" Passion (for alto, chorus, violin, viola, and organ), many psalms, motets, misereres, many madrigals, serenades (for voice), 14 chamber duets as vocal exercises, toccatas for organ or clavier, etc. Only a very few of S.'s works have been printed ("Concerti sacri," motets a 1-4 with strings and organ bass as Op. 1 and 2). Of S.'s operas the following specially deserve mention: *La Rosaura* (about 1690; it is reprinted in the 14th year of the publications of the *Ges. f. Musikforsch.*, revised by Eitner); *Teodora* (Rome, 1693; the opera in which S. first introduced the *da capo* of the grand aria, and replaced *secco recitativo* by *recitativo accompagnato*); *Pirro e Demetrio* (Naples, 1694); *Il prigioniero fortunato* (1698), *Laodicea e Berenice* (1701), *Tigiane* (1715; score: violins, violas, 'celli, double-basses, two oboes, two bassoons, and two horns), and *Griselda* (1721). Among modern editions of the works

of S. should be named: detached pieces edited by Choron, Rochlitz, Dehn, the Prince of Moskowa, Proske, Commer ("Tu es Petrus" a 8), a complete Mass, edited by Proske, and a Requiem by Choron. J. J. Maier published an aria and a duet from *Laodicea e Berenice*, and a terzet and quartet from *Griselda*, with German translation of the words by A. v. Wolzogen.

(2) **Domenico**, son of the former, and scarcely less celebrated, only as clavier-player and clavier-composer, b. 1685 (according to others, 1683), Naples, d. 1757, there, or in Madrid. He studied with his father and Gasparini at Rome, first made his name known by some operas written for Rome (the only way in which a composer could make a *début* at that time in Italy). He was, at the same time, highly esteemed as harpsichord-player, and when Handel went to Rome in 1709, S. was put forward by Cardinal Ottoboni as the best rival representative of Italian organ and harpsichord playing. The contest ended most honourably for both; yet in organ-playing (we do not say Handel to S., but) the German proved himself superior to the Italian. In 1715 S. succeeded Baj as maestro at St. Peter's, a proof of the high esteem in which he was held. He remained, however, in that office only until 1719, when he went as *Maestro al cembalo* to the Italian Opera in London, where his opera *Narciso* was put upon the stage. In 1721 the King of Portugal attracted him to Lisbon as court cembalist and music master to the princesses; in 1725 he returned to Naples, and when in 1729 the Princess Magdalene Theresia married the heir to the Spanish throne (1746; Ferdinand VI.), S. followed her to Madrid, where he remained until 1754, in which year he went back again to Naples. According to another version, his death is said to have taken place in Madrid. Abbé Santini had in his possession 349 of S.'s compositions for harpsichord and organ, yet his collection was not complete. C. F. Pohl collected 304 MS. copies (making with Czerny's edition 377, of which 37 are found in Czerny only). S. himself published: "Pièces pour le clavecin, composées par D. S., maître de clavecin du prince des Asturies" (2 books, containing 12 pieces, and a fugue by Alessandro S.), and "Esercizi per gravicembalo di Don D. S., cavaliere di S. Giacomo e maestro de' serenissimi principi e principessa delle Asturie." Of the numerous modern editions of S.'s compositions for harpsichord may be mentioned: the great collection of Czerny (200 pieces), 60 sonatas published by Breitkopf, 50 Harpsichord Lessons by Pauer (Augener), 12 sonatas and fugues by Köhler, 3 sonatas by Tausig, 18 pieces, grouped in suite form, by Bülow, 18 by Schletterer, 28 by André of Offenbach, a rich selection (over 100) in Farrenc's "Trésor des pianistes," and some pieces in both of Pauer's collections, "Alte Meister" and "Alte Klaviermusik," also in his "Old Italian

Composers" and "Merry Musicians" (Augener), and in Peters' "Alte Klaviermusik." The sonatas of S. are in one movement, and in the *Lied* form; the writing is homophonic and full of tasteful ornaments, so that it may be regarded as the point of departure for the modern clavier music of P. E. Bach, Haydn, etc.

(3) Giuseppe, opera composer, grandson of Alessandro S., but not son of Domenico S., b. 1712, Naples, d. Aug. 17, 1777, Vienna, first produced operas on Italian stages, settled, about 1757, in Vienna, where a great number of his Italian operas were produced (*De gustibus non est disputandum, Il mercato di Malmantile, L'isola disabitata*, etc.).

Scemando (Ital.), diminishing.

Scena, an accompanied recitative with *arioso* passages, generally followed by an *aria*. Sometimes the term S. comprehends the *aria*, oftener the words *scena ed aria* are used.

Scenario of an opera, etc., libretto with complete dialogue and directions for staging.

Schaab, Robert, b. Feb. 28, 1817, Röttha (near Leipzig), d. March 18, 1887, pupil of C. F. Becker and Mendelssohn. From 1853 he was a teacher in Leipzig, from 1878 also organist of St. John's Church. He published sterling compositions for organ.

Schachner, Rudolf Joseph, pianist and composer, b. Dec. 31, 1821, Munich, pupil of Henselt and J. B. Cramer, appeared at Munich, Leipzig, Paris, etc., with distinction, and in 1853 settled in London as teacher of the piano-forte, where for a long time he occupied a high position; later on he settled in Vienna. Of his compositions the following deserve mention: 2 pf. concertos, a number of other pf. pieces, and an oratorio, *Israels Rückkehr von Babylon*.

Schacht, Matthias Heinrich, b. April 29, 1660, Viborg (Jutland), in 1683 cantor and teacher at Ottensen, in 1686 rector at Kierteminde, d. there Aug. 8, 1700. He wrote a musical dictionary, "Bibliotheca musica sive anthorum musicorum catalogus" (not printed, dated Kierteminde, 1687); Gerber used a copy of portions of the manuscript for his dictionary.

Schack (Cziak), Benedikt, tenor singer and composer of operas, b. 1758, Mirowitz (Bohemia), d. Dec. 11, 1826, Munich; in 1780 capellmeister to Prince Karolath. He then sang at Prague, Salzburg, Vienna, Graz, and finally at Munich, and from 1805 received a pension. He wrote several operas, of which one, *Die beiden Antone* (= *Die ämlichen Gärtner*, 1789, jointly with Górl) appeared in pf. score; also a Mass and some smaller vocal pieces were printed. S. was on friendly terms with M. Haydn and L. Mozart in Salzburg, and with J. Haydn and W. A. Mozart in Vienna; the latter wrote for S. the *aria* of Tamino (S. belonged to Schikaneder's company in both cities).

Schad, Joseph, pianist, b. March 6, 1812, Steinach (Bavaria), pupil of the school of music there, and afterwards of that of Aloys Schmidt at Frankfort, made concert tours in Switzerland, became in 1834 organist and musical director at Morges (canton of Waadt), afterwards teacher at the Geneva Conservatoire; he settled in 1847 at Bordeaux, where he lived highly esteemed as a teacher of music until his death (July 4, 1879). S. composed a large number of fantasias, transcriptions, waltzes, mazurkas, etc., also for pf. & ballet, *Frantzia* (Bordeaux, 1864), and songs.

Schade, (1) Abraham (Schadäus), native of Senftenberg, studied in 1564 at Leipzig, and from 1617 occupied in quick succession various posts as rector at Meissen, Schneeberg, Bautzen, etc.; he is also noteworthy as the editor of a large collection: "Promptuarium musicum" (1611-13, 1616, 4 parts), of 384 motets *a* 5-8, for the most part by German composers of the 16th and 17th centuries; like Bodenschatz's "Florilegium Portense," it is a work of the highest value for the study of the musical history of that time.

(2) Karl, teacher of singing at the municipal school at Halberstadt, published "Darstellung einer Reihenfolge melodischer, rythmischer und dynamischer Uebungen als Beiträge zur Förderung des Gesangs in Volksschulen" (1828); "Singebuch für deutsche Volksschulen" (1828), "Singebuch für Schulen" *a* 2-4 (1829); "Kurze und gründliche Elementar-Gesangbildungslehre" (1831); "Wie der Lehrer N. seine Schule, die erste Klasse einer Dorfschule, für den Gesang ausbildete" (1831), and "Ueber den Zweck des Gesangunterrichts in Schulen" (1831).

Schäffer, (1) Karl Friedrich Ludwig, b. Sept. 12, 1746, Oppeln, d. April 6, 1817, Breslau, as lawyer and notary; he was an able and early-developed musician, and left a Mass, 2 operas (*Walmir und Gertraud* and *Der Orkan*), 6 piano concertos, serenades, etc.

(2) Heinrich, b. Feb. 20, 1808, Cassel, d. Nov. 28, 1874, Hamburg, in his time a highly-esteemed tenor at the theatres of Magdeburg, Brunswick, and Hamburg; he married in 1840, left the stage, and devoted himself entirely to composition, published part-songs *a* 5-6 for male voices, and left symphonies, quartets, etc., in manuscript.

(3) August, b. Aug. 25, 1814, Rheinsberg, d. Aug. 7, 1879, Berlin, where he spent the greater part of his life; he became known by his humorous songs, duets, and part-songs. An opera, *Emma von Falkenstein*, was produced in 1839 at the Königstadt theatre, Berlin.

(4) Julius, b. Sept. 28, 1823, Krevese (near Osterburg in the Altmark), where his father was cantor, attended the Stendal Gymnasium and studied, first theology at Halle (1844-47), then philosophy, and in the latter town became

intimate with Robert Franz, and through him came into contact with Schumann, Mendelssohn, Gade, etc.; through intercourse with these he gave himself up entirely to music, but only carried out this intention after he had been for two years at Jassy (Moldavia) as private tutor. In 1850 he went to Berlin, and became a pupil of Dehn, and in 1855 was appointed musical director to the Grand Duke at Schwerin, where he founded the "Schlosskirchenchor." In 1860 he became musical director at the University and conductor at the Singakademie, Breslau, in place of Reinecke, was named royal musical director in 1861, and in 1878, Professor. In 1872 the University bestowed on him the title of *Doc. hon. causa*. S. wrote some sets of songs and part-songs, but he is better known by his excellent chorale books (1866 and 1880) and his literary productions, especially articles and pamphlets in answer to the attacks of Chrysander on Robert Franz's re-scoring of Bach and Handel: "Zwei Beurteiler von Dr. R. Franz," "Fr. Chrysander in seinen Klavierauszügen zur deutschen Händel-Ausgabe," "R. Franz in seinen Bearbeitungen älterer Vokalwerke."

Schafhäutl, Karl Franz Emil (von), distinguished professor of geognosy, science of mining, and metallurgy, keeper of the state geological collections, member of the Royal Bavarian Academy, etc., b. Feb. 16, 1803, Ingolstadt; d. Feb. 25, 1890, Munich. He was as learned in the science of acoustics as in that of geognosy, and took the most active part in the invention, and even in the construction, of the instruments of Theobald Boehm (q.v.), with whom he was intimate. S. made, amongst other things, investigations into the cause of the various clang-colours, the result of which was to shake the Helmholtz theory of clang colours (See *Allg. Mus. Zig.* 1879). While still a student he wrote under the transparent pseudonym of *Pellisov (pellis ovis)* for the *Neue Annalen der Chemie*: "Theorie gedackter cylindrischer und konischer Pfeifen und der Querflöten" (1833); "Ueber Schall, Ton, Knall, und einige andre Gegenstände der Akustik" (1834; both also separately); also "Ueber die Kirchenmusik des katholischen Kultus" (*Allg. Mus. Zig.* 1833); an excellent and permanent report of the musical instruments at the Munich Industrial Exhibition (1854); "Ueber Phonomie" (Measurement of the intensity of sound, 1854), and "Der echte Gregorianische Choral in seiner Entwicklung" (1869); "Ein Spaziergang durch die liturgische Musikgeschichte der katholischen Kirche" (1887, continuation of the preceding), also a detailed biography of Abbé Vogler (1888).

Schalmei (Fr. *Chalumeau*, from Latin *calamus*, a "blade"), (1) an obsolete wind-instrument, with double reed inserted into a mouthpiece. It was the predecessor of the oboe, which orig-

inated from it, in that the mouthpiece was done away with, and the reed itself placed in the player's mouth. The S. was the smallest, and at the same time the oldest, kind of Bomhart (q.v.), hence also named later on Bombardino.—(2) A register of the clarinet (q.v.), viz. the deepest notes from e—e'.—(3) The chanter of the bagpipe, which is indeed a S. of old construction.—(4) An organ-stop, now rare (identical with musette), a reed-stop of 4 or 8 ft., which is said to imitate the tone of the S., for which purpose its tubes are of different shape.

Schanzune. (See *CHANSON*.)

Schapler, Julius, 'cellist, b. 1820, in the Harz, teacher of music in Thorn, wrote chamber works, of which a quartet for strings, a pf. trio, and pf. quintet received prizes.

Scharfe, Gustav, esteemed teacher of singing, b. Sept. 11, 1835, Grimma (Saxony), d. June 25, 1892, Dresden, was for eleven years vocalist (baritone) at the Dresden Court Opera, was appointed teacher of singing at the Conservatorium 1874, and "Professor" in 1880. Emil Götze is his most distinguished pupil. S. published an excellent singing school, "Die methodische Entwicklung der Stimme."

Schärnack, Luise, excellent stage and concert-singer (mezzo-soprano), b. about 1860, Oldenburg, was trained at the Hamburg Conservatorium (v. Bernuth), made her *début* at Weimar as Ortrud in *Lohengrin*, and was at once engaged. In 1883 she sang with great success in London in Stanford's *Savonarola*.

Scharwenka, (1) Ludwig Philipp, b. Feb. 16, 1847, Samter (Posen), where his father, was architect, attended the gymnasium at Posen, where his parents settled in 1859; and when, in 1865, they moved to Berlin, he became a pupil of the Kullak "Neue Akademie der Tonkunst," especially of Wüerst, and also studied privately under H. Dorn. In 1870 he became teacher of theory and composition at Kullak's Academy, in 1881 teacher of composition at his brother's Conservatorium, the co-direction (with Hugo Goldschmidt) of which he undertook on Xaver's departure to America. S. has made a good name for himself by a series of interesting compositions for orchestra, pianoforte, violin, 'cello, and voice (choral works: "Herbstfeier," Op. 44, and "Sakuntala," both with soli and orchestra, 2 symphonies, "Arkadische Suite," serenade for orchestra, festival overture, "Dörper-Tanzweise," for chorus and pianoforte, etc.). In 1880 he married the violinist Marianne Strows, who is likewise teacher at the above-named Conservatorium.

(2) Franz Xaver, brother of the former, distinguished pianist and composer of note, b. Jan. 6, 1850, Samter, and, until the completion of his course at the Kullak Academy, led the same life and had the same general training as his brother. Previously he had received only a little

instruction in music, and private lessons in pianoforte-playing. His special teachers in Berlin were Th. Kullak (pianoforte) and R. Wüerst (composition). At the conclusion of the school period of three years he was appointed teacher (1868) at Kullak's Academy, appeared in public as pianist (1869) for the first time, and with great success, at a concert of the Singakademie, and speedily made a name by concerts in Berlin and other great cities. In 1874 he resigned his post as teacher, and since then has travelled through nearly the whole of Europe as a concert performer. On Oct. 1, 1881, he opened at Berlin a Conservatorium of his own, with a staff of distinguished teachers (Philipp S., Frau S.-Stresow, Albert Becker, Ph. Rüfer, J. Kotek, O. Lessmann, W. Langhans, M. Röder, W. Jähns, A. Hennes, etc.); but in 1891 he accepted a call to New York as director of a Conservatorium bearing his name. The Berlin S.-Conservatorium was amalgamated with that of Klindworth in 1893 (Directors: Ph. S., H. Goldschmidt, and H. Genss). As a composer, S. occupies an honourable position. His first pf. concerto (B \flat minor) is rightly prized, and the following works also deserve mention: the second pf. concerto (c minor), two pf. trios, a pf. quartet, a cello sonata, a violin sonata, two pf. sonatas, and many small pf. pieces. Op. 34 to 62 were partly written in England, and first published there by Augener & Co., who also publish the only complete edition of his popular Polish dances. S.'s compositions have stamina, stirring rhythm, and interesting harmonies. There are frequently to be found in them traces of national Polish colouring.

Schauensee, Franz Joseph Leonti Meyer von, composer, b. Aug. 10, 1720, Lucerne; in 1738 he entered the Cistercian monastery of St. Urban, but in 1741 joined the Swiss regiment at Sardinia under Keller, and rose to the rank of officer. He was taken prisoner at Nice, but released on his word of honour not to take up arms again. In 1752 he took holy orders, became organist at the Lindgard Collegiate School, and was still living there in 1790. S. composed several operas, but especially many sacred vocal works, of which the following were printed; 7 Masses, 4 motets for soprano and alto, "Obeliscus musicus" (offerories), "Ecclesia triumphans in canto" ("Te Deum," "Tantum ergo," etc.), "Cantica doctoris" (antiphons to the Virgin Mary); also, "Pantheon musicum" (organ concertos), concerto for organ, pf., and accompanying instruments, etc. Many other works, also a Mass for three choirs (*a* 26), remained in manuscript.

Schebek, Edmund, Dr. juris, secretary of the Chamber of Commerce at Prague, imperial councillor, b. Oct. 22, 1819, Petersdorf (Moravia), d. Feb. 11, 1895, Prague; he wrote the official Austrian report on the musical in-

struments at the Paris exhibition of 1855 (also separately in 1858), further, "Der Geigenbau in Italien und sein deutscher Ursprung" (1874), and "Zwei Briefe über J. J. Froberger" (1874).

Schebest, Agnes, excellent stage singer, b. Feb. 15, 1813, Vienna, d. Dec. 22, 1869, Stuttgart; she sang at Dresden (until 1833), Pesth (until 1836), and appeared with great success on various stages until, in 1841, she married D. F. Strauss, the author of the "Leben Jesu," and retired from the stage. She wrote "Aus dem Leben einer Künstlerin" (autobiographical, 1857).

Schechner-Waagen, Nanette, b. 1806, Munich, d. there April 30, 1860; from 1825-35 she was a highly-prized member of the German opera companies in Vienna, Berlin, and Munich; in 1832 she married the painter Waagen, and in 1835, owing to illness, she withdrew from the stage.

Scheibe, Johann Adolf, famous writer on music, b. 1708, Leipzig, d. April, 1776, Copenhagen. He was the son of an excellent organ-builder, Johann S. (d. Sept. 3, 1748; builder, amongst others, of the organs belonging to the Paulinerkirche [1716], and the Johanniskirche [1744], the latter of which J. S. Bach considered faultless); he studied from 1725 at Leipzig University, and at the same time formed himself into an able musician. As he was defeated by Görner in 1729 in the competition for the post of organist at St. Thomas's Church (Bach was one of the judges), he commenced a wandering life—went to Prague, Gotha, Sondershausen, and in 1736 to Hamburg, where he drew on himself the attention of the musical world by his attacks on Bach in the sixth number of the musical paper *Der kritische Musikus* (1737 to 1740). In 1740 he became court capellmeister to the Margrave of Brandenburg-Kulmbach, and in 1744, royal Danish capellmeister at Copenhagen. In this post he published, in 1745, the *Kritischer Musicus* in a larger edition, and already in 1758 received his pension. He also wrote "Abhandlung vom Ursprung und Alter der Musik, insonderheit der Vokalmusik" (1754); "Beantwortung der unparteiischen Anmerkungen (Birnbauers), etc., über eine Stelle des *Kritischen Musikus*" *i.e.* the attack on Bach (1758); "Abhandlung über das Recitativ" ("Bibliothek der Künste und Wissenschaften," 2nd and 3rd vols.). Of a proposed Method of Composition in four vols. ("Ueber die Musikalische Composition") he only completed the first volume (1773); a "Compendium musices theoric-practicum" remained in manuscript. Of the many compositions of S. (200 sacred works, 150 flute concertos, 30 violin concertos, 70 quatuors [symphonies], trios, sonatas, a *Resurrection*, and an *Ascension* oratorio, etc.) there only appeared in print 3 sonatas for flute and clavier,

6 sonatas for flute and continuo ("Musikalische Erquickstunden"), some Freemasons' songs, tragic cantatas (*a 2* with clavier, and with an esthetic introduction), children's songs (with preface), and a Danish opera, *Thusnelda* (with esthetic introduction). S. was the first to point out that part-music was a discovery of the peoples of the North.

Scheibler, (1) Johann Heinrich, the inventor of the "Scheiblersche Stimmethode," b. Nov. 11, 1777, Montjoie (near Aix-la-Chapelle), d. Nov. 20, 1838, Crefeld. He was a silk manufacturer at Crefeld, and unfortunately had not received a sufficiently sound scientific training to be able to express his thoughts in a clear manner. His writings are: "Der physikalische und musikalische Tonmesser" (1834); "Anleitung, die Orgel mittelst der Stösse (*uulgo* Schwebungen) und des Metronoms korrekt gleichschwebend zu stimmen" (1834); "Ueber mathematische Stimmung, Temperaturen und Orgelbaustimmung nach Vibrationsdifferenzen oder Stößen" (1835); "Mitteilung über das Wesentliche des musikalischen und physikalischen Tonmessers" (1835)—all published together as "Schriften über musikalische und physikalische Tonmessung," etc. (1838). A clear and simple description of S.'s method of tuning was given by Töpfer (1842), and the French writers Vincent (1849) and Lecomte ("Mémoire explicatif de l'invention de S.," etc., 1856). The S. apparatus, sold by S. to a mechanician in Crefeld, consists of fifty-six tuning forks for *a*—*a'*, each set of two always giving four beats per second (the fork for *a* makes 220 double vibrations; *a'*, *i. e.* $220 + 4.55 = 440$).

(2) Ludwig, b. June 7, 1848, Montjoie (near Aix-la-Chapelle), where his father possessed a cloth factory, attended the high school there, and entered his father's factory as apprentice, in which he worked, after the interruption of the year of military service and the war of 1870—71, until 1874. Then, however, he turned to the study of the history of art (Universities of Bonn, Munich, Berlin, Vienna), made extensive journeys for the purposes of study through the Netherlands, Germany, to Paris, Madrid, London, etc., making the old German and old Netherlandish artists the special object of his study, with the aim of a post as curator of an art collection. This aim he, unfortunately, did not achieve, but was appointed to the superintendence of the Berlin picture gallery from 1880—84, commissioned to draw up a new catalogue, and attained the reputation of an authoritative judge. He married in 1883, again took up pianoforte playing—formerly eagerly pursued, but for a long time neglected—withdrew from his post at the gallery, and became absorbed in the study of the history of pianoforte music, to which end he gathered together a special collection (18th century), which has already grown to large dimensions. This Dictionary is indebted to S. (who has become also in

his new sphere a connoisseur of the first rank) for many valuable contributions. S. took his degree as Dr. Phil. in 1880 with an essay on the Cologne artists of the period 1460—1510.

Scheidemann, Heinrich, famous organist, b. about 1596, d. the beginning of 1663, the predecessor of J. A. Reinken at the Katherinenkirche, Hamburg, succeeded his father, Hans S. (1625); perhaps a nephew of David S., who was organist in 1585 at St. Michael's Church, Hamburg (composer of "Wie schön leucht't uns der Morgenstern"), and published, jointly with Hier. and Jakob Praetorius, and Joachim Decker, a "Choralbuch" (1604). S., after receiving sufficient preparatory training from his father, was sent to Amsterdam about 1614 to Jan Pieter Sweelinck, the most eminent master of the organ of his time. It appears that nothing more of S.'s was printed except "Fünfter und letzter Teil der Ristischen Lieder, in Melodien gebracht" (1662) and "Die verschmähte Eitelkeit; 24 Gespräche" (1658): 18 organ and clavier pieces are still preserved in MS. (*Cf. Vierteljahrsschrift für Musik-Wissenschaft*, 1891.)

Scheidemantel, Karl, eminent stage and concert singer (baritone), b. Jan. 21, 1859, Weimar, attended the Teachers' Seminary there (private pupil of Bodo Borchers), then held an appointment at the Court Theatre there from 1878—86 (in 1885 already "Kammersänger"), and studied under J. Stockhausen during the summer months, 1881—83. In 1886 he sang the part of Amfortas at Bayreuth, and has been since then an ornament of the Bayreuth performances. He joined the company of the Dresden Court Opera, 1886, to which he still belongs.

Scheidt, Samuel, one of the three famous Middle German masters, whose names of one syllable begin with the letter S: Schütz, S., Schein, b. 1587, Halle-a.-S., pupil of Sweelinck at Amsterdam, in 1609 organist of the Moritzkirche and capellmeister to the Margrave Christian Wilhelm of Brandenburg at Halle, d. there March 24, 1654. In the Protestant school of organ-playing, S. is of importance as the first who worked out the Chorale in an artistic manner, and in one suitable to the organ. His chief work is: "Tabulatura nova" (1624, 3 vols.; psalms, toccatas, figured chorales, fantasias, *passamezzis*, a Mass, hymns, and Magnificats, the organ pieces, written in German tablature; reprinted in 1892 as Vol. I. of "Denkmäler deutscher Tonkunst"); also "Tabulaturbuch" (100 psalms *a 4*, and numerous songs, 1650); "Cantiones sacræ 8 voc." (1620); "Concerti sacri 2—12 voc., adjectis symphonis et choris instrumentalibus" (1621 and 1622); "Ludi musici" (Paduanas, Gagliards, etc., 1st part 4—5 voc., 1621; 2nd part, 4—7 voc., 1622); "Liebliche Kräftblümlein" (with thorough-bass, 1625); "Newe geistliche Konzerte" *a 2* and 3, together with figured bass (1631); "Geistlicher Konzerten," part 2 (1634),

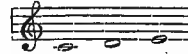
part 3 (a 2, 3, etc., with figured bass, 1635), part 4 (1640); "70 Symphonien auf Konzertemanner" a 3, with figured bass (1644). From the fact that his works appeared up to 1624 in Hamburg, Fétis concludes that S. lived then in that city.

Schein, Johann Hermann, one of the worthy predecessors of Bach as cantor of St. Thomas's, Leipzig, b. Jan. 20, 1586, Grünhain (Saxony), d. Nov. 19, 1630, Leipzig. He went in 1599 as soprano singer to the Dresden court chapel, became in 1603 foundation scholar at the monastery school, Pforta (Schulpforta), in 1607 attended the University of Leipzig as *Stud. jur.*, and then took the post of "Praeceptor" and "Hausmusikmeister" to Hauptmann von Wolfersdorf at Weissenfels; on May 21, 1615, he became capellmeister at the court of Weimar, and in 1616 received the post of cantor then vacant at St. Thomas's, Leipzig. His compositions which have been preserved are: "Venus-Krätzlein oder neue weltliche Lieder zu 5 Stimmen" (1609); "Cymbalum Sionium sive cantion. sacr. 5-12 voc." (1615); "*Banchetto musico* newer anmutiger Padoanen, Gagliarden" (a 5, 1617; a very important monument of the oldest German music for strings, containing 20 Partitas each of 5 movements, *i.e.* Padouana, Gagliarda, Courente, Allemanda, *Tripla* varying the same theme); "Das Tedeum mit 24 Stimmen" (1618); "Balletto pastorale 3 voc." (1620); "Musica divina 8-24 voc." (1620); "Musica boscareccia, Waldliederlein, 3 Stimmen in 3 Teilen" (1621, 1626, 1628; later editions 1632-44, 1651); "*Fontana d'Israël*, Israels Brunnlein, Kraftsprüche" (1623; other editions, 1651-52); "Madrigal 5 voc." (1623); "*Diletti pastorali*, Hirten Lust" (a 5, 1624 and 1650); "Villanella 3 voc." (1625 and 1627); "*Opella nova*, geistliche Konzerte mit 3-5 Stimmen, 1. und 2. Teil" (1618 and 1627 [1628]); "Studenten-Schmauss" (a 5, 1626 and 1634); "*Cantional* oder Gesangbuch Augsburg. Konfession zu 4-6 Stimmen" (1627, a second edition of the same year contains 27 new numbers—in all 313 German and Latin songs, reprinted also 1645; this is S.'s most important work); he also composed a large number of songs *d'occasion* for weddings and other festivities. Cf. A. Pruefer, "F.H.S." (1895, biographic and bibliographic).

Scheitholt (Ger.). (See TRUMSCHEIT.)

Schleble, Johann Nepomuk, the founder, and for many years conductor, of the "Caecilienverein" at Frankfurt, b. May 16, 1789, Hüfingen (in the Black Forest), d. Aug. 7, 1837, Frankfurt; he grew up in humble circumstances, was received as chorister in Marchthal Monastery in 1800, and, on its suppression, went to the school at Donaueschingen, where Weisse, a pupil of Anton Raaff, gave him a thorough musical training, especially in singing. In 1807 he set out to find Abbé Vogler at Darmstadt,

but remained in Stuttgart, where he met with a friendly reception, and was engaged as court singer; soon after that he was appointed teacher at the music school founded by the King of Württemberg. In 1813 he went on to Vienna, and now made many appearances as opera singer (Vienna, Pressburg, Berlin); but he was not very successful, for his style of acting was faulty. In 1816 S. went to Frankfurt, first as tenor-singer at the opera, became conductor of the *Académie* in 1817, but resigned in 1818, and founded the "Caecilienverein," which, however, only received this name in 1821, at which time by means of a committee, the society was placed on a sound financial basis. When the committee withdrew, in 1831, S. carried on the society at his own risk. Of special merit was S.'s method of teaching the elements of music, one which is still carried on with abundant good results by his pupils: it consisted in centralising absolute hearing, and training it in an infallible manner, by prolonged exercises on a few notes,



in order to grasp their meaning and trace the difference between them. (Cf. MUSICAL DICTATION.)

Schelle, (1) Johann, b. Sept. 6, 1648, Geisingen (Saxony), cantor at Eilenburg, succeeded Knüpfer in 1676 as cantor at St. Thomas's, Leipzig, where he died, March 10, 1701. S. wrote sacred works, which, however, remained in manuscript. Only melodies to Feller's "Andächtige Studenten" are mentioned as having been printed. (Ahle, Wintergespräche, p. 39.)

(2) Karl Eduard, writer on music, b. May 31, 1816, Biesenthal (near Berlin), d. Nov. 16, 1882, Vienna; he studied philology and theology, and was made Dr. Phil., but devoted ever-increasing attention to music. After a long residence in Paris, Rome, and Florence, in 1864 he succeeded Hanslick as musical critic of the *Presse* at Vienna, which post he filled till the end of his life with great impartiality; he also frequently gave lectures on the history of music at the Conservatorium, and at Horak's Pianoforte School. His book, "Die päpstliche Sängerschule in Rom, genannt die Sixtinische Kapelle" (1872) is a special study of great value.

Schellenbaum (Ger.). (See CRESCENT.)

Scheller, Jakob, gifted violinist, but unfortunate during his last years, b. May 16, 1759, Schettal (near Raknitz, Bohemia), studied under Abbé Vogler at Mannheim, where he was engaged in the orchestra, and was afterwards leader to the Duke of Württemberg at Montbéliard. He was specially famous for his virtuosity in harmonics and double stopping.

Schelper, Otto, b. April 10, 1844, excellent stage singer (baritone), from 1872-76 at the Cologne, since then at the Leipzig, theatre.

Schemelli, Georg Christian, b. 1676, cantor at Zeitz Castle, in 1736 published a song-book (954 "geistreiche, sowohl alte als neue Lieder und Arien;" the musical part of which J. S. Bach edited).

Schenck, Johann, performer on the gamba at the court of the Elector Palatine, afterwards at Amsterdam, where from about 1685-95 he published a series of works for *Basse de viole* (Gamba) and continuo, viz. 15 sonatas (Suites): "Konstoeffeningen," Op. 2; "Scherzi musicali," Op. 6; 12 sonatas (Suites), Op. 8 ("La ninfa del Reno"); ditto Op. 9 ("L'écho du Danube"); ditto, Op. 10 ("Les bizarreries de la goutte"); also chamber sonatas for two violins, Gamba, and continuo, Op. 3 ("Il giardino armonico"); 18 sonatas for violin and continuo, Op. 7, and "Sang-Airen van d'Opera van Ceres en Bachus," Op. 1.

Schenk, Johann, the composer of the *Dorfbarbier* and the secret harmony teacher of Beethoven (q.v.), b. Nov. 30, 1753, Wiener-Neustadt (near Vienna), d. Dec. 29, 1836, Vienna. S. studied under Wagenseil, held no public appointment, but lived by private teaching and by composition, and died in needy circumstances. His first work of importance was a Mass, produced at the Magdalen Chapel in 1778, which soon spread his reputation; this was followed by several sacred works (a Stabat, a Mass), several harp concertos, 6 symphonies, and, finally, the vaudevilles which for decades made him popular: *Die Weinlese* (1785), *Die Weihnacht auf dem Land* (1786, both anonymous), *Im Finstern ist nicht tapfen* (1787), *Das unvermutete Seefest* (1788), *Das Singspiel ohne Titel* (1789), *Der Erntekranz* (1790), *Achmet und Almanzine* (1795), *Der Dorfbarbier* (1796), *Der Bettelstudent* (1796), *Die Jagd* (1797), and *Der Fassbinder* (1802). His last compositions were two cantatas, *Die Huldigung* and *Der Mai* (1819). The ambitious scheme of writing an opera in the Gluck style, for a time disturbed his mind, and ended in his entire abandonment of all composition. *Der Dorfbarbier*, on account of its healthy comic style, both as regards libretto and music, was for a long time a successful "draw" at all German theatres.

Scherer, Sebastian Anton, in 1664 second organist at Ulm Cathedral; he published: "Musica sacra" (1655; Masses a 3-5, psalms and motets with instruments); "Tabulatura in cymbalo et organo intonationum brevium per octo tonos" (1664, 2 books; also in a complete edition); "Sonaten für 2 Violinen und Gambe" (1680), and "Suiten für die Laute" (without date).

Scherzando, **Scherzoso** (Ital.), in light, playful movement.

Scherzer, Otto, a composer of expressive songs and an excellent organist, b. March 24, 1821, Ansbach, d. Feb. 23, 1886, Stuttgart; he studied the violin under Molique there (1837),

and from 1838-54 became violinist in the court orchestra at Stuttgart, but at that time zealously studied organ-playing under Faisst, and became professor of organ-playing and leader of the ensemble practice at the Munich Conservatorium in 1854. In 1860 he received a call to the University of Tübingen as musical director, where he was pensioned in 1877, a privilege which he claimed on the ground of bad health. When he left, the Tübingen University named him Dr. Phil. *hon. causa*. From 1877, S. lived in Stuttgart. His compositions which have appeared in print have not attracted all the notice which they deserve; they are as follows: 3 books of 6 songs each (Op. 1, 3, 4), a "Liederbuch" (Op. 2, 25 songs), figured chorales (Op. 5), and pf. pieces in vol. 4 of Lebert and Stark's pf. Method. Several organ compositions remained in manuscript.

Scherzo (Ital. "jest") is the term for a capricious movement, for the most part in quick tempo, rhythmically and harmonically piquant, of fine articulation, and hence requiring a delicate rendering. It occurs between the slow movement and the finale (Rondo), or (frequently of late) between the first and the slow movement of a sonata, symphony, etc., in place of the minuet formerly usual (Haydn and Mozart). The term S. is, however, much older, and, like *Capriccio*, occurs as name for secular songs as early as the 16th century, and also for instrumental music (17th century). (See, for instance, in SCHENCK.)

Schetky, Christoph, distinguished cellist, b. 1740, Darmstadt, studied under Filtz at Mannheim, held an appointment in the court orchestra at Darmstadt, but travelled much in Germany; in 1768 he settled in Hamburg, in 1770 came to London, and died at Edinburgh 1773. S. published: 6 trios and 6 quartets for strings, 6 duets for 'cello and violin, 6 'cello sonatas with bass, 6 duets for flute, 6 duets for 'cello, 6 easy ditto, 6 sonatas for violin and 'cello, and left 'cello concertos, symphonies, etc., in manuscript.

Schgraffer, Jakob, d. 1859 as preacher and organist at Botzen. He was a gifted church composer (Benedictions, offertories, "Fronleichnamsmusik;" oratorio, *Jesus Leiden und Tod*). S. received his musical training in Milan.

Schicht, Johann Gottfried, one of the able musicians who filled the office of cantor of St. Thomas's, Leipzig, after Bach, b. Sept. 29, 1753, Reichenau (near Zittau), d. Feb. 16, 1823, Leipzig. When he had been thoroughly trained in pianoforte and organ-playing, he went to Leipzig in 1776 to study jurisprudence, but soon became a concert player (accompanist) at the "Drei-Schwanen" concerts (from which sprang later the Gewandhaus concerts), and kept his post when J. A. Hiller revived the concerts in the "Opel" house, and from 1781-85 also in the Gewandhaus. In 1785 S.

succeeded Hiller as conductor of the Gewandhaus concerts, and also, in 1810, A. E. Müller as cantor of St. Thomas's. The wife of S. (*née* Valdesturla, from Pisa), was an excellent concert singer. S. composed the oratorios: *Die Feiern des Christen auf Golgotha*, *Moses auf Sinai*, *Das Ende des Gerechten*, several Masses, the 100th Psalm (after M. Mendelssohn), 4 Te Deums, motets, cantatas, nine settings of Leo's *Miserere a 4-8*, also a pf. concerto, sonatas, caprices, etc. He wrote a theoretical work, "Grundregeln der Harmonie" (without date), and translated into German the singing Method of A. M. Pellegrini-Celoni and the pianoforte Methods of Pleyel and of Clementi. His great "Choralbuch" (1819) is a work of lasting historical worth; out of the 1,285 melodies 306 are by S. himself.

Schick, Margarete Luise (Hamel, wife of S.), famous singer, b. April 26, 1773, Mayence, d. April 29, 1809, Berlin, daughter of an able bassoon player. She made her *début* in 1792 at Mayence, went in 1794 to Hamburg, and soon afterwards to Berlin, where she was appointed "Kammersängerin," and remained there until her death, which occurred through the bursting of one of the arteries of the neck shortly after the performance of Righini's *Te Deum* in the Berlin Cathedral. S. was held by the artists of her day in high esteem, and was considered only second to Mara, especially as an interpreter of Gluck. In 1791 she married the violinist Ernst S. (b. 1756, The Hague, d. Dec. 10, 1813, as leader at the Berlin court), six of whose violin concertos appeared in print. Cf. Lewezow, "Leben und Kunst der Frau M. S." (1809).

Schiedermayer, Joseph Bernhard, cathedral organist at Linz, d. Jan. 8, 1840. He was a prolific composer of sacred music (16 Masses, offertories, graduals, hymns, litanies, etc.), and also wrote 2 symphonies, trios for strings, pf. sonatas, organ pieces, etc., a "Theoretisch-praktische Chorallehre zum Gebrauch beim katholischen Kirchenritus" (1828), and published Leopold Mozart's Violin School in abridged form.

Schiedmayer und Söhne, important pianoforte manufactory at Stuttgart, especially famed for its pianinos. It was established in 1806 by Lorenz S., whose father, David S., was maker of musical instruments at Erlangen. Two sons of Lorenz S.—Adolf (d. Oct. 16, 1890, Stuttgart) and Hermann—took over their father's business, while two others—Julius (b. Feb. 17, 1822, Stuttgart, d. Feb., 1878) and Paul (d. June 18, 1890, Kissingen)—established a harmonium factory in 1853, trading under the title "J. u. P. Schiedmayer," which likewise greatly prospered.

Schiefferdecker, Johann Christian, b. Weissenfels, d. April, 1732, Lübeck; in 1702 accompanist at the Hamburg Opera, in 1707

organist at the Marienkirche, Lübeck. He wrote four operas for Hamburg, and composed a series of "Serenades" for Lübeck. (Cf. BUXTEHUDE.)

Schietto (Ital.), unadorned.

Schikaneder, Emanuel Johann, theatre manager, librettist of the *Zauberflöte*, b. 1751, Ratisbon, d. Sept. 21, 1812; he was at first actor and singer, etc., in a company of itinerant players, then became son-in-law of the director (Artim), and finally director himself. His company played in all towns of importance in Austro-Hungary. Mozart's setting of his insipid text for the *Zauberflöte* rescued him from bankruptcy, and made him for a time a well-to-do man, as Mozart had reserved to himself no rights; S., however, died at last in poverty. He wrote several other libretti (*Der Zauberflöte zweiter Teil*, *Die beiden Antone*, etc., for Winter, Schenk, etc.), and himself set to music *Die Lyranter*.

Schildt, Melchior, b. 1592, probably at Hanover, d. there May 22, 1667. He was a pupil of Sweelinck, was (1623-26) organist of the principal church, Wolfenbüttel, and from 1629 until his death, organist of the Marktkirche, Hanover. Of his very meritorious compositions there remain only two books of chorale settings for organ and two sets of variations for clavier. (Cf. *Vierteljahrsschrift für Mus.-Wiss.*, 1891.)

Schilling, Gustav, writer on music, b. Nov. 3, 1803, Schwiegerhausen (near Hanover), d. March, 1881, Nebraska. He studied theology at Göttingen and Halle, was made Dr. Phil., undertook in 1830 the direction of the Stöpel School of Music at Stuttgart, and was active there as writer of music, and was also named "Fürstl. hohenzollernscher Hofrat." Threatening conflicts with the authorities induced him, in 1857, to emigrate to America, but he was obliged to leave New York to escape from justice, and he lived, forgotten by the world, at Montreal, Canada, finally in Nebraska. His publications are: "Musikalisches Handwörterbuch . . . insbesondere für Klavierspieler" (1830); "Beleuchtung des Hoftheaters in Stuttgart" (1832); "Encyclopädie der gesamten musikalischen Wissenschaften oder Universallexikon der Tonkunst" (1835-40, 7 vols.); "Versuch einer Philosophie des Schönen in der Musik oder Aesthetik der Tonkunst" (1838); "Polyphonomos" (1839); a treatise on harmony in 36 lessons, a shameless plagiarism of Logier's "Musikwissenschaft"; "Allgemeine Generalbasslehre" (1839); "Lehrbuch der allgemeinen Musikwissenschaft" (1840); "Das musikalische Europa" (biographical, 1840); "Geschichte der heutigen oder modernen Musik" (1841); "Akustik oder die Lehre vom Klang" (1842); "Musikalische Dynamik oder die Lehre vom Vortrag in der Musik" (1843, unimportant); "Franz Liszt" (1844); "Sicherer

Schlüssel zur Klaviervirtuosität" (1844); "Für Freunde der Tonkunst" (1845); "Der Musikalische Autodidakt" (treatise on harmony, 1846); "Die schöne Kunst der Töne" (1847); "Musikalische Didaktik oder die Kunst des Unterrichts in der Musik" (1851); "Allgemeine Volksmusiklehre" (1852); "Der Pianist" (1854); and a revised edition of K. Ph. E. Bach's "Versuch über die wahre Art, das Klavier zu spielen" (1857).

Schimon, Adolf, distinguished teacher of singing, pianist, and composer, b. Feb. 29, 1820, Vienna, d. June 21, 1887, Leipzig, son of the painter Ferdinand S., well known by his portraits of Beethoven, Weber, and Spohr, also engaged at Munich in 1821 as an opera singer. As a boy, S. displayed sound musical gifts, and at the age of sixteen entered the Paris Conservatoire (especially under Berton and Halévy). As accompanist at the private classes of Bordogni and Banderali he gained an intimate knowledge of the Italian method of teaching singing, and by his acquaintance with Rubini, Lablache, Mario, Nourrit, Ponchard, Roger Duprez, also with the ladies Grisi, Damoreau, Pauline Garcia, etc., his interest in the matter of singing continued to increase; and it did not diminish when he became *Maestro al cembalo* at Her Majesty's Theatre, London (1850-52), and at the Paris Italian Opera (1852, etc.). Meanwhile he had also achieved success as a composer. Already in 1846 his opera *Sivadella* had been given at La Pergola, Florence, whither he had betaken himself for the purpose of studying Italian singing. Flotow, whose *Martha* he had helped to translate into Italian, produced (1858) S.'s *List um List* at Schwerin, a pleasing comic opera, also given at Dresden, Berlin, etc. S. published, besides, at Paris, many Italian and French vocal compositions, several quartets for strings, a pf. trio, a violin sonata, pf. sonatas, pf. pieces for two and four hands, and some German Lieder at Vienna. In 1872 he married Anna Regan, a vocalist of great fame, with whom he made various artistic tours. In 1874 he was appointed teacher of singing at the Leipzig Conservatorium, and in 1877 was engaged in like capacity at the Royal School of Music at Munich. But in 1886 he returned to his post at the Leipzig Conservatorium, his wife receiving, at the same time, an appointment at that institution. After his death she returned to Munich, where she is held in high esteem as teacher of singing at the Royal School of Music.

Schindelmesser, Ludwig, b. Dec. 8, 1811, Königsberg-i.-Pr., d. March 30, 1864, Darmstadt, a younger step-brother of Heinrich Dorn, was capellmeister at the theatres of Salzburg, Innsbruck, Graz, Berlin ("Königstadt Theater"), Pesth (German theatre), Hamburg (1847), and Frankfort (1848), became in 1851 court capellmeister at Wiesbaden, and in 1853 at

Darmstadt. S. composed 7 operas (*Melusina*, 1861), a ballet (*Diavolina*), an oratorio (*Bonifacius*), overtures, a clarinet concerto in c minor, a quadruple concerto for four clarinets and orchestra (Op. 2), and many pf. pieces (3 sonatas, *impromptu*, etc.).

Schindler, Anton, the faithful companion of Beethoven during the composer's last years, and afterwards his biographer, b. 1796, Medl (near Neustadt, Moravia), d. Jan. 16, 1864, Bockenheim (near Frankfort). He studied the violin, was for some time capellmeister at the German Opera, Vienna, and lived for ten years in the same house with Beethoven, devoting to the composer all the time he could spare, and, especially, offering to him a helping hand during his last illness. In 1831 S. became cathedral capellmeister and musical director of the *Akademie* at Münster, and in 1835, cathedral capellmeister at Aix-la-Chapelle, which post, however, he resigned after a few years. In 1842 he returned to Münster, and went later on to Bockenheim. S.'s fame rests entirely on his relations with Beethoven. He related all he knew concerning the universally-honoured master in the "Biographie Ludwig van Beethovens" (1840). He wrote besides: "Beethoven in Paris" (1842; account of the reception given to Beethoven's works at the *Concerts spirituels*, Paris); it is given as an appendix in the later editions of the Biography.

Schindlöcker, (1) Philipp, excellent 'cellist, b. Oct. 25, 1753, Mons (Hainault), went when young to Vienna, where he became principal 'cellist at the Court Opera and at St. Stephen's, and died April 16, 1827, as "Kaiserlicher Kammervirtuose." Of his compositions only a serenade for 'cello and guitar is printed.

(2) Wolfgang, nephew of the former, b. 1789, 'cellist and oboist, published chamber music of various kinds for wind instruments, also 'cello duets.

Schira, Francesco, b. Sept. 19, 1815, Malta, d. Oct., 1883, London, pupil of the Milan Conservatorio (Basilj); in 1832 he brought out his first opera, *Elena e Malvina* at La Scala, and was at once engaged for the Italian Opera at Lisbon as conductor and composer. In 1842 he went to Paris, where he was engaged by Maddox for London at the English Opera (Princess's Theatre); in 1847 he went to Drury Lane, under Bunn, who in 1848 took Covent Garden. In 1852 S. returned to Drury Lane, where he remained, however, only a short time, as he gave himself up entirely to the teaching of singing. S. wrote for Lisbon the operas *Il fanatico per la musica* and *I cavalieri di Valenza*; for London the English *Mina* and *Theresa*, the *Orphan of Geneva* (a third, *Kenilworth*, not produced), and the Italian *Niccolo de' Lapi*; for Venice *La Salvaggia* (1875) and *Lia* (1876). Also an operetta (*The Ear-ring*), a cantata (*The Lord of Burleigh*) for the Birmingham Musical

Festival, 1873, and several small pieces. As teacher of singing S. was highly esteemed.

Schirmacher, Dora, talented pianist, b. Sept. 1, 1857, Liverpool, daughter of a highly-esteemed teacher of music. From 1872-77 she was pupil of the Leipzig Conservatorium, made her *début* in 1877 at the Monday Popular Concerts, London, and still maintains her reputation as a concert performer.

Schisma (Gk.) is the name of the smallest of the mathematical determinations of tone, that of the interval $c: b\sharp$ (of TONE, DETERMINATION OF), i.e. the difference between the third of the 8th fifth and the octave note = $3^8 \cdot 5 : 2^7$, in which n represents a whole number and 2_n is smaller than $3^8 \cdot 5$, i.e. 32805 : 32768 (= 2^{16}), in logarithms on the basis $2 = 0$, 0.001624 , i.e. the eleventh part of the *comma syntonium*, a hundredth part of a whole tone, a difference not perceptible by

the ear. The diaschisma $c: a\flat$ is already ten times as great; it is the difference between the second under-third of the fourth under-fifth ($\frac{1}{3^4 \cdot 5^2}$) and an octave tone ($\frac{1}{2^n}$) viz. 2025 : 2048, log. 0, 0189981 which cannot be ignored in any system of temperament in use. The S. answers exactly to the difference between the diaschisma and *comma syntonium*, and almost exactly to the difference between the pure fifth and the fifth of the 12th degree in equal temperament (log. = 0, 001630), likewise named S.

Schladebach, Julius, Dr. Med., is known as the editor of the first book of a "Neues Universalexikon der Tonkunst" (1854), which Ed. Bernsdorf completed. S.—who in his younger days published a number of sacred compositions—appears, after giving up the editorship of the dictionary, to have turned from music and to have lived as editor of political papers at Liegnitz, Posen, and other places; he died in 1872 at Kiel. His last publication was "Die Bildung der menschlichen Stimme zum Gesang" (1860).

Schläger, Hans, b. Dec. 5, 1820, Filskirchen (Upper Austria), d. May 17, 1885, Salzburg, pupil of Preyer, in 1854 choirmaster of the Vienna male choral society, in 1861 capellmeister of the cathedral and director of the Mozarteum, Salzburg. His operas *Heinrich und Ilse* (1869) and *Hans Haidekukuh* (1873) were performed at Salzburg. In 1867 S. married a Countess Zichy and resigned these latter posts. Of his remaining compositions should also be mentioned a quartet (gained a prize at Milan), a symphonic tone-picture ("Waldmeisters Braut-fahrt"), songs, also masses and symphonies.

Schlagzither. (See ZITHER.)

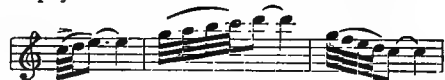
Schlecht, Raimund, priest, b. March 11, 1811, Eichstädt, d. there March 24, 1891; in 1836 prefect and principal teacher, in 1838 inspector and president of the seminary there, afterwards ecclesiastical councillor. He pub-

lished: "Officium in nativitate Domini" (1843); "Vesperæ breviarii romani" (1852); an "Auswahl deutscher Kirchengesänge," "Gradualia et offertoria de communi sanctorum," and a "Geschichte der Kirchenmusik" (1871), which, however, contains little original research. S. also sent many contributions of interest to the *Monatshfte für Musikgeschichte*, and wrote several articles for Mendel's "Konversationslexikon," etc.

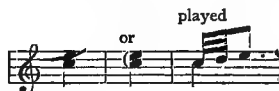
Schleifer (Fr. *Coulé*), the German name of an ornament which consists of two or more appoggiatura notes moving by degrees, and as a rule ascending ones; it is now always written out in small notes:



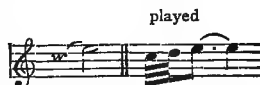
played



The sliding third was formerly much in vogue, thus:



A sign for the S. now obsolete, but frequent in Bach, is:



Schleiflade (Ger.). (See WIND-CHEST.)

Schleinitz, Heinrich Konrad, for many years director of the Leipzig Conservatorium (1847-81), b. Oct. 1, 1802, Zechanitz (near Döbeln, in Saxony), d. May 13, 1881, Leipzig. He was the son of a schoolmaster, studied law and practised in Leipzig. He was already a member of the committee of management of the Gewandhaus concerts when that body induced Mendelssohn to go to Leipzig. S. entered into very friendly relations with the composer, and, after Mendelssohn's death, gave up his legal practice and undertook the direction of the Conservatorium, which post he held until the time of his death, being only too scrupulous in adhering to the Mendelssohn traditions.

Schlesinger, the name of two famous music-publishing firms. (1) "Schlesingersche Buch- und Musikalienhandlung" in Berlin, founded in 1810 by Adolf Martin S., from 1858 continued by his son, Heinrich S. (d. Dec. 14, 1879, in Berlin; founder of the musical paper *Echo*), in 1864 transferred to R. Lienau (q.v.).—(2) "M. A. S." at Paris, founded in 1834 by Moritz Adolf S., the eldest son of Martin S.

and founder of the *Gazette musicale*. The title was enlarged in 1835 to *Revue et gazette musicale*. The business passed over by sale to Louis Brandus in 1846.

Schletterer, Hans Michel, b. May 29, 1824, Ansbach, d. June 4, 1893, Augsburg, received his first instruction in music there from Ott, Dürrner, and Meyer, from 1840-42 attended the Teachers' Seminary at Kaiserslautern, but after that time made still further musical studies under Spohr and Kraushaar in Cassel, and under David and Richter in Leipzig. His first appointments were from 1845-47 as teacher at the Finstingen seminary (Lorraine), from 1847-53 as musical director at Zweibrücken, and from 1854-58 in a similar capacity at Heidelberg University. In 1858 he was appointed capellmeister at the Protestant church, Augsburg, and teacher of singing at v. Stetten's institution; from 1865 he was conductor of the Oratorio Society, founded by himself, and director of the Augsburg School of Music, which he founded. In 1878 he was named Dr.Phil. (*honoris causa*) by the University of Tübingen. S. published a long series of compositions, especially vocal works: psalms, cantatas (*Lasset die Kindlein*, etc., and *Jephtas Tochter*), male choruses with orchestra ("Ostermorgen," "Türmerlied"), 17 books of songs *a-cappella* for male, female, and mixed chorus, 18 books of pf. songs (some with 'cello), "Die kirchlichen Festzeiten" (Op. 28), and four operettas—(*Dornröschen* [Op. 45], *Pharaos Tochter* [Op. 49], *Der erfüllte Traum* [Op. 52], and *Vater Beatus*). Of educational works he published a Method for part-singing in schools (Op. 29 and 30), also another for male voices (Op. 20), and a violin Method (Op. 7). He edited a great number of pianoforte editions of classical works, arrangements, revisions, etc. S. wrote "Geschichte der geistlichen Dichtung und kirchlichen Tonkunst" (1st vol., 1869); "Uebersichtliche Darstellung der Geschichte der geistlichen Dichtung und kirchlichen Musik"; "Zur Geschichte der dramatischen Musik und Poesie in Deutschland" (1st vol., "Das deutsche Singspiel," 1863); "J. Fr. Reichardt, sein Leben und seine Werke" (1865); "Studien zur Geschichte der französischen Musik" (1884-85, 3 vols.); also in Count Waldsee's collection (Breitkopf und Härtel) the articles: "G. B. Pergolese," "J. J. Rousseau," "L. Spohr," and "Der Ursprung der Oper;" also many small treatises in detached form in musical papers (*Allgemeine Musikalische Zeitung*, etc.). S.'s wife, Hortensia Zirges, formerly known as an able violinist, b. March 19, 1830, trained in Paris, married S. in 1857. In consequence of paralysis of both her arms she was forced to abandon her art in 1870.

Schlichtegroll, Adolf Henrich Friedrich von, professor at the Gymnasium and librarian at the Duke of Gotha, b. Dec. 8, 1764,

Gotha, d. Dec. 4, 1822, Munich. He published: "Nekrolog der Deutschen" (1790-1806), a large general German biography in 34 vols.

Schlick, (1) Arnold, court organist to the Elector Palatine; he published: "Spiegel der Orgelmacher und Organisten" (1511) and "Tabulaturen etlicher Lobgesang und Liedlein uff die Orgeln und Lauten" (1512; a collection of songs arranged for the organ, in part for lute with and without voice, in tablature). These small works are amongst the oldest musical publications of Peter Schöffler the younger, and are extremely rare (they have been reprinted by Breitkopf und Härtel). S. wrote the latter for his son, who bore the same name as himself, and whom Kiesewetter mentions as the writer of the treatise "De musica poetica" (written 1533-40), to be found in the Berlin library (*Cf. Allgemeine Musikalische Zeitung*, 1831; in it there is a curious attempt to note down the several voice parts on one stave [the notes of the different parts differing in colour and form], considered by Kiesewetter and others as the ordinary method at that time of writing scores).

(2) Johann Konrad, distinguished 'cellist, first at Münster (1776), afterwards at Gotha, where he died in 1825. He published 3 quintets (with flute), a concertante for violin and 'cello, 3 pf. trios, 6 quartets for strings, 3 'cello sonatas with bass, a 'cello concerto, etc. Many works remained in manuscript.—His wife, Regina, née Strina-Sacchi, was an excellent violinist; their son, Johann Friedrich Wilhelm, 'cellist, b. Jan. 24, 1801, Gotha, d. April 24, 1874, Dresden, was for a long time deputy in the royal band of Dresden, and, finally, chamber musician; he carried on at the same time, and with success, the construction of violins and 'cellos according to the best Italian models.

Schlimbach, Georg Christian Friedrich, excellent connoisseur of organs, b. 1760, Ohrdruf (Thuringia), in 1782 organist at Prenzlau, afterwards proprietor of a school of music in Berlin. He published: "Ueber die Struktur, Erhaltung, Stimmung und Prüfung der Orgel" (1801), and wrote several important articles for the *Berlinische Musikalische Zeitung* (1805-1806).

Schlösser, (1) Louis, composer and musical critic, b. Nov. 17, 1800, Darmstadt, d. there Nov. 17, 1886, pupil of Rinck in that town, of Seyfried, Mayseder, and Salieri in Vienna, and of Le Sueur, and Kreutzer in Paris. When his studies were completed, he became at first leader, and later on court capellmeister, at Darmstadt. S. composed operas: *Das Leben ein Traum* (1839), *Die Braut des Herzogs* (1847), a melodrama, *Die Jahreszeiten*; music to *Faust*, entr'actes, ballets, symphonies, overtures, quartets for strings, concertos, pf. works, songs, etc., of which about 70 Opus Nos. have been published.

(2) Adolf, son and pupil of the former, pianist, b. Feb. 1, 1830, Darmstadt. From 1847

he gave concerts frequently in Germany, and settled in London in 1853 as teacher of music, and there occupies an important position. He has published a pf. quartet and pf. trio; also a series of educational works.

Schlottmann, Louis, an excellent pianist, b. Nov. 12, 1826, Berlin, pupil of W. Taubert and S. Dehn. He gave successful concerts in London and other places, and lives at Berlin, a valued teacher. In 1875 he received the title of royal musical director. S. has composed orchestral and chamber works, pleasing songs, and pieces for the pianoforte.

Schlüsselfiedel, a stringed instrument in use from the 15th to the 17th century. The strings were not stopped with the fingers, but, as in the hurdy-gurdy, shortened by means of a keyboard; an instrument, therefore, for vagrant musicians, for the keys proved naturally a still greater asses' bridge than the lute frets. (See STRINGED INSTRUMENTS.)

Schmeil, teacher at Magdeburg, inventor of the *Notograph*, an apparatus to be applied to the pianoforte so that what is played on the keyboard appears written down in notes on a blackened strip of paper passing over a roller. Concerning all contrivances of this kind, see article MELOGRAPH.

Schmelzer, Johann Heinrich, chamber musician at the court of Vienna, afterwards (1655) at Prague, in 1678 court capellmeister to Ferdinand III., d. after 1695. He published: "Sacro-profanus concentus musicus" (1662, sonatas for violin with viols and trombones), "Arie per il balletto a cavallo," for the marriage of the Emperor Leopold I. with Margareta of Spain (1667), and "Duodena selectarum sonatarum" (a 4, Nüremberg, 1669).

Schmid, (1) (Schmidt) Bernhard, name of two organists at Strassburg, the elder of whom (the father), b. 1520, Strassburg, was organist of St. Thomas's in 1560, and in 1564-92 of the Cathedral, while the son succeeded him in both posts. The elder was the author of the tablature work, "Eines neuen und künstlichen auff Orgel und Instrument Tablatur Buch" (1577; fantasias on motets by Lasso, Crecquillon, Richafort, Clemens *non papa*, Arcadelt, etc., and dance pieces); the son published: "Tabulaturbuch von allerhand auserlesenen schönen Präludis, Tokkaten, Motteten, Kanzonetten, Madrigalen und Fugen von 4-6 Stimmen" (1607).

(2) **Anton**, keeper of the musical section of the Vienna Library, b. Jan. 30, 1787, Pihl (near Leipa, Bohemia), d. July 3, 1857, Vienna. He wrote several monographs of the highest importance, "Ottaviano dei Petrucci da Fossombrone, der Erfinder des Musiknotendrucks mit beweglichen Metalltypen, und seine Nachfolger im 16. Jahrhundert" (1845); "Joseph Haydn und Niccolò Zingarelli" (1847, in which it is proved that Haydn composed "Gott erhalte Franz den Kaiser"); "Christoph Willibald,

Ritter v. Gluck" (1854, detailed biography). In addition to these, mention must be made of his "Beiträge zur Litteratur und Geschichte der Tonkunst" (in Dehn's "Cäcilia" 1842-46).

Schmidt, (1) Johann Philipp Samuel, councillor, and manager of the "Seehandlung" in Berlin, b. Sept. 8, 1779, Königsberg-i.-Pr., d. May 9, 1853, Berlin; he wrote a number of operas for Berlin and Königsberg, also cantatas, hymns, masses, symphonies, quartets, etc., many of which appeared in print. S. edited many pf. arrangements of movements from the symphonies and quartets of Haydn and Mozart, of Radziwill's *Faust*, etc.

(2) **Joseph**, violinist, b. Sept. 26, 1795, Bückeberg, d. there March 15, 1865, as court capellmeister; he composed songs, psalms, an oratorio (*Die Geburt Christi*), etc. Of his 22 children one son, Julius Caesar, b. 1818, became an able cellist; another, Viktor, b. July 6, 1833, a violinist.

(3) **Hermann**, royal court composer and conductor of the ballet at Berlin, b. there March 5, 1810, d. Oct. 19, 1845, a pupil of Gabrielski (flute) and of Böhmer; he wrote several operettas, ballets, entr'actes, also orchestral and chamber music.

(4) **Gustav**, distinguished conductor, b. Sept. 1, 1816, Weimar, d. Feb. 11, 1882, Darmstadt, was theatre capellmeister at Brünn (1841), Würzburg, Frankfurt, Wiesbaden, Mayence, Leipzig (1864 to 1876), and then court capellmeister at Darmstadt. His opera *Prinz Eugen* formerly met with great success; it was followed by the operas *Weibervene* (*Kaiser Konrad vor Weinsberg*), *La Reole*, *Alibi*; also some part-songs for male voices, written in the genuine "Volk" strain ("Heute scheid' ich, morgen wandr' ich").

Schmitt, (1) Joseph, composer, monk at Eberbach, renounced his religious vocation in 1780, and became a music-seller at Amsterdam, and in 1800, capellmeister at Frankfurt, where he died in 1808. He published a number of his own compositions (symphonies, quartets, and trios for strings, also with flute, concertantes, a violin Method, etc.).

(2) **Nikolaus**, German by birth, in 1779 *chef* of the Paris *Musique des Gardes*, afterwards principal bassoon-player of the Italian Opera, published quartets, quintets, etc., for wind-instruments, duos for clarinets, 3 concertos for bassoon, 3 quartets for bassoon and strings, variations for bassoon, etc.

(3) **Aloys**, pianist and famous teacher of the pianoforte, b. Aug. 26, 1788, Erlenbach-on-Main (Bavaria), d. July 25, 1866, Frankfurt. He was trained by his father, who was cantor, and afterwards by J. A. André of Offenbach, lived from 1816 up to the time of his death highly esteemed as a teacher of the pianoforte at Frankfurt, with exception of a residence of several years in Berlin (about 1820), and in

Hanover as court pianist to the Duke of Cambridge (1825-29). S.'s instructive works for pianoforte form thoroughly sound teaching material (Studies, Op. 16, 55, 62 [Rhapsodies], Op. 67 [Studies], Op. 115; Pianoforte School, Op. 114, sonatinas, Op. 10 and 11, rondos, Op. 3). He wrote, besides, 4 pf. concertos, several concert pieces, variations and rondos for pf. and orchestra, ditto with quartet of strings, many sonatas, rondos, variations, etc., for pf. alone; also several overtures, quartets for strings, oratorios (*Moses, Ruth*), Masses, operas (*Das Osterfest zu Paderborn, Die Tochter der Wüste, Valeria, Der Doppelprozess*), etc.

(4) Jakob (Jacques), younger brother and pupil of the former, b. Nov. 2, 1803, Oberrnburg (Bavaria), whither his father had removed; he lived in Hamburg highly esteemed as a pianoforte teacher, and died there June, 1853. S. published a Pianoforte School (Op. 301), studies (Op. 37, 271, 330), violin sonatas, many pf. sonatas, sets of variations, partly with accompaniment of strings, and much drawing-room music; he also wrote an opera (*Alfred der Grosse*).

(5) Friedrich, renowned teacher of singing, b. Sept. 18, 1812, Frankfort, d. Jan. 17, 1884, Vienna.

(6) Georg Aloys, son and pupil of S. (3), b. Feb. 2, 1827, Hanover, studied theory under Vollweiler in Heidelberg. A youthful work, the opera *Trilby*, was produced with success at Frankfort. After he had been trained as a concert-player (pianist), S. made artistic tours for several years through Germany, Belgium, France, to England, Algiers, etc., and then became theatre capellmeister at Aix-la-Chapelle, Würzburg, etc., until he was called in 1857 as court capellmeister to Schwerin, where he laboured until pensioned (1892), and where he did much to raise music, especially the opera. In 1893 S. undertook the direction of the teachers' choral society, Dresden. From among his numerous private pupils may be named the pianist Emma Brandes. S. has composed several operas, much incidental music to plays, overtures, and other orchestral works; pf. pieces, a trio, and small vocal pieces appeared in print.

(7) Hans, meritorious and esteemed pianoforte teacher, b. Jan. 14, 1835, Koben (Bohemia), was at first, as oboist, a pupil of the Prague Conservatorium (1846-50), and then, up to 1855, principal oboist at the Bucharest Opera; he went from there to the "Hofburg-theater," Vienna, and finally joined the court band; an obstinate throat-complaint at last compelled him to entirely give up the wind-instrument. S. now entered, at 25 years of age, the Vienna Conservatorium as pianoforte pupil of Dach, received the silver medal in 1862, and, at the same time, was appointed teacher at the Conservatorium. Since 1875 he has conducted the pianoforte training classes. Among his (certainly very pedantic) instructive works for

the pianoforte should be mentioned: "300 Etüden ohne Octavenspannung," "Vademecum," "Fundament der Klaviertechnik," "Zirkelübungen in Skalen und Akkorden" (Op. 9), 120 small pieces for performance, an instructive edition of Clementi's "Gradus ad Parnassum;" "Repertoirestudien" (teaching material in progressive order), and "Schule des Gehörs" (elementary vocal Method with introduction to theory); also songs, pf. characteristic pieces, a "Konzertstück" for violin. He also wrote, (after L. Köhler), "Das Pedal des Klaviers" (1875). An opera, *Brüna* (libretto by the composer, after Baumbach's *Zlataarog*), is still in manuscript.

Schmölzer, Jacob Ed., b. March 9, 1812, Graz, d. there Jan. 9, 1886, song composer, received the first prize from the "Thüringer Sängerbund" for the chorus "Allen Deutschen," etc.

Schnabel (Ger. "beak"), a term used for the mouthpiece of the clarinet; also for the now obsolete straight flute. (See FLUTE.)

Schnabel, (1) Joseph Ignaz, composer of sacred music, b. May 24, 1767, Naumburg-on-Queiss (Silesia), d. June 16, 1831, Breslau. He was the son of a cantor, and his musical studies had to be interrupted for several years on account of deafness; later on, however, he recovered his hearing and resumed his studies. After contending for a short time against the difficulties of a provincial life, and studying Haydn's symphonies by means of an orchestra composed of peasant boys, he went in 1797 to Breslau, and obtained there an appointment as violinist at the "Vicentinerstift," and as organist of St. Clara, likewise, soon afterwards, as violinist in the theatre orchestra, where he frequently acted as deputy conductor. In 1804 he became cathedral capellmeister, in 1806 conductor of the Richter Winter Concerts, in 1810 also of the Monday and Friday Society, and in 1812, musical director of the University, teacher of music at the Roman Catholic Seminary, and director of the Royal Institute for Church Music. S.'s music is "good music," but only made its mark within narrow circles. A great number of works, however, appeared in print (5 masses, 4 graduals, 2 offertories, antiphons, hymns, vespers, quartets for male voices, songs, military marches and other pieces for brass instruments, a clarinet concerto and quintet for guitar and strings). Many other sacred works remained in manuscript.

(2) Michael, brother of the former, b. Sept. 23, 1775, Naumburg, d. Nov. 6, 1842, Breslau. He is principally known as the founder of a pianoforte manufactory at Breslau (1814), which was afterwards carried on by his son.

(3) Karl, son of the former, b. Nov. 2, 1809, Breslau, d. there May 12, 1881; he at first worked in his father's factory, but was trained by

his uncle (*see above*), and became an accomplished musician. After playing in public a piano-forte concerto of his own composition on a grand pianoforte of his own make, he retired from business and devoted himself entirely to composition. His compositions (pianoforte works, songs, cantatas, operas, masses, orchestral works), however, did not attract much attention.

Schnarrtöne, *Klirröne* (Ger. "jarring tones"), is the term applied to a peculiar phenomenon in acoustics, in which a series of under-tones, in a direction opposite to that of the overtones, becomes audible. For example, if a vibrating tuning-fork be placed loosely on a sound-board, or box of some kind, instead of the real note of the tuning-fork, one of its nearest harmonic under-tones (q.v.) will be heard, *i.e.* the under-octave or the under-twelfth. The compiler of this Dictionary has, however, succeeded in producing still lower under-tones. (*Cf.* also the communications of O. Lessmann in the *Allgem. Mus. Zig.*, 1886, and H. Schroeder and W. Schell in *Klavier Lehrer*, 1887, and *Musikalisches Wochenblatt*, 1888, on *Klirröne* on the violin.)

Schnarrwerk, a German term for a regal, *i.e.* small organ with reed-stops; also for a single reed-stop of an organ.

Schneegass (Snegassius), Cyriak, b. Oct. 5, 1546, Buschleben (near Gotha), from 1573 until his death (Oct. 23, 1597), pastor at Friedrichroda, Thuringia. He published several theoretical treatises: "Nova et exquisita monochordi dimensio" (1590); "Isagoge musicae libri II. tam theoreticae quam practicae" (1591, 2nd ed. 1596); "Deutsche Musika für die Kinder und andre, so nicht sonderlich Latein verstehen" (1592, 2nd ed. 1594). Of his compositions, 15 graduals, a book of psalms, and a book of Christmas and New Year motets have been preserved (1595).

Schneider, (1) Johann, organist (specially celebrated as an improviser), b. July 17, 1702, Lauder (near Coburg), pupil of J. S. Bach at Cöthen, 1721 court organist at Saalfeld, 1726-29 chamber musician (violin), Weimar, 1730 organist of St. Nicholas' Church, Leipzig, in which city S. died about 1775.

(2) Georg Abraham, horn-player and composer, b. April 19, 1770, Darmstadt, d. Jan. 19, 1839, Berlin, pupil and son-in-law of Portmann (q.v.), was at first a player in a Hessian regiment, then court musician at Schwerin, Rheinsberg (in the service of Prince Heinrich), and, after the death of the latter, in the royal band, Berlin, in which city, at his own risk, he established subscription concerts. In 1814 S. went to Reval as theatre capellmeister, but already in 1816 returned to his post at Berlin, and in 1820 became capellmeister of the Court Opera, and bandmaster of the regiments of the Guards. S. wrote vaudevilles (*Der Orahelspruch, Aucassin und Nicolette, Die Verschwornen, Der*

Traum, Der Werwolf), many ballets, incidental music to plays, melodramas, entr'actes, oratorios, cantatas, symphonies, overtures, a large number of compositions for wind-instruments (quartet, trios, duets for flute; concertos for flute, oboe, English horn, bassoon, horn, etc.); over a hundred works appeared in print. His son was Louis S. (*see 8*), his daughter, Maschinka Schubert (q.v.). His wife, Caroline (Portmann), was an excellent singer.

(3) Johann Georg Wilhelm, pianist and composer, b. Oct. 5, 1781, Rathenow, d. Oct. 17, 1811, as music teacher at Berlin. He published many works for the pianoforte (variations, fantasias, marches, dances, a fantasia with orchestra), a "Kommersbuch" (1802), a melodrama (*Ilse*), and two yearly series of a "Musikalisches Taschenbuch" (1803, 1805, under the pseudonym "Werder"). After his death there appeared a collection of his songs.

(4) Wilhelm, organist and musical director at Merseburg, b. July 21, 1783, Neudorf (Saxony), d. Oct. 9, 1843, Merseburg. He published: "Was hat der Orgelspieler beim Gottesdienst zu beobachten?" (1823); "Lehrbuch, das Orgelwerk kennen, erhalten, beurteilen und verbessern zu lernen" (1823); "Gesanglehre für Land- und Bürgerschulen" (1825); "Musikalisches Hilfsbuch beim Kirchengesang" (1826); "Ausführliche Beschreibung der Domorgel zu Merseburg" (1829); "Anweisung zu Choralvorspielen" (1829, with 50 preludes); "Choralkenntnis nebst Regeln und Beispielen zu richtigem Vortrag des Altargesangs" (1833); "Musikalische Grammatik oder Handbuch zum Selbststudium musikalischer Theorie" (1834); "Historisch-technische Beschreibung der musikalischen Instrumente" (1834); "Die Orgelregister, deren Entstehung, Namen, Behandlung, Benutzung und Mischung" (1835); and "Musikalischer Führer für diejenigen, welche den Weg zum Schulfach betreten, etc." (1835). (*Cf.* also *Allg. Mus. Zig.*, 1832 ["Bemerkenswerte Erfindung im Orgelbau"]).

(5) Johann Christian Friedrich, a highly-esteemed teacher, also an able composer and theorist, b. Jan. 3, 1786, Altwaltersdorf (near Zittau), d. Nov. 23, 1853, Dessau. His father, Johann Gottlob S. (b. Aug. 1, 1753, Altwaltersdorf, d. May 3, 1840, as organist at Gersdorf), was first a weaver, but by indefatigable perseverance was enabled to adopt music as a profession. His greatest merit was, however, the training of his sons—Friedrich, Johann, and Gottlieb. Friedrich S. attended the Zittau Gymnasium in 1798, and in 1805, Leipzig University; but for many years he had been a diligent composer, and as early as 1803 had published three pf. sonatas. In 1807 he became organist of St. Paul's, in 1810 capellmeister of the Seconda opera troupe, in 1813 organist of St. Thomas' Church, Leipzig, and in 1817, music director at the town theatre. S. was active and successful here as a

teacher, but displayed still higher ability when he was appointed court capellmeister at Dessau in 1821. He trained the court orchestra in a wonderful manner, formed an excellent church choir from amongst the pupils of the Gymnasium and the Teachers' Seminary, founded a Liedertafel, and brought the Singakademie into high repute. In 1829 he opened a School of Music, which achieved splendid results, and received pupils from near and far, until the establishment of the Leipzig Conservatorium caused its lustre to diminish. S. directed a large number of great musical festivals (Cologne, 1824; Magdeburg, 1825; Nürnberg, 1828; Strassburg, 1830; Halle, 1830 and 1835; Halberstadt, 1830; Potsdam, 1834; Dessau, 1834; Wittenberg, 1835; Cöthen, 1838 and 1846; Coblenz, 1840; Hamburg, 1840; Meissen, 1841; Zerbst, 1844; Lübeck, 1847). Of S.'s works the following oratorios—formerly held in high esteem and repeatedly performed at musical festivals—deserve to be named first:—*Das Weigericht, Die Sündflut, Das verlorne Paradies, Pharaon, Jesus' Geburt, Christus das Kind, Christus der Meister, Gideon, Gethsemane und Golgatha, Absalom* (all published); *Das befreite Jerusalem, Salomonis Tempelbau, Bonifacius, Christus der Erlöser, Die Höllenfahrt des Messias* (not printed); *Totenfeier*. S. also composed 25 cantatas, 5 hymns, 13 psalms, 7 operas, 23 symphonies, many overtures (on "God Save the King," on the Dessau March, etc.), pf. quartets (Op. 24, 34, 36), trios, violin (flute) sonatas, pf. sonatas for two and four hands, and 400 part-songs and 200 songs with pf. accompaniment. A complete edition of his pf. works appeared at Halberstadt. S.'s theoretical works are: "Elementarbuch der Harmonie und Tonsetzkunst" (1820, and frequently; English, 1828); "Vorschule der Musik" (1827); "Handbuch des Organisten" (1829-30, 4 pts.). S., on the occasion of the musical festival at Halle (1830), was created Doctor by the philosophical faculty of the University in that city. F. Kempe wrote his biography: "F. S. als Mensch und Künstler" (1859).

(6) Johann Gottlob, brother of the former, especially esteemed as an organist, b. Oct. 28, 1789, Altgersdorf, d. April 13, 1864, Dresden; he also attended the Zittau Gymnasium, and, owing to his rich voice (extending upwards to *f*"), was at first soprano, and afterwards (as tenor) *regens chori*, there. In 1810 he went to Leipzig to study law, but in 1811 succeeded his brother as organist at the University and teacher of singing at the Public Free School; went in 1812 as organist to the Church of St. Peter and Paul at Görlietz, and developed great activity as conductor of the "Verein!" in that town. He also made several concert tours as organ virtuoso, playing at Liegnitz, Leipzig, Dresden, etc., became in 1825 organist of the Evangelical Court Church at Dresden, and in 1830 undertook the direction of the Dreyssig

"Singakademie." His reputation as a performer on the organ was ever on the increase, and, among other places, he gave concerts in London in 1833. As a teacher he was esteemed almost as highly as his brother Friedrich; among his pupils are to be mentioned G. Merkel, Berthold (his successor), Jansen (Deliff), Nicolai (Hague), van Eyken (Utrecht), etc. As a composer S. was not very productive; his few published compositions (figues, fantasias, and preludes for organ, songs with organ obbligato) deserve honourable mention.

(7) Johann Gottlieb, brother of both the former, b. July 19, 1797, Altgersdorf, d. Aug. 4, 1856, as organist of the Kreuz Church, Hirschberg; was also an excellent performer on the organ.

(8) Louis, a son of Georg Abraham S. (*see above*), royal court councillor and lecturer to Friedrich Wilhelm IV. of Prussia, b. April 29, 1805, Berlin, d. Dec. 16, 1878, Potsdam; he was for a long time an esteemed member of the play-house, Berlin, and here deserves special mention as the author of "Geschichte der Oper und des königlichen Opernhauses zu Berlin" (1852, published in a folio *édition de luxe*, and also in octavo).

(9) Johann Julius, related to none of the above, esteemed pianist, organist, and teacher, b. July 6, 1805, Berlin, d. there April 3, 1885; he was the son of Johann S., the pianoforte manufacturer there, received his musical training from A. W. Bach, Türschmidt, and L. Berger (piano), Hausmann (organ), and Klein (composition); in 1829 he became organist and cantor of the Friedrichswerder Church, 1835 (until 1858), teacher of singing at the Municipal Industrial School, 1837 royal musical director, 1839 member of the commission of experts, 1849 member of the Akademie, 1854 teacher of the organ, singing, and composition at the Royal Institute for Church Music, 1869 royal organ inspector, and in 1875 member of the senate of the Akademie. He founded in 1829 a Liedertafel, in 1836 a choral society for mixed voices, in 1852 a liturgical choir at the Friedrichswerder Church, over which he presided with great zeal and much success. He acted, besides, as musical director from 1836 of the Royal York Grand Lodge, and from 1844-1847 conducted a society for classical chamber music at Potsdam. Of his compositions only a few appeared in print; yet S. composed a great number of sacred vocal works (a Te Deum, a Paternoster *a 12*, a Mass *a 6*, cantatas, psalms, etc.), also 2 operas, 2 oratorios, 200 quartets for male voices, Freemason songs, several organ pieces, a pf. concerto, chamber music, pf. sonatas, etc.

(10) Karl, tenor singer, b. 1822, Strehlen, d. Jan. 3, 1882, Cologne; at first he studied theology, but afterwards turned to music, and became an opera singer (lyric tenor) at Leipzig, Frankfort, Wiesbaden, Rotterdam, and in 1872

teacher of singing at the Cologne Conservatorium. S. was for many years the indispensable representative of the difficult *role* of the Evangelist in Bach's St. Matthew Passion.

(11) **Theodor**, the fourth son of Friedrich S., b. May 14, 1827, Dessau, studied under his father, and for 'cello-playing, under Drechsler; in 1845 he became 'cellist in the court orchestra at Dessau, in 1854 cantor and chorus conductor of the castle and the town church there. Since 1859 he has been cantor and musical director of St. James' at Chemnitz (a church which has a paid choir of forty members), also conductor of the "Singakademie," which assists at important church festivals, and of a male choral society which he established in 1870; for a time (1886-89) he conducted the Teachers' Choral Society.

(12) **Karl Ernst**, b. Dec. 29, 1819, Aschersleben, d. Oct. 25, 1893, Dresden; studied theology at Halle in 1840, was teacher at the orphan asylum there, in 1850 director of the High School for girls at Bielefeld, from 1859 teacher at a Dresden institute. He wrote: "Das musikalische Lied in geschichtlicher Entwicklung" (1863-67, in 3 parts); "Zur Periodisierung der Musikgeschichte" (1863), and "Musik, Klavier und Klavierspiel" (1872).

Schnitzger (Schnitker), **Arp**, excellent organ-builder, b. July 2, 1648, Godswarden (Oldenburg), d. about 1720, Neuenfelde; among other organs, he built those of the St. Nicholas, James and Gertrude churches at Hamburg, of Bremen Cathedral, and of the Stephanskirche in that city, of the church of St. John at Magdeburg, the church of St. Nicholas at Berlin, and the church of the Holy Virgin at Frankfort-on-the-Oder.—His son, Franz Kaspar S., rendered him active assistance, but after his father's death withdrew to Zwolle, in Holland, and joined an elder brother who lived there. They built the organs at Zwolle (63 stops) and Alkmaar (56 stops). Franz Kaspar S. died in 1729.

Schnorr von Carolsfeld, **Ludwig**, important dramatic singer (tenor), son of the well-known painter, b. July 2, 1836, Munich, d. June 21, 1865, Dresden; he received his musical training from J. Otto in that city, and at the Leipzig Conservatorium, and then studied for the stage under Eduard Devrient at Carlsruhe, where he made his *début*, and received an engagement in 1858. In 1860 he went to Dresden as principal dramatic tenor. His early death was owing to a chill which he took on the occasion of his creating the *role* of Tristan at Munich. S. was one of the best interpreters of Wagner, and an especially good Tannhäuser. He married the singer Malwina Garrigues.

Schnyder von Wartensee, **Xaver**, esteemed teacher, b. April 16, 1786, Lucerne, d. Aug. 27, 1868, Frankfort. He sprang from a wealthy family, and was originally intended for some office of importance, but he followed his musical

inclination, and went to Vienna in the hope of receiving lessons from Beethoven; as the latter took no pupils, he put himself under J. Ch. Kienlen. After going through the campaign of 1815, he was for a time teacher of music at the Pestalozzian Institution at Yverdun, and in 1817 settled as teacher of music in Frankfurt, where he soon won high esteem. S. wrote principally vocal works, viz. a magic opera, *Fortunat* (1829); an oratorio, *Zeit und Ewigkeit*; cantatas, secular and sacred songs, Swiss songs for male chorus, and 2 symphonies, a pf. sonata, etc. He also contributed critical articles to the *Mayence Caecilia* and to the *Leipzig Allg. Mus. Zeitung*. B. Widmann has published his "System der Rhythmik." (Cf. "Lebenserinnerungen von S. v. W. nebst musikalischen Beilagen und einem Gesamtverzeichnis seiner Werke," Zürich, 1888.)

Schober, **Franz von**, the friend of Franz Schubert (q.v.), b. May 17, 1798, Malmö (Sweden), d. Sept. 13, 1883, Dresden, surviving his friend full 55 years. S. lived about 1843 at the Weimar court, in 1856 at Dresden, afterwards at Pesth, Munich, and Graz. His poems appeared in 1842 and 1865.

Schoberlechner, **Franz**, pianist and composer, b. July 21, 1797, Vienna, d. Jan. 7, 1843, Berlin; he studied under Hummel and Förster in Vienna, gave concerts when ten years of age, playing a concerto written for him by Hummel. S. led a restless, exciting life as virtuoso, went first to Italy in 1814, played in several of the great cities, and produced a requiem and an opera at Florence, became maestro to the Duchess of Lucca in 1815, when he produced a second opera. In 1820 he returned to Vienna, but as soon as 1823 went to Petersburg, where he married, in 1824, the singer Sophie dall'Occa (b. 1807, Petersburg, d. 1863, Florence), whose stage career rendered his life still more unsettled. The two divided their life principally between Petersburg, Vienna, and Upper Italy (Bologna, Florence, Milan). In 1831 S. purchased a villa at Florence, to which he afterwards retired. Death overtook him while on a journey through Germany. The published compositions of S. are principally variations, fantasias, rondos, and some sonatas for pf. solo, also some variations with orchestra (Op. 46, 47), and quartets for strings, a pf. trio, a violin (flute) sonata, a rondo for four hands, and an overture.

Schoberlein, **Ludwig**, b. Sept. 6, 1813, Kolmberg (near Ansbach), d. July 8, 1881, Göttingen, Protestant theologian, studied at Munich and Erlangen, became "Stadtvikar" at Munich, in 1841 undermaster at Erlangen University, in 1849 private lecturer there, 1850 occasional professor at Heidelberg, 1855 professor in ordinary at Göttingen, also in 1862 consistorial councillor, and 1878 Abbot at Bursfeld. He published (with Fr. Riegel), besides

theological works: "Schatz des liturgischen Chor- und Gemeindegangs" (3 vols., 1865-72), a valuable work.

Schobert. (See SCHUBART, 2.)

Schofar, an old Hebrew wind-instrument with cone-shaped mouthpiece, similar to our horn.

Schöffer, Peter (the younger), son of the similarly-named companion of Gutenberg and Faust, was one of the oldest German music-printers. (Cf. OEGLIN.) He printed first (1511) at Mayence (see SCHLICK), afterwards (1530) at Strassburg (see WALTHER), where he entered into partnership with Matthias Apiarius. In 1539, however, he was again printing alone, and appears to have died shortly afterwards. He published, among other things, the collections: "XX. cantiuunculæ gallicæ 4 voc." (1530); "Motetarium 4 voc. a diversis musicis lib. I." (1535), and "Cantiones 5 voc. selectissimæ" (1539).

Schölcher, Victor, French statesman, b. July 21, 1804, d. Dec. 26, 1893, Paris, member of the Senate, etc., in 1848 Under-Secretary of State on the Marine Board, lived in England during the Second Empire, since at the *coup d'état* (1851) he was in favour of the constitution; he returned to Paris after 1870. S. was an enthusiastic admirer of Handel, and in 1857 wrote "The Life of Handel." He presented his costly collection of works by Handel, and books relating to the composer, also a rich collection of instruments, to the Paris Conservatoire.

Scholtz, (1) Adolf, b. 1823, in a village on the borderland between Upper Silesia and Poland, where his father was Prussian surveyor of the boundary, d. Aug. 13, 1884, Breslau. In his younger days he was a first-rate performer on the trumpet; at first he entered the 11th infantry regiment at Breslau, but soon received an appointment in the theatre orchestra. His pupil, H. Eichborn, wrote an enthusiastic biographical sketch of him in the *Zeitschrift für Instrumentenbau* (1886, No. 35 and following).

(2) Herrmann, refined pianist and composer, b. June 9, 1845, Breslau, where he studied under Brosig, went in 1865 to Leipzig, and in 1867, on Liszt's advice, to Munich, where he received instruction from v. Bülow and Rheinberger at the Royal School of Music; after that he taught for six years at this institution. Since 1875 he has lived at Dresden, where in 1880 he was appointed "kgl. sächsischer Kammervirtuos." Of important works, besides a pf. concerto (manuscript) and a trio in F minor (Op. 51), may be mentioned: sonata Op. 44; five sets of variations, "Stimmungsbilder," Op. 60; Ballade, Op. 66; Passacaglia, Op. 73, and a series of charming lyrical pieces ("Albumbblätter," Op. 20; "Mädchenlieder," Op. 37; "Lyrische Blätter, Op. 40). The edition of Chopin's works edited by S. is remarkable for its excellent fingering and careful revision; there should also be mentioned S.'s

excellent arrangements of the middle movements in both Chopin's concertos for pf. solo.

Scholz, Bernhard E., important composer, conductor, and theorist, b. March 30, 1835, Mayence, studied the pianoforte with Ernst Pauer (at that time conductor of the choral societies at Mayence), and theory in 1855 with S. W. Dehn (whose treatise on counterpoint, canon, and fugue left in manuscript was published by S. in 1859 [2nd ed. 1883]). In 1856 he became teacher of theory at the Royal School of Music at Munich, from 1859-65 court theatre capellmeister at Hanover, then lived in Berlin, until in 1871 he was called to Breslau as conductor of the Orchestral Society's Concerts. On April 1, 1883, he succeeded Raff as director of Dr. Hoch's Conservatorium at Frankfurt. When S. left Breslau (cf. BRUCH) he was named Dr. Phil. hon. c. by the University there, and soon afterwards royal Prussian Professor. In spite of violent intrigues, which resulted in the withdrawal of a portion of the older members of the teaching staff, S. quickly succeeded in establishing himself in his new position, and in preparing for the Conservatorium a prosperous future. Since 1884 S. has also been conductor of the Rühl "Gesangverein." S. has published songs, chamber music (quartets for strings, Op. 46 and 57; quintet, Op. 47), symphony in B \flat , Op. 60; "Malinconia" (for orchestra), "Das Siegesfest" (for soli, chorus, and orchestra), "Das Lied von der Glocke" (ditto), overtures (to Goethe's *Iphigenia* and *Im Freien*), a requiem, and produced the operas *Carlo Rosa* (Munich, 1858), *Zietenische Husaren* (Breslau, 1869), *Morgiane* (Munich, 1870), *Golo* (= *Genovefa*, Nürnberg, 1875), *Der Trompeter von Säckingen* (Wiesbaden, 1877), and *Die vornehmen Wirte* (Leipzig, 1883).

Schön, Moritz, violinist, b. 1808, Krönau (Moravia), d. April 8, 1885, Breslau, studied under Hubert Ries and Spohr, lived at Breslau as teacher of the violin, with title "Königlicher Musikdirector." S. wrote a number of educational works for the violin: "Praktischer Lehrgang für den Violinunterricht" (12 parts), violin duets (studies), 12 Lessons for Beginners (Op. 26), "Der Opernfreund," "Der Sonntagsgeiger," "Erholungsstunden," etc.

Schondorf, Johannes, b. 1833, Röbel (Mecklenburg), attended the school at Rostock, where he received instruction in music from A. H. Sponholtz, became (1850) private pupil of Th. Kullak and Wüerst at Berlin, was from 1850-54 pupil of the Stern-Kullak Conservatorium, in 1855 conductor of the "Liederkrantz" at Neubrandenburg, afterwards organist of both churches there; since 1864 organist of the "Pfarrkirche" at Güstrow, also teacher of singing at the Cathedral School, and conductor of the Gesangverein. An excellent musician, whose "Vaterländische Gesänge" (Op. 18, 19, 20, for mixed choir; Op. 21 for male chorus)

deserve the warmest commendation; also various compositions for pf., school songs, a "Kaiserhymne," etc.

Schönfeld, Hermann, b. Jan. 31, 1820, Breslau, studied composition with Jul. Seidel, lives at Breslau as royal musical director and cantor of the St. Maria Magdalenenkirche. He has written: 4 church cantatas, motets, psalms for mixed choir, also a symphony, 3 concert overtures, a pf. trio, a violin sonata, all of which have been frequently performed. Organ pieces, collections of school songs, 42 chorales a 4, for school use, have been printed.

Schönstein, Karl, Freiherr von, b. June 26, 1797, Ofen, d. July 16, 1876, Vienna; held office under the Austrian Government, received his pension in 1856 as "k. k. Kämmerer und Ministeralrat." In his younger days he was highly esteemed as a singer, and was one of the first who interpreted Schubert's songs in a masterly manner. The composer dedicated to him the "Müllerlieder."

Schools of Music. (See CONSERVATORIUM.)

Schott, (1) The name of one of the largest music-publishing firms in the world (B. Schott und Söhne, at Mayence), with over 25,000 works amongst which are the later compositions of Beethoven (the 9th symphony, quartet, and Missa Solemnis), nearly all the operas of Donizetti, Rossini, Auber, Adam, and more recently, Richard Wagner's *Meistersinger*, *Ring des Nibelungen*, and *Parsifal*. The firm was established 1773 by Bernhard S. (d. 1817), and carried on by his sons Andreas (b. 1781, d. 1840) and Johann Josef (b. 1782, d. 1855). As early as the beginning of this century these men established a branch business at Antwerp, which afterwards attained large dimensions. Through the application of lithography to music-printing they occasioned an epoch-making change in the technic, and turned the hard-earned profits to account in founding a London branch (by Adam S.); a further one in Paris soon followed, after the Antwerp firm had been transferred to Brussels. What the fathers began the sons extended. Of these, Franz Philipp (b. 1811, d. May 8, 1874, Milan, while on a journey) managed the business in Mayence, having been active in the concern since 1825, at first jointly with his uncle, Johann Josef, and after the death of the latter in 1855, alone; whilst his younger brother, Peter (d. 1894), busied himself in Brussels and Paris propagating the editions produced at Mayence. The Brussels house (S. frères) has published, *inter alia*, since 1854, the *Guide musical*, an important musical paper (which recently became the property of M. Kufferath [q.v.]). In London, after the death of Adam S., J. B. Wolf managed the firm from 1849-81 (now represented by Carl Volkert). Especial mention must still be made of Franz S. and his wife Betty (*née* v. Braunrasch, an excellent pianist, d. April 5,

1875), who bequeathed to the town of Mayence a fund by means of which a permanent town orchestra is maintained. After the death of these last proprietors, the business passed over to Peter S., Franz v. Landwehr (two nephews of the house), and Dr. L. Strecker, in such a way that the chief establishment in Mayence and the branch in London became the property of the two last-named, while the Brussels and Paris branches passed over to Peter S., son of the founder of the firm. Peter S. latterly further disposed of the branches, whereby, however, the joint relations between the various houses is in no way disturbed.

(2) Anton, a well-known and famous stage and concert singer (tenor) b. 1846, Castle Staufeneck (Swabian Alp); from 1865 artillery officer in a Württemberg regiment. After the campaign of 1871 he became a pupil of Frau Agnes Schebest-Strauss, and at the end of 1871 was engaged at the Munich Court Opera; from 1872-75 he was at the Berlin Court Opera as lyric tenor, then at Schwerin as principal tenor, and afterwards at Hanover, whence he undertook many concert tours. In 1882 he went with Angelo Neumann's "Wagner Company" to Italy. He now holds no appointment, and only sings at concerts.

Schottisch (dance). (See ÉCOSSAISE.)

Shradieck, Henry, excellent violinist, b. April 29, 1846, Hamburg. He was the son of a musician, who also undertook his first training; from 1857-58 he studied under Léonard at Brussels, and from 1859-61 under David at Leipzig. In 1863 S. became leader of the "Privatkonzerte," Bremen, from 1864-68 was teacher at the Moscow Conservatoire, then leader of the Philharmonic concerts at Hamburg, and from 1874-82 leader, jointly with Röntgen, in the Gewandhaus and theatre orchestras at Leipzig; then, but only for a short time, he was teacher at the Conservatorium, until in 1883 he received a call to the Conservatoire at Cincinnati. In 1889 S. again settled in Hamburg, and became leader of the Philharmonic Society, returning, however, to America at the end of 1894. S. has hitherto only published a few educational works for violin: "Tonleiterstudien," "Anleitung zum Studium der Akkorde," "Technische Studien," "25 grosse Studien für Geige allein."

Schramm, Melchior, German contrapuntist, in 1574 member of the band of Count Hohenzollern, in 1595 organist at Münsterberg, afterwards at Offenburg. He published: 2 books of motets a 5-6 (*Cantiones sacre*, 1572, and *Sacra cantiones*, 1576); 2 books of motets a 5-8 (*Cantiones selecta*, 1606, 1614); and "Neue auserlesene deutsche Gesänge mit 4 Stimmen" (1579).

Schreck, Gustav, b. Sept. 8, 1849, Zeulendorf; he received his first musical instruction from the cantor there (Stolle), attended the Lyceum and the Seminary at Greiz (pupil, for

music, of Diétel and Urban). He was for a time active as teacher and conductor of a choral society, then became a student at the Leipzig Conservatorium (1868-70; Papperitz, Plaidy, Jadassohn). With exception of an interval of three years spent as teacher of music in Finland, he remained always in Leipzig, and became known as a talented composer (choral works: *König Fjalaf, Der Falken-Reiner, Begrüssung des Meeres*, an oboe concerto, etc.). He became teacher of theory at the Conservatorium, 1887, and in 1892 succeeded W. Rust as cantor of St. Thomas's School.

Schreiber, Friedrich, b. Sept. 6, 1824, the last proprietor (1872-76; see CRANZ) of the important Vienna publishing firm, which, with each change of proprietor, has changed its name. It was originally founded by Mollo (1801), passed into the hands of Diabelli (1818), then of Spina (1852). The publications of the firm number about 30,000.

Schreierpfeife. (See SCHRYARI.)

Schrems, Joseph, b. Oct. 5, 1815, Warmensteinach (Upper Palatinate), d. Oct. 25, 1872, Ratisbon, son of a teacher. He studied at Amberg, and Ratisbon, was ordained priest in 1838, was for one year pastor at Hahnbach, and in 1839 became Cathedral Capellmeister and inspector of the cathedral prebend, Ratisbon (until 1871). S. was a distinguished conductor, and made himself specially useful by the revival of the older Church music, thus proving himself a worthy associate of Proske and Mettenleiter; the music archives of Ratisbon Cathedral through his exertions have become one of the richest collections of old Church music. The most important of S.'s numerous pupils are M. Haller, G. V. Weber (Mayence), Dr. Fr. Witt, and Fr. Könen. After Proske's death S. continued the publication of "Musica Divina."

Schreyer, Johannes, b. June 20, 1856, Posendorf (near Dresden), studied at the Leipzig Conservatorium and the Royal Academy of Arts, Berlin, a highly cultured musician to whom the compiler of this Dictionary is indebted for valuable contributions; since 1881 he has lived in Dresden esteemed as a teacher of music. S. published a selection of Bach's organ compositions with phrase marks.

Schröder, (1) **Hermann**, b. July 28, 1843, Quedlinburg, pupil of A. Ritter at Magdeburg, in 1873 established a musical institution which he also carried on after his appointment as violin teacher at the Royal Institute for Church Music, 1885. S. composed orchestral and chamber music, also wrote a Violin School and "Die Kunst des Violinspiels," etc.

(2) **Carl**, distinguished cellist and excellent conductor, b. Dec. 18, 1848, Quedlinburg, son of the musical director, Carl S. (b. May 1, 1823, Endorf, Hartz, d. 1889, Berlin, composer of the operas *Pizarro* and *Walpurgisnacht*, Berlin, 1847), pupil of Drechsler, Dessau,

and of Fr. Kiel, Berlin. At the age of fourteen he became a member of the court band at Sondershausen. He afterwards formed, together with his three brothers, Hermann, Franz, and Alwin, a travelling quartet party (1871), which was broken up when in 1873 he received an appointment as principal 'cellist in the court band at Brunswick. In 1874 he was called to Leipzig in Hegar's place as solo 'cellist of the Gewandhaus and theatre orchestras, and as teacher at the Conservatorium. In 1881 he went to Sondershausen as court capellmeister in the place of Erdmannsdörffer, founded there a Conservatorium which quickly prospered, and which in 1886 he sold to his successor, Ad. Schultze. After he had been capellmeister for one season of the German Opera at Rotterdam, he was called by Count Hochberg to the Berlin Opera as principal capellmeister, but resigned this post in 1888 in order to become Sucher's successor at Hamburg. In 1890 he returned to Sondershausen under improved terms of engagement as court capellmeister and director of the "Fürstliches Conservatorium." S. has published some works for 'cello (concerto, Op. 32; caprices, Op. 26; 'cello Method, Op. 34 [4 parts], études, etc.), and appeared recently as an opera composer: *Aspasia* (1892) and *Der Asket* (Leipzig, 1893). He has also published catechisms on conducting, on violoncello playing (English translation, 1894, Augener & Co.), and on violin playing (English translation, 1895, Augener & Co.), also arrangements of old masters for 'cello and pf. ("Classische Violoncell Musik," "Vortragsstudien").

His brother (3) **Alwin**, b. June 15, 1855, Neuholdensleben, was at first pianist, and studied with his father and his brother Hermann, afterwards with J. B. André at Ballenstedt (where the S. quartet had been engaged), but also violinist, and, as such, pupil for a time of De Ahna at the Berlin Royal High School. He studied theory with W. Tappert, studied the 'cello all by himself, and with such success that in 1875 he was able to enter Liebig's "Konzertorchester" as principal 'cellist. Thence he went in a similar capacity to Fliege, Laube (Hamburg), and in 1880 to the Leipzig Gewandhaus orchestra, first as deputy, then as the definite successor, of his brother Carl, whose place he also took at the Conservatorium as teacher of the 'cello. S. was likewise 'cellist in Petri's quartet party. He is a first-rate master of the instrument to which he so late devoted his attention.

Schröder-Devrient, **Wilhelmine**, remarkable dramatic singer, b. Dec. 6, 1804, Hamburg, d. Jan. 26, 1860, Coburg. She was the daughter of the baritone singer Friedrich S. and of the famous actress Sophie S., and grew up, so to speak, on the stage. She appeared first in children's parts, and up to her seventeenth year was an actress. Joseph Mozatti at Vienna

undertook to train her as a singer; her mother was engaged there at the Hofburg Theatre (her father died 1818). In 1821 she made her *début* as a vocalist at Vienna in the *rôle* of Pamina, appeared in the same year at Prague and Dresden, and at once, by her impressive impersonation of Fidelio in 1822, became one of the most notable stage singers of Europe. In 1823 S. was engaged at Dresden, and remained faithful to this stage until 1847, when she withdrew from public life. In the year 1823 she married the actor Karl Devrient, but the marriage was dissolved already in 1828. She married twice afterwards—in 1847 Herr v. Döring (divorced in 1848), and in 1850 Baron v. Bock of Livonia. Owing to the sympathy which she showed towards the May Revolution of 1849, she was forced to quit Dresden, and was also forbidden by the authorities to enter Russian territory; this prohibition was, however, withdrawn. A severe illness confined Madame S. to her bed in 1859, and her sister, Madame Auguste Schlönbach, of Coburg, tended her faithfully until her death. Madame S. was by no means irreplicable as a vocalist; yet the dramatic passion which she threw into her *rôles* made one forget all technical shortcomings. A. v. Wolzogen wrote her biography (1863).

Schröder-Hanfstängl. (See HANFSTÄNGL.)

Schröter, (1) Leonhard, one of the best German contrapuntists of the 16th century, b. about 1540, Torgau, died at Magdeburg as cantor of the Altstadt school. There have been preserved motets a 4-8, written between the years 1576-87, 55 songs for German Protestants a 4-7 (1562), also a Te Deum (1571, printed 1576, reprinted by Otto Kade in the 5th vol. of Ambros' music history).

(2) Christoph Gottlieb, able organist, renowned theorist and prolific composer, b. Aug. 10, 1699, Hohenstein (in Saxony), d. Nov., 1782, Nordhausen. He went, when young, as chorister to Dresden, became "Ratsdiskantist" and foundation scholar at the Kreuzschule; he afterwards attended Leipzig University as a divinity student, but soon devoted his whole attention to music. It so happened that he was engaged to copy music for Lotti while the latter was in Dresden (1717-19), and this strongly impelled him to composition. From 1720 to 1724 he travelled with a German baron, an amateur musician, through Germany, Holland, and England, and after his return he gave lectures on music at Jena, and in 1726 was called to Minden as organist. From 1732 up to his death he was organist at Nordhausen. The catalogue, drawn up by himself, of his compositions shows a seven years' series of church cantatas, a Passion, *Die sieben Worte* (to a poem of his own), a number of *pièces d'occasion*, also to words written by him, secular cantatas and serenades, concertos, overtures, sonatas, and ensemble works, likewise preludes

and fugues for organ. His theoretical writings are: "Epistola gratulatoria de musica Davidica et Salomonica" (1716); "Deutliche Anweisung zum Generalbass in beständiger Veränderung des uns angeborenen harmonischen Dreiklangs" (1772; an interesting book in which, for the first time, the thought was clearly expressed that only major and minor chords are fundamental harmonies; also that all kinds of chords of the seventh, etc., are only derived from the same by addition and substitution); "Letzte Beschäftigung mit musikalischen Dingen; nebst sechs Temperaturplänen und einer Notentafel" (1782), and a number of polemical and critical articles, for the most part extremely interesting; these articles, in which he attacked Scheibe, Sorge, etc., appeared in Mizler's *Bibliothek* and Marpur's *Kritische Briefe*. The name of S. plays an important part in the history of the Hammerklavier (cf. PIANOFORTE); the "Umständliche Beschreibung eines neu erfundenen Klavierinstruments, auf welchem man in unterschiedenen Graden stark und schwach spielen kann" (1763) is to be found in the second volume of the *Kritische Briefe*.

(3) Corona Elisabeth Wilhelmine, celebrated vocalist, b. Jan. 14, 1751, Guben, d. Aug. 23, 1802, Ilmenau. She first appeared at the age of sixteen at a concert in Leipzig, and from 1778 was engaged at Weimar. She excelled especially in sustained singing. Twenty-five songs composed by her appeared in 1786 in two books.

(4) Johann Samuel, brother of the former, pianist and composer, b. 1750, Warsaw, d. Nov. 2, 1788, London, as pianist to the Prince of Wales and music-master to the Queen. He published in London 15 pf. concertos, 8 pf. trios, 3 pf. quintets, and 6 pf. sonatas.—Another brother of Corona S., Johann Heinrich, b. 1762, Warsaw, was an able violinist. S. went (1782) likewise to London, and, later on, to Paris. He published pieces for two violins and flute, and for violin and 'cello.

Schryari (*Schreierpfeife*), (1) an obsolete wind-instrument, which, however, was never of much importance in connection with art. Sound-holes in the side walls of the same were for the purpose of facilitating overblowing in the octave, likewise double octave. M. Prätorius describes it in the "Syntagma."—(2) A mixture-stop in the organ, the smallest (highest) of all, sharper than the *Acuta*. It has generally only octaves, but also sometimes a fifth, and is, for the most part, of three ranks, as a rule beginning with one foot, *i.e.* for the note C it gives the sounds c^2 c^3 c^4 . It is of somewhat narrow dimensions.

Schubart, (1) Christian Friedrich Daniel, the poet, b. April 13, 1739, Sontheim (Swabia), d. Oct. 10, 1791, Stuttgart. He is noted for his ten years' imprisonment at Hohenasperg (1777-87); he was also a musician,

and, indeed, after his imprisonment, theatre poet, manager, and musical director. While in prison he not only wrote about music, but composed, viz. pf. pieces ("Klagegesang," variations), a melodrama, *Evas Klage bei des Messias Tod*; an operetta, *Die glücklichen Reisenden*, etc. His "Musikalische Rhapsodien" (1786) contain, in the first book, a vocal piece, "Päthus und Arria" (poem by Anfossi, translated with additions by S.), a cantata (*Die Henne*), and a pastoral song; in the second book, an article on organ-playing (addressed to Abbé Vogler); in the third book, an epistle to Beecke, a catalogue, a comic song, 10 songs, a menuet, a rondo, some pf. pieces, and a cantata, *Die Macht der Tonkunst*. Of special musical interest is also his "Ideen zu einer Aesthetik der Tonkunst," which his son, Ludwig S., published in 1806, and which contributed materially to the esthetic extravagances which subsequently prevailed in matters relating to music. G. Hauff wrote a biography of S., which, as regards musical matters, was inadequate.

(2) (Schobert), pianist and gifted composer, a relation of the above (his Christian name unknown), b. 1720, Strassburg, d. 1768, Paris, through eating poisonous mushrooms. In character he resembled Daniel S., and led an unruly life. He lost a post which he held as organist as Versailles; on the other hand, in 1760, he became chamber musician to Prince Conti. He published music in Paris, Amsterdam, and London: several pf. sonatas, violin sonatas, trios, quartets, concertos (all for or with pianoforte), and 6 "Symphonies" for piano, violin, and two horns.

Schubert, (1) Joseph, prolific composer, b. 1757, Warnsdorf (Bohemia), d. 1812, as violinist of the court orchestra at Dresden; he composed several operas, and published pf. sonatas, violin sonatas with *basso continuo*, violin duets, a cello concerto, etc., and left behind in manuscript an immense number of instrumental works of all kinds.

(2) Johann Friedrich, musical director of various theatrical companies (at Stettin, Glogau, Ballenstedt, etc.), b. Dec. 17, 1770, Rudolstadt, d. Oct., 1811, Cologne; he published a violin concerto, a concertante for oboe and bassoon, violin duets, pf. pieces, etc.; also a "Neue Singschule oder gründliche und vollständige Anweisung zur Singkunst" (1804). He also produced an opera at Stettin.

(3) Ferdinand, elder brother of the famous song composer, b. Oct. 18, 1794, Lichtenenthal (near Vienna), d. Feb. 26, 1859, Vienna; already in 1809 he became assistant teacher at the Orphan Asylum, 1820 choir-master at Altlerchenfeld, 1824 teacher at the Normal School of St. Anna, Vienna, of which he became director in 1851. He published a number of sacred compositions ("Tantum ergo," "Regina coeli," a 4-part German Requiem with organ, part-songs, etc.); a Requiem for his brother Franz, 2

children's operas, and other works remained in manuscript. He inherited the rich artistic treasures left by Franz Schubert.

(4) Franz Peter, one of the most noted composers whom Germany has brought forth, the great master of the *Lied*, but also worthy to be reckoned among the best composers of instrumental music, b. Jan. 31, 1797, Lichtenenthal (near Vienna), d. Nov. 19, 1828, Vienna. His father was schoolmaster in the Lichtenenthal parish, was twice married, and had no less than nineteen children, of whom nine died in early infancy. The extraordinary musical gifts of the boy were displayed at a very early age, and were first cultivated by the father (violin-playing); a fresh soprano voice and facility in reading music procured for him an entrance into the court chapel at Vienna and to the *Convict* school, also regular instruction in thoroughbass (from Rucziszka, Salieri). His teachers had nothing more to do than to enlighten him as to that which lay, in a state of semi-consciousness, within him as law; already his first compositions excited their just astonishment. When his voice broke (1813) S. left the *Convict*, although a foundation scholarship entitled him to remain longer. It appears that he lacked the inclination for serious study, and preferred, as his father's assistant, to follow the vocation of schoolmaster; and for a period of three years he was teacher of the lowest class of the Lichtenenthal parish primary school. Yet he found time to write 8 operas, 4 Masses, and other sacred works, also a great number of songs (among them "Erlikönig," "Der Wanderer," "An Schwager Kronos," etc.). A truly unselfish friend, Franz v. Schober, enabled S. at length, in 1817, to throw off the fetters of his position, and to devote himself exclusively to music. Schober frequently shared his rooms with him, and helped him also with money. Through Schober, S. made the acquaintance of the tenor singer Michael Vogl (q.v.), who became one of the first and one of the best singers of S.'s *Lieder*. Like Mozart, S. was unable, during the even shorter span of life meted out to him, to gain a position providing for his material wants. During the summer months of 1818 and 1824 he went as teacher of music to the family of Count Esterhazy at their country seat at Zelész in Hungary; for the rest, he only left Vienna a few times for pleasure excursions. He refused the post of organist at the court chapel offered to him in 1822; his endeavours to obtain that of vice-Hofcapellmeister (1825), vacant through the death of Salieri and the promotion of Eybler, were unsuccessful, as it was given to Weigl. S. also tried in vain to obtain the post of capellmeister at the Kärntnerthor theatre (1827). So he was, and remained, content with the honoraria from his compositions, which, unfortunately, he did not understand how to match

with his successes. Only once (1827) did he arrange a concert of his own compositions, and it met with great approval (♭♯ trio, a movement from the D minor quartet, songs, etc.). Of S.'s friends there are still to be named the poet Mayrhofer, with whom he lived from 1819–21; Baron v. Schönstein, whose acquaintance he had made through the Esterhazy family (the Baron was the first distinguished singer of S.'s more lyrical songs, especially the "Müllerlieder"); Leopold v. Sonnleithner, through whose suggestion the first Lieder were published; Anselm Hüttenbrenner, M. Schwind, and, in the last years, Franz Lachner. S. did not enter into close relationship with Beethoven, although their dwellings were not far apart; yet Beethoven spoke in terms of high praise of the songs of S., with which he made closer acquaintance during his last illness. S.'s grave, in the Währing cemetery, was only two graves distant from that of Beethoven. The cemetery was closed a few years ago, and the remains of Beethoven and S. were transferred to the new cemetery. S., like Mozart and Mendelssohn, was one of those artistic natures which could not sufficiently revel in the element of beautiful sounds; and for this he has frequently been accused of undue length. His harmonies are most striking; and in all their works Schumann and Liszt show how strongly they were influenced by S. He was the real creator of the modern *Lied*; his importance in the history of music is analogous to that of Goethe as lyricist in the history of poetry. He first understood how to bring into harmony with Goethe the *Lied*-form based on the architectural structure of the poem—as modelled by Reichardt and Zelter—by filling it with warm feeling, breathing into it real life. His melodies flowed from an inexhaustible source; his songs sprang quickly into existence, without effort; poets could scarcely write down their verses quicker than S. could set them to music. Epoch-making was his transfer of the *Lied*-form to the pianoforte: his "Moments musicaux" and *Impromptus* form the starting-point of the miniatures (Mendelssohn's "Songs without Words," Schumann's "Phantasiestücke," etc., down to pieces of a similar kind by Kirchner) since produced in such great number. Without having gone through a serious course of counterpoint (it is said that in 1828 he requested Sechter to give him instruction in the art of fugue), S. was a master of composition; and if he did not devote himself to forms involving imitations of a strict kind, this is as little to be accounted a loss to musical literature as was the similar mode of procedure adopted by Beethoven.

Among S.'s works the pf. sonatas take high rank, especially the highly poetic one in A minor (Op. 42), and the plaintive posthumous one in ♭♯; of his pieces for four hands, the F minor Fantasia and the "Divertissement à l'Honnois" are of great beauty. From among the

series of his chamber-works the ♭♯ pf. trio and (posthumous) quartet in D minor stand out prominently. His Symphony in C and the Unfinished in B minor belong to the most remarkable creations in the department of orchestral music next to Beethoven. If the shortness of S.'s life be considered, the number of works written by him is almost incredible. For the stage he wrote operas, operettas, etc.: *Des Teufels Lustschloss* (1814), *Der vierjährige Posten*, *Fernando*, *Claudine von Villabella* (fragment), *Die Freunde von Salamanca*, *Adrast* (fragment), *Der Minnesänger*, *Der Spiegelritter* (with the exception of the last but one, all written in 1815; the greater part lost, none performed), *Sakontala* (1820, not finished), *Die Zwillingbrüder* (farce, produced 1820), *Die Zauberharfe* (melodrama, produced 1820; overture afterwards used for *Rosamunde*), *Alfonso und Estrella* (written 1821–22, first produced in 1854 by Liszt at Weimar; rearranged by Fuchs for Vienna, 1880), incidental music to *Rosamunde*, libretto by Helmina von Chézy (produced 1823), *Fierabras* (1823, first produced in 1861 at Vienna), *Die Verschworenen*, or *Der häusliche Krieg* (first produced in 1861), *Der Graf von Gleichen*, *Die Salzbergwerke*, and *Die Bürgschaft* (1827, at Pesth under Lachner); of all these compositions not one has gained lasting importance. Among his choral works the most important are: "Miriams Siegesgesang" (soprano solo, chorus, and orchestra), "Gebet" ("Vor der Schlacht," for mixed chorus, soli, and pf.), "Gesang der Geister über den Wassern" (8-part song for male voices, with accompaniment for strings), choruses for male voices with four horns: "Nachtelle" and "Nachtgesang im Walde," "Hymne an den Heiligen Geist" (8-part song for male chorus with orchestra), "Glaube, Hoffnung und Liebe" (mixed chorus and wind-band), "Schlachtgesang" (8-part male chorus), several hymns, cantatas *d'occasion*, etc.; there are, besides, a number of sacred works: 6 Masses (published by Peters in pf. score), "Deutsche Messe," an unfinished oratorio, *Lazarus* (Peters), 92nd Psalm for baritone and mixed chorus; *Tantum ergo* for mixed chorus, orchestra, and organ; 2 *Salve regina*, 2 *Stabat mater*, etc. Of S.'s symphonies, besides those in C and B minor, 6 have been preserved (for the most part youthful works). He also wrote two overtures for orchestra in Italian style. The chamber music works are: 20 stringed quartets (A minor, Op. 29; G, Op. 161; ♭♯, Op. 168; D minor, etc.); 2 pf. trios (♭♯, Op. 99; ♭♯, Op. 100); and a nocturne for pf. trio (Op. 148), a pf. quintet with double bass (Op. 114, "Forellenquintett," so called from the theme of the song "Die Forelle" being used for the slow movement), a quintet with two 'celli (Op. 163), an octet for strings, horn, bassoon, and clarinet (Op. 166). For pf. and violin: a fantasia (Op. 159), a duet (Op. 162, in A), Rondo brilliant (Op. 70, B minor), and 3 sonatinas (Op. 137); for pf.,

4 hands[†] marches (Op. 27, 40, 51, 55, 63, 66, 121), variations (Op. 10, 35, 82), polonaises (Op. 61, 75), rondos (Op. 107, 138), andantino and rondo (Op. 84), allegro, (Op. 144), fugue (Op. 152), 2 sonatas (Op. 30, *b7*; Op. 140, c), and a Divertissement (Op. 63, in *B* minor); fantasia, *F* minor (Op. 103); *Divertissement à l'Hongroise* (Op. 54). For pianoforte, 2 hands: 20 sonatas (A minor, Op. 42; D, Op. 53; G, Op. 78; A, Op. 120; *E7*, Op. 122; A minor, Op. 143; B, Op. 147; A minor, Op. 164; the three "grand" posthumous ones in c minor, A and *b7*); 2 fantasias (Op. 15, c; Op. 78, g); adagio and rondo (Op. 145); 8 impromptus (Op. 90 and 142); *Moments musicaux* (Op. 94); waltzes, Ländler, Ecosseises, etc. (Op. 9, 18, 33, 49, 50 [*Valses sentimentales*], 67 [*Hommage aux belles Viennoises*], 77 [*Valses nobles*], 91, 127, and some posthumous ones), variations and pieces (posthumous), etc. The rich treasury of songs (457) includes about 100 settings of Goethe, among which "Erlkönig" (Op. 1), "Gretchen am Spinnrade" (Op. 2), "Heidenröslein" (in Op. 3), "Der du von dem Himmel bist" (in Op. 4), "Ueber allen Gipfeln ist Ruh'" (in Op. 96), "Der Fischer," "Erster Verlust," "Der König in Thule" (in Op. 5), the Harper's songs from *Wilhelm Meister* (Op. 12), Mignon's songs (Op. 62), the two "Suleika" songs, "An Schwager Kronos," etc.; of Schiller: "Des Mädchens Klage," "Gruppe aus dem Tartarus," etc.; of Heine: "Am Meer," "Das Fischermädchen," "Der Atlas," "Die Stadt," etc.; of Uhland: "Frühlingsglaube," of Rückert: "Du bist die Ruh';" of Claudius: "Der Tod und das Mädchen" (used for the theme of the variations in the D minor quartet); all these are precious pearls of song literature. Specially worthy of mention are also the cycles "Die schöne Müllerin" (Op. 25), "Die Winterreise" (Op. 89, the poems of both sets by Wilhelm Müller), songs from Scott's "Lady of the Lake" (Op. 52), "Ossian's Gesänge," "8 geistliche Lieder" (among which the *Pax vobiscum* sung at S.'s funeral), and the "Schwanengesang" (collected shortly after S.'s death from 14 posthumous songs, among which the above-named Heine songs). Nottebohm published a thematic catalogue of S.'s printed works; Grove's "Dictionary" contains a very complete list S.'s life was written by Kreissle v. Hellborn, first in a sketch (1861), then in detail (1865; English translation by A. D. Coleridge, M.A.), also by Reissmann (1873). A Niggli published an attractive sketch of S.'s life (1880). Max Friedländer (q.v.) is preparing a comprehensive biography. A critical edition of the works of S. is issued by Breitkopf u. Härtel.

(5) Franz, violinist, b. July 22, 1808, Dresden, d. there April 12, 1878, son of the musical director of the Italian Opera, afterwards "königlicher Konzertmeister," Franz Anton S. (b. July 20, 1768, Dresden, d. there March 5, 1824), and nephew of the double-bass player in the

Dresden band, Anton S. (d. 1853). S. studied with his father, with A. Rottmeier, and L. Haase, also, at the king's expense, under Lafont in Paris, was vice-leader in 1837, second leader in 1847, and in 1861, as successor to Lipinski, principal leader at Dresden. On the occasion of his jubilee (he entered the orchestra in 1823), he retired from active life (1873). S. published, among other things: violin études (Op. 3), fantasia for violin with orchestra, duet for pf. and violin (Op. 8), and 2 concertante for violin and cello (jointly with Kummer).

(6) Maschinka (*née* Schneider), wife of the former, daughter of Georg Abraham Schneider (q.v., 2), excellent coloratura singer, b. Aug. 25, 1815, Reval, d. Sept. 20, 1882, Dresden; studied with her mother and with Bordogni in Paris, made her *début* in London in the German Opera (1832), and, after further study under Bianchi in Milan, was engaged at Dresden, where she married the violinist Franz S. She was a member of the court theatre until 1860, when she received a pension. During her last years S. only appeared as an actress.

(7) Georgine, daughter of the two above-mentioned, b. Oct. 28, 1840, Dresden, d. Dec. 26, 1878, Potsdam. She studied with her mother and with Jenny Lind, and from 1857-59 with Manuel Garcia in London, made a successful *début* Nov. 20, 1859 at Hamburg in *Sonnambula*; she then appeared at Prague, Florence, Berlin, Frankfurt, and was engaged at the Théâtre Lyrique, Paris. In 1865 S. received an engagement at Hanover, and in 1868 at Strelitz, whence she repeatedly paid visits to other theatres, and achieved specially a great triumph in 1875 at a Mozart concert, London.

(8) Louis, violinist, composer, and esteemed teacher of singing, b. Jan. 27, 1828, Dessau, d. Sept. 17, 1884, Dresden, went at the age of seventeen as violinist to Petersburg, but soon moved from there to Königsberg as leader of the orchestra at the town theatre; after giving up this post he remained for some time as teacher of music at Königsberg. In 1862 he went to Dresden, where he was highly esteemed as a teacher of singing. S. published a "Gesangsschule in Liedern," and, besides, some sets of songs, also violin duets (transcriptions from Bach's *clavier* works), also a violin school. Four of his operettas (*Aus Sibirien*, *Die Rosenmädchen*, *Der Wahrsager*, and *Die beiden Geizigen*) were frequently performed.—His son Johannes, b. Oct. 27, 1859, Königsberg, d. March 4, 1892, Davos, lived in Dresden as a teacher of the pianoforte.

Schuberth, (1) Gottlob, father of the founders of the publishing firm at Leipzig and Hamburg, etc., also of the famous cellist Karl S., b. Aug. 11, 1778, Karsdorf. S. lived at Magdeburg as a performer on the oboe and clarinet, and as teacher, in 1833 settled in Hamburg, where he d. Feb. 18, 1846. He published some pf. pieces.

(2) Julius Ferdinand Georg, the eldest son of the former, b. July 14, 1804, Magdeburg, d. June 9, 1875, Leipzig. He was the real founder of the publishing business of the family; he was apprenticed to Heinrichshofen at Magdeburg, and in 1826 established a book and music business, together with a publishing department at Hamburg; in 1832 he opened a branch in Leipzig, and in 1850, one in New York. In 1853 S. handed over the Hamburg business to his brother, Friedrich Wilhelm August (b. Oct. 27, 1817, Magdeburg), who from that time traded under his own name (Fritz S.), while S. attended to the Leipzig and New York branches, which he brought into a state of high prosperity. He also published several musical papers (*Kleine Hamburger Musikzeitung*, 1840-50; *New Yorker Musikzeitung*, from 1867; *Schuberths kleine Musikzeitung*, 1871-72), none of which, however, attained to more than local fame. After his death the business was carried on by his widow, assisted by a nephew—H. A. Ruppel. In 1891 the firm of J. S. & Co. was transferred by purchase to Felix Siegel, founder of the *Musicalische Universalsbibliothek* (son-in-law of Ph. Reclam).

(3) Karl, distinguished 'cellist and composer for his instrument, b. Feb. 25, 1811, Magdeburg, d. July 22, 1863, Zürich. He studied under Hesse in Magdeburg, and Dotzauer in Dessau (1825-28). He was for some time 'cellist at the town theatre, Magdeburg, but (after having given many successful concerts) in 1833 commenced extensive tours for art purposes, his brother Julius, the publisher, providing the necessary funds. S. first went to Hamburg, then along the Rhine, to Holland and Belgium, Paris and London (where in 1835, at a court concert, he proved a successful rival to Knoop and Servais), and finally to Petersburg, where immediately after his first appearance he received brilliant engagements as musical director at the University, conductor of the court band, and musical inspector of the teaching institution in connection with the court theatre. He occupied these posts with distinction for over twenty years. He died while on a tour for the sake of his health. S. wrote and published: 2 cello concertos, a sonata (Op. 42), a number of fantasias, variations, etc., for cello and orchestra, an octet, 3 quintets and 4 quartets for strings.

Schubiger, Anselm, meritorious investigator in connection with the history of music in the Middle Ages, b. March 5, 1815, Uznach (St Gallen), d. March 14, 1888, at Einsiedeln Monastery. He was trained at the Benedictine Monastery, Einsiedeln, where, in 1835, he took holy orders. S. published: "Die Sängerschule von St. Gallen" (1858); "Die Pflege des Kirchengesangs und der Kirchenmusik in der deutschen katholischen Schweiz" (1873); "Musikalische Spicilegien" (1876; miscellaneous articles: "Das liturgische Drama des

Mittelalters," "Orgelbau und Orgelspiel im Mittelalter," "Die ausserliturgischen Lieder," "Zur mittelalterlichen Instrumentalmusik"). He was also a contributor to the *Monatshefte f. Musikgeschichte*.

Schuch, Ernst, violinist and conductor, b. Nov. 23, 1847, Graz (Styria), devoted himself first to law, but then turned to music and studied under E. Stoltz, and for a short time under O. Dessoff, and began from 1867 his practical career as musical director at Lobe's Theatre, Breslau, and this he continued afterwards at Würzburg, Graz, and Basle (1871). In 1872 he conducted Pollini's Italian Opera for some time, and was engaged at the Dresden Court Opera, and in 1873 was named court capellmeister; he was afterwards honoured with the title of "Kgl. Hofrat" and general music director. S. married in 1875 the excellent operatic singer Klementine Proška (really Procházká, b. Feb. 12, 1853, Vienna, pupil of the Vienna Conservatorium; in 1873 she received a professional engagement at the court theatre at Dresden as coloratura singer, and there she is held in high esteem).

Schucht, Jean F., b. Nov. 17, 1832, Holzthalen (Thuringia), of poor parents, d. March 30, 1894, Leipzig, pupil of Kraushaar, Hauptmann, and Spohr in Cassel, of Schnyder von Wartensee, at Frankfurt; he lived at first as music teacher and writer, Berlin, and from 1868 resided in Leipzig, where he was active as critic of the *Neue Zeitschrift für Musik*. S. published several theoretical works of a popular character: "Wegweiser in der Tonkunst" (1859); "Partiturenkenntnis"; "Kleines Lexikon der Tonkunst"; "Grundriss einer praktischen Harmonielehre" (1876); also biographies of Meyerbeer (1869) and Chopin (1880), besides popular works not relating in any way to music. Of his compositions, pf. pieces and songs have appeared in print.

Schulhoff, Julius, distinguished pianist and favourite composer, b. Aug. 2, 1825, Prague, received instruction in pianoforte playing from Kisch, teacher of music in that city, and for some time from Tedesco, while Tomaczek imparted to him a knowledge of theory. At the age of eighteen he appeared for the first time in public at Dresden, then at the Gewandhaus, Leipzig, and went to Paris, where he lived for some years, and became acquainted with Chopin, who encouraged him to appear in public. The great success of his Paris concerts soon made for him a name, and he started on a tour, visiting London, Spain, Russia, etc. He has, however, for many years, given up concert playing. He lived at first at Paris, diligently teaching and composing, but in 1870 went to reside with his aged mother at Dresden. He married there in 1878. He now lives in Berlin, visiting the south at times. S.'s published compositions, all for pianoforte, belong to the

better class of salon music, *i. e.* they combine exterior brilliancy and show with good writing. Besides a grand sonata (F minor) and 12 études, there are, especially, impromptus, caprices, waltzes, mazurkas, etc. The compositions which appeared at Pesth under the name of J. Schulhof were not written by S.

Schultesius, Johann Paul, preacher to the Germano-Dutch community at Livorno, b. Sept. 14, 1748, Feckheim (Coburg), d. 1816, Livorno. From his youth he was devoted to music, and in the latter city received a solid grounding in counterpoint from Cecchi. He published several books of variations, and sonatas for pf. and violin, pf. quartets, variations for pf. trio and pf. quartet, also variations for pf. alone. He was the author of a pamphlet: "Memoria sopra la musica di chiesa" (1810).

Schultheiss, Benedikt, organist of the Aegidienkirche, Nüremberg, d. March 1, 1693. He published a collection of clavier pieces: "Mut und Geist ermunternde Klavierlust" (1679, 2 parts).

Schultz, Edwin, concert singer and teacher of singing, b. April 30, 1827, Danzig; he served his apprenticeship to a merchant, and then (1851) devoted himself to the training of his fine baritone voice under Brandstätter at Berlin, where he has since resided as a teacher of singing. Of his publications are to be mentioned: many male quartets (7 gained prizes), songs, duets, and a collection of "Meisterstücke für Pianoforte." In 1880 he received the commission from the Prussian Ministry of War to compile a book of soldiers' songs. S. conducted several choral societies ("Melodia"), also in 1864, 1866, and from 1870-71, with Wieprecht, the "Monstre" Concerts for the benefit of the wounded.

Schultze, (1) Johann, organist at Dannenberg (Brunswick), published: "40 Neue auserlesene schöne Intraden und Gagliarden mit 4 Stimmen" (1612), and "Musikalische Jugendlust" (1627, motets).

(2) Christoph, cantor at Delitzsch. He published "Collegium musicum delicii (!) charitativum" (1647; 10 Bible sentences *a 5*, with continuo, written in madrigal style); "Denarius musicus" (for 1-3 voices, with symphonies and figured bass); and melodies to Benjamin Prätorius' "Jauszender Libanon" (1659 and 1668).

(3) Adolf, b. Nov. 3, 1853, Schwerin, pupil of Kullak's Akademie, Berlin (1872-75). After the conclusion of his studies, he remained as teacher in the latter institution (for pianoforte playing), and from 1886 to 1890 was successor, also predecessor, of Carl Schröder as court capellmeister and director of Sondershausen Conservatorium; he is now living in Berlin. S. has composed pf. pieces, a pf. concerto, likewise orchestral works which display solid musicianship.

Schulz, (1) Gottschalk, Hieronymus,

Jakob, Bartholomäus and Michael. (*See* PRÄTORIUS.)

(2) Johann Abraham Peter, important composer and theorist, b. March 31, 1747, Lüneburg, d. June 10, 1800, Schwedt; at Berlin he was a pupil of Kirnberger, on whose recommendation he became for five years private teacher of music in Poland, was again (1773) in Berlin as a teacher, where he was much sought after; from 1776-78 musical director at the French Theatre, from 1780-87 capellmeister to Prince Heinrich of Prussia at Rheinsberg, from 1787 to 1794 court capellmeister at Copenhagen; but the very weak state of his health, aggravated by terror and excitement, caused by the great conflagration of 1794, forced him to return to Germany. The attempt to seek relief from his chest complaint in a milder climate was frustrated by the elements; on the journey to Lisbon the ship was driven by a storm on to the northern coast, whereupon he first accepted the post of musical director to the Seconda Theatrical Company (1795), and went afterwards to Rheinsberg, and finally to Schwedt. The importance of S. lies in his vocal compositions, especially in song. In folk-song he was indeed epoch-making: there are the "Lieder im Volkston," of which the first part appeared in 1779 as "Gesänge am Klavier," the second in 1782 as "Lieder im Volkston"—both appeared together (under the same title) in an augmented edition in 1785, and a third part in 1790; also "Uzens lyrische Gedichte religiösen Inhalts" (1784), and "Religiöse Oden und Lieder aus den besten deutschen Dichtern." His pf. works are: 6 pieces (1776); a sonata (1782); "Musikalische Belustigung" (1792); "Musikalische Badinage"; "Musikalischer Luftball." Much esteemed in their day were his stage works: *Klarisse* (Das unbekante Dienstmädchen, 1775, operetta); choruses and songs to Racine's *Athalie* (printed in 1785); *Minona* (Die Angelsachsen, tragic melodrama, printed in 1786); *Le Barbier de Séville* (Rheinsberg, 1786); *Aline, Königin von Golkonda* (opera, printed in 1789); *La fée Urgèle* (operetta; also in German as *Was den Damen gefällt*); music to *Götz von Berlichingen*, *The Entry* (Intoged, Danish), *The Harvest Festival* (Hösigildet, Danish opera), *The Sacrifice of the Nymphs* (Danish); besides these should be named his oratorios: *Johannes und Marie* (score printed in the tablature notation described below, but also in vocal score), and *Christi Tod*, a Passion cantata (1789), *Te Deum* (manuscript), *Hymne an Gott* (printed in 1793), *Lobgesang zur Feier des Geburtstags des Königs* (1793); also 4 *Lieder* for pf., "Rundgesang" for 2 sopranos, tenor and bass, "Chansons italiennes" (1782), and some Danish songs not printed. Gerber says (1792): "Unter den jetzt lebenden Meistern erster Grösse sind meine Götzen S. und Haydn" ("Among the now living masters of the first rank my idols are S. and Haydn"). As regards S.'s activity as a writer, it is

important to mention that he contributed the musical articles from S to Z to Sulzer's "Theorie der schönen Künste" (among which the oft-copied article on "Vortrag" [Rendering]); and, according to his (S.'s) statement, he wrote Kirnberger's "Wahre Grundsätze zum Gebrauch der Harmonie" (1773). He wrote besides: "Entwurf einer neuen und leichtverständlichen Musiktabulatur deren man sich in Ermangelung der Notentypen in kritischen und theoretischen Schriften bedienen kann" (1786, merely the old organ tablature), and "Gedanken über den Einfluss der Musik auf die Bildung eines Volks" (1790).

(3) Johann Philipp Christian, composer and conductor, b. Sept. 1, 1773, Langensalza, Thuringia, d. Jan. 30, 1827, Leipzig; he attended St. Thomas's School and the University at Leipzig, but turned his attention to music, and became a pupil of Engler and Schicht. From 1800 he conducted the opera performances of the Seconda Company at Leipzig, for which he wrote incidental music of all kinds (marches, ballets, overtures, choruses); in 1810 he became conductor of the Gewandhaus Concerts, and carried them on up to his death. There appeared in print: overtures to *Faust* and *Jungfrau von Orléans*, dances introduced into *Faust* (arranged for pf.), marches, etc., a *Salvum fac regem* (a 4, with brass instruments), and a number of songs for one and more voices, with pf. accompaniment.

(4) Karl, teacher at the training-college of Neuenzelle, afterwards co-rector at Fürstenwalde. He published: "Leitfaden bei der Gesanglehre nach der Elementarmethode" (1812, and frequently), and a "Schulgesangbuch" (1816, and frequently).

(5) Otto Karl Friedrich Wilhelm, b. March 25, 1805, Gortz, pupil of Klein and Zelter at Berlin, organist at Prenzlau, royal musical director. He published: "Theoretisch-praktische Gesangschule" (for schools, 1831), and "Darstellung einer leichten Methode des Pianoforte" (1839), and also composed sacred and secular vocal works of all kinds, and pf. pieces.

(6) Adolf, composer, b. July 7, 1817, Berlin, d. there March 16, 1884, pupil of Böhmer and Neithardt, in 1846 violinist in the Berlin court Opera orchestra, composed music to Euripides' *Hippolytos*, a symphony, etc. A pf. sonata appeared in print.

(7) Ferdinand, singer and composer of songs for male voices, b. Oct. 21, 1821, Kossar (near Krossen), pupil of A. W. Bach, Grell, Killitschgy, and Dehn at Berlin; entered the Berlin Cathedral choir in 1843, in 1856 directed the Cecilian Society, and in 1858 became musical director at St. Mark's. From that time he developed great activity as a teacher of singing, and composed numerous quartets for male voices, but also motets for equal voices, the 68th Psalm for double chorus, and other sacred works, songs, and many pf. pieces.

(8) August, violinist and composer of songs for male voices, b. June 15, 1837, Brunswick, pupil of Zinkeisen, Leibrock, and Meves, was also placed by the managers of the Brunswick Court Theatre under Joachim in Hanover. S. was for some time leader at Detmold, but returned to Brunswick, where he is leader and symphony director of the ducal orchestra. His quartets for male voices are favourites.

(9) Heinrich (S.-Beuthen), composer, b. June 19, 1838, Beuthen (Upper Silesia), devoted himself, by the wish of his parents, to mining, but at an early age wrote orchestral and pf. works, songs, etc.; and by the success of an operetta (*Friedolin*, 1862), for an academical festival, he was induced to devote himself entirely to music, attended the Leipzig Conservatorium, and in addition studied privately under Riedel (Psalm 29 for three choirs and organ). In 1867 S. settled at Zürich, where he attained a distinguished position as composer and teacher; he wrote (*inter alia*) five symphonies, and had the opera *Aschenbrödel* performed (1879). A severe nervous complaint then put a stop to his activity as a composer for a long time. In 1881 he took up his residence in Dresden. S. belongs to the most noteworthy composers of the present time, his tendency being modern (programme music). There should be mentioned: 6 symphonies (1, in memoriam, Haydn; 2, "Frühlingsfeier"; 3, E♭; 4, "Schön Elizabeth"; 5, "Reformations-Symphonie," with organ; 6, "König Lear"); symphonic poem, *Die Toteninsel*; overtures: "Kriemhildens Leid u. Rache," "Bacchantenzug des Dionysos," "Pan und die Waldnymphen"; also for orchestra: "Ballfestepisoden," "Mittelalterliche Volksszene," "Am Rabenstein," "Indianischer Kriegstanz"; a comic opera, *Es ist nicht gut, dass der Mensch allein sei*; Psalm 13 a capella, Psalm 125 (soli, chorus, and orchestra), Psalms 42 and 43 (ditto, printed); "Befreiungsgesang der Verbannten Israels" (ditto, printed), "Harald" (baritone, male chorus and orchestra), Requiem (soli, chorus, and orchestra); besides many pf. pieces (symphonic pf. concerto, "Heroische Sonate," printed; "Alhambra Sonate," "Ungarisches Ständchen," "Stimmungsbild"), songs, part songs for male voices, melodies, etc.

(10) Karl (S.-Schwerin), pianist and composer, b. Jan. 3, 1845, Schwerin; he was trained from 1862-65 at the Stern Conservatorium under Bülow, Willmers, Stern, Geyer, Weitzmann, etc., and has made many successful concert tours. S. received the title of court pianist to the Grand Duke of Mecklenburg, lived for several years as a pianoforte teacher at the Stettin Conservatorium, then became conductor of the Stargard Musical Society, and in 1885 settled in Berlin. Of his compositions may be named: a symphony (in D minor), 3 overtures (*Tasso*, *Byant von Messina*, and *Ouverture triomphale*), some sacred vocal works (Sanctus, Osanna, Benedictus, Ave Maria), pf. pieces, orchestral

transcriptions of some pf. compositions (among others of the "Rondo capriccioso" by Mendelssohn), etc.

Schulze, (1) Johann Friedrich, distinguished organ-builder, founded the firm S. und Sohn in Paulinzelle (Thuringia), b. Jan. 27, 1793, Milbitz (Thuringia), d. Jan. 9, 1858, Paulinzelle, son of an organ-builder. He established himself at first in Mühlhausen (Thuringia), but afterwards transferred the business to Paulinzelle. Among his most important works must be reckoned the rebuilding (1851-54) of the organ of the Marienkirche at Lübeck, built in 1518 by Berthold Hering, which has 81 stops, 4 manuals, and double pedal; also the building of the new organ at the Marienkirche and St. Blasienkirche at Mühlhausen, etc.

(2) Adolf, excellent singer and teacher of singing, b. April 13, 1835, Mannhagen (near Mölln), was at first a schoolmaster, had his voice trained under Garcia in London, and lived as teacher of singing at Hamburg until he was appointed principal professor of singing at the royal Hochschule, Berlin.

Schumann, (1) Robert, one of the most poetic natures which musical history has to offer, and one in whose works romanticism put forth its richest blossoms, b. June 8, 1810, Zwickau (Saxony), d. July 29, 1856, Enderich (near Bonn). His father, a bookseller, favoured his son's musical disposition, and wrote, indeed, to C. M. von Weber with the intention of placing the boy under him. Weber, it is said, was favourably disposed, but nothing came of the matter, and S., in conformity with his mother's wish (his father died in 1826), attended the Gymnasium at Zwickau, also the University of Leipzig as *Studiosus juris* in 1828. His gifts and tastes here received new nourishment, while regular pianoforte instruction from Friedrich Wieck led him more and more towards art. After he had spent, in addition, a merry year at Heidelberg (the "Triennium" had passed without S. troubling himself much about jurisprudence), he obtained his mother's permission to devote himself entirely to music, and returned in the autumn of 1830 to Leipzig to study music seriously under Wieck (with whom he lived), also under Heinrich Dorn. S. was on the road to becoming an excellent pianist, but ruined the second finger of his right hand by a foolish experiment made for the purpose of obtaining, by quick means, complete independence of the fingers (he suspended the third finger in a sling, and only practised with the other four). The sad result was the forced abandonment of the career of a virtuoso; this, however, turned out for the good of art, for S. now devoted himself exclusively to composition. In 1834 he founded, jointly with J. Knorr, Ludwig Schunke, and his teacher Friedrich Wieck, the *Neue Zeitschrift für Musik*, intended as an organ of musical progress, both to free

art from the fetters of antiquated rules and to oppose weak, shallow works of Italian opera composers and of French and German pianoforte composers (Czerny, Herz, Hünten, etc.). S. thus became the leader of a party, and the striking individuality displayed in his first published pianoforte works was confirmed and intensified by conscious tendency. From 1835-44 S. was sole editor of the paper, and wrote for it a great number of highly-attractive articles, in one of the first of which Chopin's genius was recognised. At a later period (from Düsseldorf) he drew attention, in a similar manner, to the rising star of Brahms. S. wrote criticisms in a manner (which unfortunately has gone quite out of vogue) calculated to produce a stirring and fruitful effect. S.'s compositions (from Op. 1-23 exclusively for the pianoforte) were only recognised at first by a small circle; the difficulties of reading and of technique were too great for them to meet with general approval. S.'s fondness for the gifted young pianist, Clara Wieck, the daughter of his teacher, developed gradually as she ripened into girlhood. Already, in 1837, S. begged for her hand, but the prudent father, perceiving the young man's future existence by no means assured, refused his offer. The attempt, in 1838, to improve his pecuniary circumstances by transferring the *Neue Zeitschrift für Musik* to Vienna, failed, and S. returned to Leipzig in 1839. In 1840 the degree of Dr. Phil. was bestowed on him by the University of Jena, and, in the same year, in spite of the father's opposition, he married the loved one of his heart. Love awakened in S. a desire to write songs, and he now wrote many sets in quick succession, in which lie hidden the finest pearls of musical lyrics. He gradually attempted larger forms, wrote his first symphony in 1841, and soon afterwards his quintet and quartet, and his first and finest choral work (*Paradise and the Peri*). A new turning-point in his life was brought about by Mendelssohn's establishment of the Leipzig Conservatorium (1843). S. was appointed teacher of playing from score; it was he who introduced the pedal piano into the institution as a preparation to organ-playing (the Conservatorium existed for ten years without an organ). S., naturally, had known Mendelssohn for a long time, and was one of his warm admirers, as may be seen by many passages of his writings and letters; unfortunately, Mendelssohn appears not to have understood S.'s art tendencies, for one seeks in vain in his letters for any recognition of them. S. did not remain long at the Conservatorium; it is difficult to believe that he resigned his post by reason of a wish to settle in Dresden; the very reverse would seem to be probable, as there was no guarantee of a settled means of livelihood when he changed his place of residence (1844). Before he moved (beginning of 1844) he made a concert

tour to Russia in company with his wife. S. lived in Dresden, composing diligently, and giving some private lessons. In 1847 he undertook the direction of the Liedertafel, and in 1848 established the Choral Society. In 1850 he was called to Düsseldorf as town musical director, as successor to Ferdinand Hiller, who went to Cologne. Unfortunately, a disease of the brain, signs of which had already manifested themselves in 1833, and which had become threatening in 1845, became more intense. In its early stages it took the form of fear for his life (he was afraid to live above the ground floor lest in a moment of melancholy he might throw himself out of the window). Later on, however, his mental powers became actually enfeebled so that he could no longer bear to hear music performed in quick *tempo*, and hence declared that the metronome marks to his own earlier works were wrong. Under such circumstances his post as conductor soon became untenable, and after Tausch had assisted him for a certain length of time, it became necessary, in the autumn of 1853, to remove him from his post. But his insanity declared itself in a decided manner on Feb. 6, 1854, when S. suddenly left the room, in which several friends were assembled, and threw himself into the Rhine. He was indeed saved, but with his intellect so disordered, that he had to be taken to Dr. Richartz's asylum at Endenich, where for two long years he led a sad life only rarely lit up by moments of lucidity. A worthy monument of the now so universally-honoured master, executed by Professor Donndorf, of Stuttgart, was placed over his grave in the Bonn churchyard, and unveiled on May 2, 1880. S.'s works offer the rare example of the blending together of the most fiery passion, the most inward feeling, the tenderest conception, with structure most carefully shaped down to the smallest detail. In pianoforte writing he has created quite a new branch of musical literature, or, rather, developed it to an undreamt-of state of perfection; as, for instance, in the miniature work of the small characteristic pieces, which is not fully displayed in Schubert, or even in Mendelssohn, although Schubert in some of his shorter pieces comes very near to S. In this department it is correct to speak of a S. school. In his innermost nature S. is lyrical, his characteristic feature a rare fullness of *nuances*; his thoughts are mostly highly concentrated and not suitable for long development, and are, therefore, most effective within narrow compass. His deep feeling reveals itself in all its fullness in his songs, in which he proves himself the equal of Schubert, and even at times appeals with greater power to one's soul. His greater works often betray the fact that smaller forms were his special province. The development sections, especially of his symphonies, appear somewhat abrupt; they lack the Beethoven nobility and breadth; though, on the other

hand, the G minor pf. sonata (Fétis' unfavourable verdict notwithstanding) is a work of almost unexampled *verve* and passion. It is as impossible to speak of a real development in S. as it is in the case of Chopin. With his Papillons and Paganini études S. burst on the world a finished artist; his transition to ensemble, choral, and orchestral works was only a transference of his style of writing to these particular forms of art. His last works show traces of decline both in imagination and strength of artistic formation.

S.'s compositions are: A. Orchestral works: 4 symphonies (E♭, Op. 38; c, Op. 61; E♭, Op. 97; D minor, Op. 120); Overture, Scherzo, and Finale (Op. 52); four concert overtures (*Brant von Messina*, Op. 100; *Festouvertüre*, Op. 123; *Julius Cäsar*, Op. 128; *Hermann und Dorothea*, Op. 136; there are, besides, the important works, *Genoveva*, *Manfred*, *Faust*); fantasia for violin and orchestra (Op. 131); concerto for 'cello and orchestra (Op. 129); Concertstück for four horns (Op. 86; most effective but difficult); concerto for pf. (Op. 54, the finest written since Beethoven); Concertstück for pf. and orchestra, Op. 92 (Introduction and Allegro appassionato); Concert-Allegro, with introduction, for pf. and orchestra, D minor, Op. 134.

B. Vocal works, with orchestra: *Paradise and the Peri* (Op. 50); "Adventlied" (Op. 71, for soprano, chorus, and orchestra); opera, *Genoveva*, Op. 81 (given in 1848 with moderate success at Leipzig; lately revived with great success); "A parting song" (Op. 84, chorus with wood-wind or pf.); "Requiem für Mignon" (Op. 98b); "Nachtlied," for chorus and orchestra (Op. 108); "The Pilgrimage of the Rose" (Op. 112, a fellow piece to Op. 50); music to Byron's "Manfred" (Op. 115); "Der Königssohn" (Op. 116, ballad for soli, chorus, and orchestra); "Des Sängers Fluch" (Op. 139, ditto); "Vom Pagen und der Königstochter" (Op. 140, four ballads, ditto); "Das Glück von Edenhall" (Op. 143, ballad, ditto); "New Year's song" (Op. 144, chorus and orchestra); *Missa sacra*, with orchestra (Op. 147); scenes from *Faust* (a work which, in certain moments, attains to the grandeur of Goethe's conception).

C. Choruses *a capella*; 5 songs for mixed chorus (Op. 55); 4 songs, ditto (Op. 59); "Romanzen und Balladen" (4 sets, Op. 67, 75, 145, 146); 4 songs for double chorus (Op. 141); 6 four-part songs for men's voices (Op. 33); 3 songs, ditto (Op. 62); "Ritornelle" in canon form, ditto (Op. 65); "Verzweifle nicht im Schmerzenthal" (Op. 93), for men's double chorus, organ accompaniment *ad lib.*; 5 songs from Laube's "Jagdbrevier," for 4-part male chorus, with an *ad lib.* accompaniment for 4 horns (Op. 137); "Romanzen," for female voices, with pf. *ad lib.* (2 sets, Op. 69, 91).

D. Songs with piano: 3 poems by Geibel for mixed chorus (Op. 29); 3 songs for three

female voices (Op. 114); "Spanisches Liederspiel," for one or several voices (Op. 74); "Spanische Liebeslieder," ditto, with four-hand pf. accompaniment (Op. 138); "Minnespiel," from Rückert's "Liebesfrühling," for one or several voices (Op. 101); patriotic songs for one voice and chorus (without Op. No.); 4 duets for soprano and tenor (Op. 34); 3 songs for two voices (Op. 43); 4 duets for soprano and tenor (Op. 78); "Mädchenlieder," for two female voices (Op. 103); "Belsazar" (Op. 57, ballad for low voice); "Der Handschuh" (Op. 87, ballad); "Schön Hedwig" (Op. 106, ditto); "Zwei Balladen," for declamation with pf. (Op. 122); "Liederkreis" (Op. 24, cycle of songs, words by Heine, see Op. 39); "Myrten" (Op. 25); "Lieder und Gesänge" (5 sets: Op. 27, 51, 77, 96, 127); 3 poems by Geibel (Op. 30); 3 songs (Op. 31); 12 poems by Justinus Kerner (Op. 35); 6 poems by Rückert (Op. 36); 12 poems by Rückert, composed by Robert and Clara S. (Op. 37) (see CLARA S.); "Liederkreis" (Op. 39, 12 poems by Eichendorff, see Op. 24); 5 songs for a low voice (Op. 40); "Frauenliebe und Leben" (Op. 42); "Dichterliebe" (Op. 48); "Romanzen und Balladen," for one voice (4 sets: Op. 45, 49, 53, 64); "Liederalbum" for the young (Op. 79); 3 songs (Op. 83); 6 songs by W. v. d. Neun (Op. 89); 6 poems by Lenau, and Requiem (Op. 90); 3 songs from Byron's "Hebrew melodies" (Op. 95, with harp or pf. accompaniment); songs of Mignon, the harper, and Philina, from Goethe's "Wilhelm Meister" (Op. 98a, see above); 7 songs (Op. 104); 6 songs (Op. 107); 4 "Husarenlieder" (Op. 117, baritone); 3 "Waldlieder" of Pfarrius (Op. 119); "5 heitere Gesänge" (Op. 125); "Gedichte der Königin Maria Stuart" (Op. 135); 4 songs, (Op. 142).

E. Chamber music: 3 quartets for strings (Op. 41, A minor, F, A); pf. quintet (Op. 44); pf. quartet (Op. 47); 3 pf. trios (D minor, Op. 63; F, Op. 80; G minor, Op. 110); Phantasiestücke for pf., violin, and 'cello (Op. 88); "Märchenerzählungen," for pf., clarinet (violin) and tenor (Op. 132); Adagio and Allegro for pf. and horn (or violin and 'cello, Op. 70); "Fantasiestücke," for pf. and clarinet (or violin or 'cello, Op. 73); 2 violin sonatas (A minor, Op. 105; D minor, Op. 121); "Märchenbilder" for pf. and viola or violin (Op. 113, arranged for orchestra by Erdmannsdörffer); 3 Romances for pf. and oboe, clarinet or violin (Op. 94); 5 "Stücke im Volkston" for pf. and 'cello or violin (Op. 102).

F. Organ and piano music: 6 fugues on the name "BACH," for organ or pedal piano (Op. 60); Andante and Variations for 2 pianos (Op. 46); "Bilder aus Osten" (Op. 66, after Rückert's "Makamen des Hariri," four hands; arranged for orchestra by Reinecke); "12 vierhändige Clavierstücke für kleine und grosse Kinder" (Op. 85); "9 charak-

teristische Tonstücke" (Ballscenen, Op. 109, four hands); "Kinderball" (Op. 130, four hands); for two hands: Variations on the name "ABEGG" (Op. 1); "Papillons" (Op. 2); "Studies after Paganini's caprices" (Op. 3); "Intermezzi" (Op. 4); "Impromptu on a theme by Clara Wieck" (Op. 5); "Die Davidsbündler" (Op. 6); "Toccata" (Op. 7); "Allegro" (Op. 8); "Carnaval" (Op. 9, pieces on "ASCH"); 6 studies after Paganini's caprices (Op. 10); Sonata in F# minor (Op. 11); Fantasiestücke (Op. 12); Studies in the form of variations ("Études symphoniques," Op. 13); Sonata in F minor, "Concert sans orchestre" (Op. 14); "Kinderscenen" (Op. 15); "Kreisleriana" (Op. 16); Fantasie (Op. 17); "Arabeske" (Op. 18); "Blumenstück" (Op. 19); "Humoreske" (Op. 20); "Novelletten" (Op. 21); Sonata in G minor (Op. 22); "Nachtstücke" (Op. 23); "Faschingsschwank aus Wien" (Op. 26); 3 Romances (Op. 28); Scherzo, Gigue, Romance, and Fughetta (Op. 32); Studies for the pedal pf. (Op. 56, in canon form); Sketches for pedal pianoforte (Op. 58); Album for the Young (Op. 68, two parts); 4 fugues (Op. 72); 4 Marches (Op. 76); "Waldscenen" (Op. 82); "Bunte Blätter" (Op. 99); 3 Fantasiestücke (Op. 111); 3 pf. Sonatas for the Young (Op. 118); "Albumblätter" (Op. 124); 7 pieces in fughetta form (Op. 126); "Gesänge in der Frühe" (Op. 133); and a canon on "An Alexis."—The firm of Breitkopf und Härtel has issued a complete edition of S.'s works (under the auspices of Clara S.).—The "Davidsbündler," which play an important rôle both in S.'s pianoforte works and in his writings, are in fact the composer himself and his friends of like feeling: the founders, in fact, of the *Neue Zeitschrift für Musik*. After the manner of Plato, S. was fond of expressing judgment on a work from various points of view and various moods, in dialogue form; and then these were represented by the enthusiastic, stormy Florestan, the gentle Eusebius, and the reflective Meister Raro. The letters Abegg and Asch (the latter at the same time contains also the musical letters in S.'s name) betray the name and birthplace of a youthful flame of S.'s. Of great influence on his forms were the poems of Jean Paul (Arabeske, Blumenstück, etc.) and E. T. A. Hoffmann (Phantasiestücke, Kreisleriana, Nachtstücke). The articles written by S. for the *Neue Zeitschrift für Musik* were published separately as "Gesammelte Schriften über Musik und Musiker" (1854, 4 vols.; 3rd edition, 1875, 2 vols.; 4th edition, 1891, revised by G. Jansen; also in English, by F. Raymond Ritter). Clara S. published "Robert Schumann's Jugendbriefe" (1885); Fr. G. Jansen, "R. S.'s Briefe; neue Folge" (1886). J. v. Wasielewski wrote a biography of S. (1858, 3rd edition, 1880); also H. Reimann (1887), A. Reissmann (3rd edition, 1879), and H. Erler ("R. S.'s Leben aus seinen Briefen,"

2 vols., 1887). Of monographs on S. there are yet to mention: "R. S. und seine Faust-Szenen" (1879), by S. Bagge; "Ueber Schumann's Manfred" (1880), by P. Graf Waldersee, both in the last edition of "Sammlung Musikalischer Vorträge"; F. G. Jansen's "Die Davidsbündler" (1883); J. v. Wasielewski's "Schumanniana" (1884, with rectification of errors in last-named pamphlet); and "Robert Schumann's Klaviertonpoesie," by B. Vogel (1887).

(2) Clara Josephine, first known under her maiden name, Clara Wieck, one of the most excellent of lady pianists of modern times, b. Sept. 13, 1819, Leipzig. Mme. S. was the daughter of Friedrich Wieck (q.v.), and under his training became an accomplished performer. At the early age of ten she made her appearance in public, and three years later undertook important concert tours; yet, undeniably, the gifted intelligence of her husband developed and ripened her artistic gifts. The epoch of her lasting success—the establishment of a great name distinguishing her from the crowd of pianoforte players—first dates from the time of her betrothal with S. (1837); though at Berlin, Vienna, Paris she had already attracted considerable notice before she became his wife (1840). She excelled at first as an interpreter of Beethoven's works, which even now she plays in a model manner; but later on she added to her *répertoire*, especially Chopin and her husband's compositions; and of the latter she is, naturally, the interpreter *par excellence*. After the death of S., whom she tended to the last, she lived for some years with her children in Berlin, at the house of her mother (who had been divorced from Fr. Wieck and married the teacher of music, Bargiel; and Woldemar Bargiel was the issue of that union), but in 1863 she settled in Wiesbaden. Mme. S. was forced to resume the career of a public player in order to support her family. From 1878-92 she was active as teacher of the pianoforte at the Hoch Conservatorium at Frankfurt. Mme. S. is not only a distinguished pianist, but well schooled in the art of composition, and she has published a number of creditable works, among which the following: songs (Op. 12 [12 poems by Rückert, set to music by Robert and Clara S.; Nos. 2, 4, 11 by the latter], Op. 13 and Op. 23); a pf. concerto (Op. 7); a trio (Op. 17); 3 violin romances (Op. 22), preludes and fugues (Op. 16); variations on a theme by Robert S. (Op. 20). She also revised the complete edition of the works of Schumann (Breitkopf und Härtel), published the finger exercises from Czerny's Piano School (Op. 500), etc., and S.'s early letters (*see above*; translated into English by M. Herbert), etc.

(3) Georg Alfred, b. Oct. 25, 1866, Königstein-i.-S., studied at Leipzig Conservatorium; since 1891 musical director at Danzig, a gifted composer: "Amor und Psyche," for soli, chorus, and orchestra; symphony in B

minor (gained a prize); pf. quartet, trio, pf. concert pieces, pf. pieces, songs, etc.

Schunke, (1) Karl, b. 1801, Magdeburg, studied with his father, the horn-player, Michael S. (1780-1821, a brother of Gottfried S.), and Ries, with whom he went to London. In 1828 he settled in Paris, and met with great success as a concert-player and teacher; he was appointed court pianist to the queen, etc. Bereft of speech through an attack of apoplexy, he threw himself from a window, Dec. 16, 1839. Besides many shallow pieces *à la mode*, he published some good pf. works.

(2) Ludwig, the intimate friend of R. Schumann, b. Dec. 21, 1810, Cassel, cousin of the former; he studied under his father, the highly-esteemed horn-player, Gottfried S. (1777 to 1840), also under Kalkbrenner and Reicha in Paris, appeared with success in that city, and at Vienna, etc., and settled in 1833 in Leipzig, where he became one of the founders of the *Neue Zeitschrift für Musik*. Death broke the bonds of friendship only too quickly, for S. died Dec. 7, 1834. The few compositions of the artist so soon called away, display sound talent (a pf. sonata, variations on Schubert's "Valse funèbre," caprices, a *divertissement*, a rondo, etc.).

Schuppanzigh, Ignaz, violinist, b. 1776, Vienna, d. there March 2, 1830; he was the noted leader of the quartet party (S., Mayseder, Linke, Weiss) which first interpreted the Beethoven quartets, and also gave excellent performances of those of Haydn and Mozart. This quartet party was maintained for a time by Count Rasumowski (q.v.), but they afterwards kept together and gave concerts in Germany and Russia. In his younger days S. conducted the "Augarten" concerts, in 1824 he became a member of the court orchestra, and in 1828 undertook the post of musical director of the German Opera. Of his compositions, a violin solo with accompaniment of strings, and two sets of variations appeared in print.

Schuppert, Karl, composer of songs for male voices, b. July 29, 1823, Cassel; d. Dec. 6, 1865, as court organist there ("Das deutsche Schwert").

Schürer, Johann Georg, was appointed in 1748 court composer at Dresden, where he d. Feb. 16, 1786. He was an extremely prolific composer, as is shown by the enormous number of manuscripts preserved at Dresden, consisting especially of sacred works (40 Masses, 3 requiems, 140 psalms, etc.); also oratorios, 4 Italian operas: *Astrea* (1746), *Galatea* (1746), *Ercole* (1747), and *Calandro* (1748), likewise a German operetta, *Doris* (1747).

Schurig, Volkmar Julius Wilhelm, b. March 24, 1822, Aur (Saxon Metal Mountains); as seminarist at Dresden he was pupil of Joh. Schneider, Jul. Otto, and Th. Uhlig. From 1842-

52 he became choir director at the Synagogue, also from 1844-56 organist of the Anglican community at Dresden, 1856-61 cantor and organist of the evangelical community at Pesth, where he established a vocal society; since then he has lived in Dresden, from 1871 as teacher of singing at the Institution for the Blind, from 1873 to 1893, as cantor of St. Anne's Church, and since 1876, as teacher of theory at the Rollfuss Akademie. S. as a composer displays an agreeable, smooth style. He has published organ fantasias, Op. 1, 31 (preparatory to Bach's six-part "Ricercar"); organ preludes, Op. 46; English sacred four-part songs; sacred choruses and motets, Op. 8, 9, 10, 16, 17, 18, 20, 21, 22, 24, 27, 30, 34, 44; sacred songs for one voice, Op. 14, 33; sacred duets, Op. 19, 28, 38, and 15; likewise songs for boys' (or female) voices, patriotic songs, etc. His songs for children (with pf.), Op. 48, are worthy of commendation.

Schuster, Joseph, prolific composer, b. Aug. 11, 1748, Dresden, d. there July 24, 1812; he was the son of a chamber-musician and singer, from whom he received his first training; also from capellmeister Schürer. In 1765 he went with Seydelmann (q.v.) to Italy, where he remained for three years and wrote several operas. Some years after his return he was appointed chamber composer to the elector, but as early as 1774 he returned to Italy, and studied further under Padre Martini at Bologna, wrote operas for Venice and Naples, and received the honorary title of maestro to the King of Naples. He visited Italy for the third and last time between 1778-81, after which he resided in Dresden, where he conducted at church and the theatre alternately with Naumann, Schürer, and Seydelmann, and in 1787 was appointed capellmeister simultaneously with Seydelmann. S. wrote about 25 operas (some of which Fétis has erroneously ascribed to a Joseph Schirer), mostly Italian, but also some German (*Der gleichgültige Ehemann*, *Doktor Murner*, *Sieg der Liebe über die Zauberwei*, *Das Laternenfest*), which, owing to their pleasing, melodic style, were favourites. For the church he wrote a Mass, a Passion, a Te Deum, the 74th Psalm, etc.; he also composed several oratorios, cantatas (*Das Lob der Musik*, considered his best work), pf. pieces for two and four hands, divertissements for pf. and violin, etc. A concerto for two pfs. and 1 for one pf., 6 quartets for strings, symphonies, etc., remained in manuscript.

Schütt, Eduard, pianist and composer, b. Oct. 22, 1856, Petersburg; he studied under Petersen and Stein at the Conservatoire there, and from 1876-78 at the Leipzig Conservatorium; he now lives in Vienna as conductor of the Akademischer Wagnerverein, and is on friendly terms with Leschetitzky. In 1882 S. played his pianoforte concerto in G minor (Op. 7) at Petersburg, and with great success. He has

published a serenade for strings (Op. 6), variations for two pianofortes (Op. 6), songs, pf. pieces, etc.

Schütz (Sagittarius), Heinrich, the distinguished master, who first brought about in Germany the thorough reform in musical art which had been accomplished in Italy about 1600, and who personally helped in the creation of new forms. In the department of sacred composition he therefore appears in the 17th century as Bach's greatest predecessor. He was b. Oct. 8, 1585, Köstritz, near Gera, d. Nov. 6, 1672, Dresden. His parents went to Weissenfels in 1591, and took possession of his grandfather's estate. S.'s beautiful soprano voice procured for him an appointment in 1599 in the court chapel at Cassel, where he attended the Gymnasium. In spite of musical gifts manifesting themselves in an evident manner, he yielded to the wish of his parents, and went to Marburg University in 1609 to study jurisprudence, and worked zealously in his calling of a lawyer; but when, in the same year, the Landgrave Moritz of Hesse offered S. a yearly stipend of two hundred florins on condition that he would go to Italy for training as a musician, he could not resist; and even his parents consented that he should devote himself entirely to art. Thus, in 1609, S. became a pupil of Giovanni Gabrieli—that noble master who represents the most splendid period of the Venetian School—and remained with him until his death in 1612. Works for double choir had come into vogue at Venice owing chiefly to the two Gabrielis; and that the development of monody and of dramatic style (in Florence) had not been idly watched, that, on the contrary, Monteverde was also well known in Venice, is evident from the fact that S. was soon appointed maestro at St. Mark's (1613). Hence, it is reasonable to suppose that S., standing in the midst of the fermentation and building up of new forms, was impressed by the movement, and returned home full of new ideas. As a first fruit of the conscientious use made of his stipend, S. had already in 1611 sent to the Landgrave a book of madrigals a 5, printed at Venice (preserved in the Cassel library). After Gabrieli's death he returned, and became court organist at Cassel. His reputation began to spread, and in 1614 the elector of Saxony begged that S. might conduct his band on the occasion of the christening of a prince (Duke August), and S. gave such satisfaction that already, in 1615, the elector made request to have the benefit of his services for two years, and indeed would not let him return, although the Landgrave would willingly have retained him. In 1617 S. was definitely appointed court capellmeister. He received repeated leave of absence for long journeys to Italy (1628-29), in order to study the progress of the new style at its source; he also went three times to Copenhagen (1633-35), when he organised an orchestra; 1637-39, when

he was detained on the return journey, 1638, some time in Brunswick; and 1642-45). Circumstances at Dresden, through the events of war, were extremely unfavourable to the fostering of art (the band was entirely broken up during 1633-39, and then was re-constituted with only ten instrumentalists and singers); hence S. found the sphere of his activity outside Dresden. In Copenhagen he had really been capellmeister since 1633, became in 1656, on the accession of Georg II., partly exonerated from his Dresden duties, but could not obtain the frequently solicited pension. Of the works of S. the chief one to name is *Dafne*, the first German opera, composed to a libretto by Rinuccini (translated by Opitz), produced at Schloss Hartenfels, near Torgau, in 1627 for the marriage of the Princess Sophie of Saxony with Georg II. of Hesse-Darmstadt. Unfortunately, only the libretto of the opera has been preserved; the music probably perished in the fire of 1760. S. also wrote the music to a ballet, *Orpheus und Euridice* (1638, for the wedding festivities of Joh. Georg II. of Saxony); the music has not been preserved. Of the highest interest in the history of musical art are his Passions, principally the "7 Worte Christi am Kreuz" (autograph in the Cassel Library), and "Die Historia des Leidens und Sterbens unsers Heylandes Jesu Christi" (four Passions according to St. Matthew, St. Mark, St. Luke, and St. John, preserved in the Dresden Library). In 1870, Karl Riedel (q. v.) collected together movements from these four works, forming them into one Passion, and also published the "7 Worte." This most meritorious man also caused works of S. to be performed by his society, and thus gained for S. proper recognition of his merits. Also the "Historia der fröhlichen und siegreichen Auferstehung unsers einigen Erlösers und Seligmachers Jesu Christi" (printed in 1623) resembles the Passions both in form and treatment. (Cf. PASSION.) The other published works of S., of which the motets frequently have almost a dramatic or oratorio-like form (with chorales cleverly inserted, and alternate vocal music for one and several voices) are: "Il primo libro dei Madrigali" (1611; 18 Madrigals *a 5* and a Dialogue *a 8*); "Psalmen Davids sampt etlichen Motetten und Konzerten mit 8 und mehr Stimmen nebenst andern zweien Kapellen, dass dero etliche auf 3 und 4 Chor nach Belieben gebracht werden können," with continuo (1619; 13 part-books); the 133rd Psalm, "Siehe wie fein" *a 8* (1619); "Syncharma musicum, tribus choris" (1621); "Kläglicher Abschied von der churfürstlichen Grufft" (1623); "Cantiones sacræ 4 voc. c. basso ad org." (1625); "De vitæ fugacitate aria 5 voc." (1625); "Psalmen Davids deutsch durch Cornelium Beckern in vier Stimmen gestellt" (1628, 1640, 1661, 1676, and 1712); "Cantiones sacræ 4 voc. c. bass. ad org." (Freiberg, 1625); "Symphonizæ sacræ 3-6 voc." (1629); "Das ist gewiss-

lich wahr," motets *a 6* (1631); "Kleine geistliche Konzerte mit 1-5 Stimmen" (1636 and 1639; 2 parts in *stilo oratorio*); "Symphonarium sacrum II. pars," *a 3-5*, with two instruments (1647); 3rd part of the same *a 5-8* (1650); "Musicalia ad chorum sacrum, das ist geistliche Chormusik mit 5-7 Stimmen, beides instrumentaler und vocaliter, wobei der Bassus generalis" (1648); "Canticum B. Simeonis: Herr nun lasset du," *a 6* (1657); and "12 geistliche Gesänge mit 4 Stimmen für kleinere Kantoreien," with continuo (1657); "En novus Elysiis succedit," motet for three choirs (without date); and besides these, numerous vocal *pièces d'occasion*, etc., in manuscript to be found in various libraries. In addition to Riedel's publications, detached compositions are to be found in modern publications by Winterfeld: "Der evangelische Kirchengesang" and "Joh. Gabrieli"; in Commer's "Musica sacra," Reissmann's "Musikgeschichte," etc. A complete edition in 16 vols. (Breitkopf und Härtel) has been brought out; the first 14 volumes were edited by the late Ph. Spitta, the last two by his brother Friedrich. Cf. Ph. Spitta's biography of S. in the *Allgemeine deutsche Biographie*, also Fr. Spitta's memorial discourse on S. (1886), and "Die Passionen nach den 4 Evangelien von H. S." (1886).

Schwab, François Marie Louis, critic and composer, b. April 18, 1829, Strassburg, from 1871-74 conductor of the Musical Union there; he is now *éditeur* of a Strassburg paper. S. has written 3 comic operas, a Grand Mass, which was performed at Strassburg, Madrid, and Paris, several cantatas, instrumental soli, etc.

Schwägel. (See SCHWEGEL.)

Schwalm, (1) Oskar, b. Sept. 11, 1856, Erfurt, from 1879-82 pupil of Leipzig Conservatorium (Wenzel, Paul, Reinecke, Jadassohn), composer (pf. pieces, preludes and fugues, songs, waltzes, overture to Fitger's *König Drosselbart*, books of school songs, etc.), was also musical critic for the Leipzig *Tageblatt* and several musical papers. In 1886 he purchased the publishing business of C. F. Kahnt, but already in 1888 sold it to Dr. P. Simon. S. is the son-in-law of Julius Blüthner, whose Berlin branch he now manages.

(2) Robert, composer, brother of the former, b. Dec. 6, 1845, Erfurt, pupil of R. Pflughaupt, and of the Leipzig Conservatorium, from 1870-75 conductor of several societies at Elbing; he is now living in a similar capacity at Königsberg. S. has written, besides many choruses for male voices (with orchestra: "Der Gothen Todesgesang," "Abendstille am Meere") and pf. pieces (also études), an orchestral serenade (Op. 50), an opera, *Frauentob* (Leipzig, 1885); an oratorio, *Der Jüngling von Nain*; a string quartet (A minor), concert-piece for 'cello, etc.

Schwanberg, Johann Gottfried, b. Dec. 28, 1740, Wolfenbüttel, d. April 5, 1804, Bruns-

wick, was trained in Italy at the cost of the Duke of Brunswick, especially by Hasse. He was for a long time court capellmeister at Brunswick, and wrote for the court theatre 12 serious Italian operas in the style of Händel, a dramatic prologue, *Der Ausspruch des Apollo* (1794), and 3 sonatas for violin and 'cello.

Schwantzer, Hugo, director of the musical institution at Berlin known under his name, b. April 21, 1829, Oberglogau, d. Sept. 15, 1886, Berlin. He attended the Royal Institution for Church Music there, became in 1852 organist of the Reformed Synagogue, and in 1866, of the new synagogue, and from 1856-69 was teacher of the organ and pianoforte at the Stern Conservatorium. S. published some pf., organ, and vocal compositions, also a piano Method.

Schwarz, (1) Andreas Gottlob, celebrated performer on the bassoon, b. 1743, Leipzig, d. Dec. 26, 1804, Berlin; during the Seven Years' War he was in a military band, and from 1770 played in the court orchestras of Stuttgart and Ansbach, at Lord Abingdon's concerts in London, and from 1787 in the Berlin court orchestra.

His son (2) Christoph Gottlob, b. Sept. 12, 1768, Ludwigsburg, was likewise an excellent performer on the bassoon, chamber musician to the Prince of Wales, and from 1788-1826 a member of the Berlin court orchestra. There was a second son, an able violinist at Berlin.

(3) Wilhelm, celebrated teacher of singing, b. May 11, 1825, Stuttgart, d. Jan. 4, 1878, Berlin. He studied theology and philology, and was for some time principal of the High School for Girls, and, finally, vicar at the Lyceum in Ulm; he then devoted himself entirely to singing, and, after appearing on the stage for a short time, settled as teacher of singing in Hanover, and later on in Berlin. His new method failed, and he took a clerkship in Stroussberg's bank. S. wrote "System der Gesangskunst nach physiologischen Grundsätzen" (1857), and "Die Musik als Gefühls-sprache im Verhältnis zur Stimme und Gesangs-bildung" (1860).

(4) Wenzel, b. Feb. 3, 1830, Brunnersdorf (Bohemia), studied at the Prague Conservatorium, proprietor of a musical institute at Eger, since 1864 at Vienna. He writes educational pf. works.

(5) Max, pianist, son of Wilhelm S. (3), b. Dec. 1, 1856, Hanover, studied under Bendel, Bülow, and Liszt, was teacher at Dr. Hoch's Conservatorium in Frankfurt from 1880-83, and when they changed the directorship at Raff's death, he founded, together with a few members of the staff who were leaving, the "Raff Conservatorium," Frankfurt.

(6) Bianca. (See BIANCHI, 3.)

Schwegel (Schwiegel, Schwigel) is an old German word (*suegala*) which merely means pipe; it was used generally for all wind-instru-

ments, and more particularly for lip-pipes ("Kernpfeife"). Hence Notker (about 1000) named organ-pipes *suegalun*; and still to-day a S. stop (Schwegelpfeife, 8 and 4 ft.) is to be found in old organs; it has an open lip-pipe somewhat narrowed towards the top.

Schweinskopf (Ger. "pig's head"), old name for a grand pianoforte.

Schweitzer, Anton, capellmeister at Gotha, b. 1737, Coburg, d. Nov. 23, 1787, Gotha; he wrote about 20 vaudevilles and incidental music to plays. *Elysium* (1774), *Alceste* (1774, 1786; text by Wieland), and *Die Dorf-gala* (1777) were published in pf. score.

Schweizerflöte, (1) same as cross-flute. (See FLÜTE.)—(2) In the organ an open flute stop of small scale, of 8-ft. pipes of metal, mostly with beards; and as the pipes are easily *over-blown*, the stop is generally used in combination with other 8-ft. stops. Its tone is penetrating. As a 4-ft. stop it is usually called *Schweizer-pfeife*; as a pedal-stop, *Schweizerflötenbass*.

Schwencke, esteemed musical family, of which the ancestor was (1) Johann Gottlieb, b. 1744, Breitenau (Saxony), d. Dec. 7, 1823, as "Ratsmusikus" at Hamburg; he was a distinguished performer on the bassoon.

His son (2) Christian Friedrich Gottlieb, the successor of Ph. E. Bach as town cantor at Hamburg, b. Aug. 30, 1767, Wachenhausen (Harz), pupil of Marpur and Kirnberger, became already at the age of 23 cantor and musical director of St. Catherine's, Hamburg, and died holding this post, Oct. 27, 1822. Of S.'s compositions there are to be mentioned: 3 violin sonatas, 6 grand fugues, pf. sonatas, many sacred compositions, a psalm, a Pater Noster, and a Klopstock Ode (as supplement to the *Allgemeine Musikalische Zeitung*, 1799); also the re-scoring of Handel's *Messiah* and Bach's B minor Mass; he also contributed various articles to the *Allg. M. Z.*

(3) Johann Friedrich, son and pupil of the former, b. April 30, 1792, Hamburg, d. there Sept. 28, 1852, was an able organ, 'cello, and clarinet player, and in 1829 became organist of St. Nicholas' Church, Hamburg. He composed diligently, in spite of his bad health (cantatas with organ accompaniment; "Hamburgisches Choralbuch," an excellent work, many times republished; over 500 preludes and postludes, harmonisation of about 1,000 chorales, and 73 Russian folk songs; septet for 5 'cellos, double-bass, and kettle-drums; orchestral accompaniment to Beethoven's *Adelaide* and *Wachtel-schlag*; also many arrangements of works by Spohr, etc.).

(4) Karl, brother of the preceding, b. March 7, 1797, Hamburg, was a gifted composer and a brilliant pianoforte-player, who in his youth made extensive concert-tours as far as Petersburg, Stockholm, and Paris. He published some good pf. works (3 pf. sonatas for four hands, a

violin sonata), also a symphony (produced in 1843 at the Paris Conservatoire, and at Hamburg; it was published in pf. score). Many other pieces (chamber music, a Mass, etc.) remained in manuscript. He lived finally at Nussdorf (near Vienna); after 1870 no more was heard of him. A portion of his memoirs appeared from 1884-85 in the *Hamburg Korrespondent*.

(5) Friedr. Gottlieb, son and pupil of Joh. Friedr. S., b. Dec. 15, 1823, Hamburg, from 1852 successor of his father at the beautiful new Gothic church of St. Nicholas, appeared at concerts while still young, as pianoforte and organ player, and was heard on various organs in Paris in 1855, at concerts of his own. He wrote many songs and chorale preludes, 3 fantasias for organ, trumpet, trombone, and drums, sacred songs for female chorus with organ, etc.; he also prepared for the press his father's chorale books, issuing revised and augmented editions of them, likewise a new edition (with additions of his own) of his father's chorale preludes (1886).

Schwiegel. (See SCHWEGEL.)

Sciolto (Ital.), free in performance.

Scontrino, Antonio, b. 1851, Trappani, opera composer (*Matilda*, 1879; *Il Progettista*, 1882; *Il Sortilegio*, 1882; *Gringoire*, 1890), also wrote virtuoso pieces for contra-bass.

Scordatura (Ital.), a deviation from the usual tuning of a stringed instrument to produce effects otherwise impossible. For instance, Paganini frequently changed the fourth string from *g* to *b \flat* ; and there exist many compositions for violin by Tartini, Biber, Nardini, Campagnoli, etc., in which a special *S.* is prescribed.

Score (Ital. *Partitura*; Fr. *Partition*; Ger. *Partitur*), the writing down of separate parts (placed one over the other) was originally a term opposed to tablature (*Intavolatura*), table notation. The oldest known score of a vocal work is that of Cipriano de Rore's *Madrigal a 4* of 1577 (Venice, Ang. Gardano). On the other hand, organ and clavier pieces had formerly to be noted in a manner similar to the one in present use, *i.e.* notes played together were written over one another (*Intavolatura da cembalo*). Already in 1530 and 1531 examples of the kind by Peter Attaignant appeared in print. Before that, and indeed long after, the so-called German tablature (*cf.* TABLATURE) was used in Germany. Already in 1586 (Simon Verovio, *cf.* MUSIC-PRINTING) the Italians began engraving on copper their lute, clavier, and even vocal scores, as with the earlier types it was very difficult to note more than one part on a stave. About this time figured bass was invented, with which motives of economy may have had something to do. Undoubtedly the old contrapuntists sketched their complicated music with the parts written one over the other (this has been proved by certain examples, among which one which distinguished the four parts written on one

stave by the form of the note-heads and by colour), but these sketches were regarded as a technical secret, and destroyed. Vocal works in the time of the Netherland School were published in the following two forms: as a chorus-book or in separate part-books. In either case it was impossible, as it is at the present day, to read off all the parts at once. Only when the artificialities of imitation and enigmatical notation fell into discredit did it become gradually a necessity to set out musical works in a readable form.

A modern *S.* consists of all the instrumental and vocal parts of a composition, written for several instruments or voices, or both, printed one over the other *in rows*, so that the notes sounded at the same time shall be placed over one another. The arrangement of a *S.* is not entirely arbitrary, but is subject to certain conventional laws, framed so as to enable a conductor to read a *S.* with facility. Above all, it is customary to place together instruments of like species and tone-colour, and, within the separate groups, to place the higher part above the lower. So, for example, the general arrangement of the *S.* of a symphony at present is as follows:—

At the top : Wood-wind instruments.
In the middle : Brass and instruments of percussion.
Below : Orchestra of strings.

The vocal parts (in masses, operas, oratorios, cantatas, etc.) are, as a rule, placed below; yet the instrumental basses ('cello and double bass and organ), the solid foundation of the harmony, keep their place as lowest parts. The group of wood-wind is arranged thus :

(Piccolo Flute.)
Flutes.
Oboes.
(English Horn.)
Clarinets.
(Bass Clarinet.)
Bassoons.
(Double Bassoon.)

In the brass orchestra, the horns, which frequently (to the number of four) form a family by themselves, or are used in conjunction with the bassoons, are placed highest, *i.e.* next to the bassoons :

Horns.
Trumpets.
Trombones.
(Tubas.)
Kettledrums.
(Triangles, cymbals, gongs.)
(Large and small drums.)

Finally, the strings enclosing the vocal parts are arranged thus :

First } Violins.
Second }
Violas.
Solo Voices { Soprano.
Alto.
Tenor.
Bass.
Chorus ditto { 1st Chorus.
2nd Chorus.
Violoncellos.
Double Basses.
(Organ.)

If an organ part is added, it is placed under the double bass, where formerly stood the continuo (figured bass); also a pianoforte score, which may perchance be affixed, is affixed here. The most suitable place for the *harp* is between the instruments of percussion and the first violins. There are frequent deviations from this arrangement; it is only the customary one of modern times (from about the time of Weber). A plan which in many respects may be recommended in scores with vocal parts, in which, anyhow, the strings are divided, is to place violins and violas above the wood-wind, so that the strings may, as it were, form the framework of the whole. On the other hand, it is not unpractical to place the brass, which, as a rule, has the least to do, as far as possible from the strings—a method adopted, for the most part, by our classical symphonists:

Kettledrums.
Trumpets and Trombones.
Horns.
Wood-wind.
Strings.

The reverse order would be unpractical, because the S. reader always looks first for the bass. In works with vocal parts no objection can be made to their being placed above the violins. In violin concertos, etc., the solo part is placed over the strings; in pf. concertos the piano part is best undermost. In a corresponding manner, chamber music is scored thus:

Wind or Strings.
Pianoforte.

If there are strings and wind-instruments, either the latter are placed as a special group above the former, or they are mixed according to their compass:

I.
Flute (Oboe, Clarinet).
Strings.
Pianoforte.)

II.
Violin.
Viola.
Horn (Bassoon).
'Cello.
(Pianoforte.)

and so on, according to the particular combination.

Score-reading and Score-playing (on the pianoforte) are accomplishments indispensable to a good conductor and essential to every good musician. They can, of course, only be acquired by constant practice; and in the quickest and surest manner by proceeding from easy, to more difficult scores. A beginning should be made with a *cappella* music in four parts, and especially that in which the tenor part is written out (an octave higher) in the treble clef; and then on to easy movements for quartet of strings. Divertissements in which transposing instru-

ments are employed (horns, clarinets) form a fitting transition to the easiest orchestral scores. Practice in ordinary transposition (playing from the music on the pianoforte) is of immense advantage. Divided score-playing on several pianofortes is to be highly recommended (one performer for the strings, another for the wood-wind, and a third for brass and drums). In H. Riemann's "Handbuch der Harmonielehre," and "Vereinfachte Harmonielehre" ("Harmony Simplified") facility in reading from score is methodically developed through practical writing.

Scotto (Scoto), famous family of music printers at Venice, viz.: (1) Ottaviano, from about 1536-39 (his oldest known publication consisted of madrigals by Verdelot for one voice with lute, arranged by Willaert).

(2) Girolamo, probably son of the former, printed from 1539-73. In 1551 he published a book of madrigals *a 2* of his own composition. For a long time after his death his heirs continued the printing and publishing business.

Scudo, Paolo, writer on music, b. June 8, 1806, Venice, d. Oct. 14, 1864, Blois; he wrote: "Critique et littérature musicale" (1850 and 1859, 2 parts); "L'art ancien et moderne; nouveaux mélanges," etc. (1854); "L'année musicale, ou Revue annuelle des théâtres lyriques et des concerts" (1860 until 1862, 3 vols.); "La musique en 1862" (1863); "Le chevalier Sarti" (1857; German by O. Kade, 1858), a musical novel, of which the sequel ("Frédérique") appeared in the *Revue des Deux Mondes*. S. was also a contributor to various musical and other papers, and wrote musical articles for general encyclopedias.

Sebastiani, Johann, German composer of sacred music, b. 1622, Weimar. In 1661 he became capellmeister to the Brandenburg Elector at Königsberg, and is specially worthy of notice on account of his Passion, "Das Leiden und Sterben unsers Herrn und Heilands Jesu Christi" (1672), which resembles the Bach Passions, inasmuch as it contains the contemplative element of interspersed chorales (to arouse a feeling of devotion), and at the close, a "Danksagungsliedchen für das bittere Leiden Jesu Christi" (a song of thanksgiving for the bitter suffering of Jesus Christ). These chorales were sung as arias by one voice with violin accompaniment. There further appeared: "Geistliche und weltliche Lieder in Melodien gesetzt" (1675).

Sébastien, Claude, organist at Metz, published a peculiar allegorical work: "Bellum musicale inter plani et mensurabilis cantus reges de principatu musicæ," etc. (1553; also 1563, 1568).

Sebor, Karl, Bohemian composer, b. Aug. 13, 1843, Brandeis on Elbe, pupil of the Prague Conservatorium, and private pupil of Kittl. He was at first teacher of music in Poland.

then theatre capellmeister at Erfurt, and at the Bohemian theatre at Prague; since 1871 he has been military bandmaster in Vienna. S. has written chamber music (quartet and quintet for strings), pf. pieces, songs, part-songs, and several Bohemian operas (*Die Templer in Mähren* [1865], *Drahomira, Die Hussitenbraut, Blanka, Die vereitelte Hochzeit* [1878]).

Secco (Ital.). (See RECITATIVE.)

Sechter, Simon, celebrated teacher of counterpoint, b. Oct. 11, 1788, Friedberg (Bohemia), d. Sept. 10, 1867, Vienna; he was a pupil of Kozeluch and Hartmann in Vienna. In 1811 he became teacher of music at the Institution for the Blind; later on, member of the court orchestra, court organist, and in 1851 teacher of harmony and composition at the "Conservatorium der Musikfreunde." S.'s principal work is "Die Grundsätze der musikalischen Composition" (1853-54, 3 vols.); in this treatise he principally follows Rameau's theory of the *Basse fondamentale*, but it differs from the latter inasmuch as harmonic progressions are considered normal which are only good in sequence. S. composed much church music (masses, graduales, offertories, in part written in old church modes, a *Te Deum*, etc.) of which, however, only a few appeared in print. On the other hand, he published many fugues, preludes, and other pieces for the organ (Op. 1-5, 8, 9, 12-15, 17, 20-22, 48, 50, 52, 55, 56, 61), also 2 quartets for strings (the second "Die vier Temperamente," Op. 6), pf. variations, etc. A burlesque opera, *Ali-hitsch-hatsch*, was produced in 1844.

Second, the "second" degree in diatonic progression. It can be either major, minor, or augmented (cf. INTERVAL); the diminished S. would produce enharmonically identical sounds.

Secondary Chords of the Seventh, in the ordinary terminology of harmony systems, are all chords of the seventh with exception of the dominant chord of the seventh (in c major, *g b d f*; in a minor, *e g# b d*), which is named principal chord of the seventh. (cf. DISSONANCE.)

Secondary Keys are the keys nearest related to the principal key of a piece of music, especially the parallel and the dominant keys.

Secondary Theme (Ger. *Nebenthema*) is a thematic formation opposed to the principal theme of a piece of music, alternating with it. Also in fugue the countersubject (counterpoint to the Comes) from which, as a rule, the andamenti are evolved.

Secondo (Ital.), the second; *seconda volta* (abbr. IIda), the second time. (cf. PRIMO.)

Sedlatzek, Johann, flautist, b. Dec. 6, 1789, Oberglogau, d. April 11, 1866, Vienna; from 1826-50 he lived in London, afterwards in Vienna, whence he made extensive and successful concert-tours.

Seeber, Christian Friedrich, the inventor of the "Fingerbildner" (see CHIROPLOAST), b. June 10, 1846, Weida, d. 1883 in Weimar as 'cellist of the court orchestra.

Seeling, Hans, pianist and composer of brilliant pf. pieces, b. 1828, Prague; he visited the East, Italy, etc., and d. May 26, 1862, Prague.

Segert, Joseph, important organist, b. March 21, 1716, Repin, near Melnick (Bohemia), d. April 22, 1782, Prague, pupil of Czernohorsky and Felix Benda at Prague, where he attended the University (*magister phil.*), organist of St. Martin's Church, afterwards of the Teinerkirche, Prague. He died shortly before the news of his appointment as organist of the court chapel, Vienna, reached him. S. wrote many masses, psalms, litanies, etc.; but only 8 toccatas and fugues for organ appeared in print. His pupils were: Kozeluch, Mysliweczek, Maschek, etc.

Seghers, François Jean Baptiste, violinist and excellent conductor, b. Jan. 17, 1801, Brussels, d. Feb. 2, 1881, Margency (near Paris). He was a pupil of Genise (leader of the concerts there), also of Baillot at the Paris Conservatoire. S. founded in 1848 the Société Ste. Cécile, which he conducted until 1854 (after which it quickly fell to pieces), and with which he organised excellent performances of orchestral and choral works. From that time he lived in retirement.

Segni, Giulio (called Giulio da Modena), b. 1498, Modena, in 1530 elected organist of the first organ of St. Mark's, Venice, called in 1533 by Cardinal Santa Fiora to Rome, where he died, 1561. It is said that he was a remarkable organ- and clavier-player. Doni mentions a work of his which was printed: "Ricercati, intabolutura di organi e di liuto."

Segno (Ital.), sign. (cf. S.)

Segond, L. A., Dr. Med. and sub-librarian of the medical faculty at Paris, occupied himself specially with the anatomy of the larynx, studied singing under Manuel Garcia, and published: "Hygiène du chanteur. Influence du chant sur l'économie animale. Causes principales de l'affaiblissement de la voix et du développement de certaines maladies chez les chanteurs. Moyens de prévenir ces maladies" (1846); and "Mémoires pour servir à l'histoire anatomique et physiologique de la phonation" (1859; collection of lectures delivered by S. at the Académie).

Segue (*Segue*, Ital.), there follows; *seguenta* (*segunte*), following.

Seguidilla, a Spanish dance of quick movement and in triple time, similar to the Bolero. The castanet rhythm—



is played during four bars, and after each line of the song there are four similar ones; this castanet rhythm ceases during the singing.

Seibert, Louis, b. May 22, 1833, Cleeburg (near Wiesbaden), lives at Wiesbaden as a teacher of the pianoforte (at the Conservatorium) and composer (orchestral and chamber music, songs, choruses for male voices, etc.).

Seidel, (1), Friedrich Ludwig, b. June 1, 1765, Treuenbrietzen, d. May 5, 1831, Charlottenburg, pupil of Benda at Berlin, organist of the Marienkirche there, in 1801 assistant conductor at the national theatre, in 1808 musical director of the royal orchestra, and in 1822 court capellmeister. S. composed several operas (*Der Dorfbarbier*, *Lila*), incidental music to plays, an oratorio (*Die Unsterblichkeit*), a Mass, motets, psalms, etc., pf. works and songs.

(2) Johann Julius, organist, b. July 14, 1810, Breslau, d. there Feb. 13, 1856, in 1837 organist of St. Christopher's Church, Breslau. He wrote: "Die Orgel und ihr Bau" (1843), a handy and clearly drawn-up little work, published in new editions by K. Kuntze (1875) and B. Kothe (1887).

Seidl, (1) Anton, distinguished conductor, b. May 7, 1850, Pesth; from 1870-72 pupil of the Leipzig Conservatorium. He then went to Wagner at Bayreuth, and was one of the fortunate young musicians who helped to prepare the master's last scores and parts; and in 1875, on Wagner's recommendation, was invited by Angelo Neumann, as capellmeister, to Leipzig. He remained then with Neumann at his Wagner Theatre, and followed him to Bremen; but when Neumann left for Prague, he accepted a call to New York as conductor of the new German Opera (1885), which through the death of Damrosch had lost its chief; he quickly brought the concert orchestra (S.'s orchestra) into repute. In 1886 S. was one of the conductors of the Bayreuth performances.

(2) Arthur, intelligent writer on music, b. June 8, 1863, Munich, attended the Gymnasium there and at Ratisbon (at the same time free scholar of the Royal School of Music). He studied philosophy and the history of literature at Munich, Tübingen, Berlin, and Leipzig, also music, industriously, under Paul, Fr. Stade, Spitta, and Bellermann, and in 1887 took his degree at Leipzig as Dr. Phil., with the extremely valuable treatise "Vom Musikalisch-Erhabenen. Prolegomena zur Aesthetik der Tonkunst." Since then he has also written "Zur Geschichte des Erhabenheitsbegriffs seit Kant" (1880). S. was at Weimar for some time, but now lives at Dresden. His works, as well as his journalistic writings, have already made for him a name.

Seifert, Uso, b. Feb. 9, 1852, Römheld (Thuringia), pupil of the Dresden Conservatorium under Wüllner, Blassmann, Merkel, Nicodé, and Rischbieter, now teacher in the

same institution and organist of the Reformed Church. S. made himself known by a widely-circulated pianoforte Method (1893), and by pf. and vocal compositions; he has also published instructive works of old masters.

Seifriz, Max, violinist and conductor, b. Oct. 9, 1827, Rottweil, d. Dec. 20, 1885, Stuttgart, pupil of Täglichsbeck. In 1841 he was violinist to Prince Hohenzollern at Hechingen, and in 1849 at the town theatre, Zürich; in 1854 court capellmeister to Prince Hohenzollern at Löwenberg, who had taken up his residence there; after the death of the Prince (in 1869) he lived in Stuttgart, and from 1871 as musical director. S. wrote a symphony, overture, and incidental music to *Jungfrau von Orleans*, choruses for male voices, etc.

Seiler, Joseph, b. Jan. 15, 1823, Lügde (near Pyrmon), d. May 29, 1877, Münster; pupil of Johann Schneider and Reissiger in Dresden, was at first organist at Lügde, in 1859 organist at the "Moritzkirche," Münster. He composed Masses, etc., which remained in manuscript; he was also a diligent contributor of critical articles to several musical papers.

Seiss, Isidor Wilhelm, b. Dec. 23, 1840, Dresden, where his father was chamber musician, received instruction from Fr. Wieck in pianoforte-playing, and was well grounded in theory by Julius Otto. He then worked from 1858-60 in Leipzig with M. Hauptmann. About this time his first compositions appeared, and he frequently undertook concert tours as pianist. He was so successful at Cologne that Hiller at once persuaded him to become a teacher at the Conservatorium; he has worked with excellent results in this post during the last 20 years, and since 1878 has enjoyed the title of Professor, and also conducted the concerts of the "Musikalisches Gesellschaft" in a most disinterested manner. S. is a composer of taste, an acute critic, and a masterly writer for the pianoforte; his intelligent transcriptions of movements from the quartets of Haydn, his interesting arrangements (*Bearbeitungen*) of dances by Beethoven (3 contredanses and the "Danses allemandes"), and his new edition of Weber's *E♭* concerto, show reverence and skill. His own compositions are, for the most part, educational:—the sonatas, Op. 8; "Bravourstudien," Op. 10; toccata, Op. 11; preludes, Op. 12. He has also published "Feierliche Szene und Marsch" for orchestra, adagio for 'cello, pf. pieces, etc.

Seitz, (1) Robert, b. April 8, 1837, Leipzig, d. there Sept. 26, 1889, founded in 1866 a music business, to which he added a publishing department; and by the works of Raff and other composers he brought a certain prosperity to the firm. In 1878, however, he sold his publishing business and established a pianoforte manufactory. He failed in 1884, and, at the same time, the *Musikalisches Centralblatt*, published by

him since 1880, came to an end; it contained valuable articles by writers of note.

(2) Fritz, able violinist, b. June 12, 1848, Günthersleben (near Gotha), pupil and son-in-law of Uhlrich, in 1874 under Lauterbach in Dresden, then vice-capellmeister at Sondershausen. Later on leader at Magdeburg, and since 1884 court leader at Dessau.

Séjan, Nicolas, famous organist, b. March 19, 1745, Paris, d. there March 16, 1819, became in 1760 organist of St. André des Arts, in 1772 of Notre Dame (with Daquin, Couperin, and Balbâtre), in 1789 royal chapel organist and teacher at the "École royale de chant et de déclamation"; he lost his post through the Revolution, became organist in 1807 at the Invalides, and in 1814 again chapel organist. S. published 6 violin sonatas, 3 pf. trios, and some pf. and organ pieces.

Seligmann, Hippolyte Prosper, 'cello virtuoso, b. July 28, 1817, Paris, d. Feb. 5, 1882, Monte Carlo (near Monaco), studied under Norblin at the Conservatoire, made extensive concert tours, and published a number of divertissements, fantasias, characteristic pieces, etc., for 'cello and piano.

Selle, Thomas, able contrapuntist, b. March 23, 1599, Zörbig (Saxony), d. July 2, 1663, Hamburg. He was at first rector at Wesselburen (Schleswig-Holstein), in 1624 at Heide, in 1630 cantor at Itzehoe, and in 1637 cantor of the Johanneum and musical director of the five principal churches at Hamburg; in 1641, in addition, cathedral cantor. His compositions bear the flowery titles of his time: "Concertatio Castalidum" (1624, church concertos *a* 3); "Deliciae pastorum Arcadiae" (1624, secular songs *a* 3); "Hagiodemelydria" (1631, 10 "geistliche Konzertlein" *a* 1-4); "Monophonia harmonica latina" (1633, 15 *a* 2-3, "Concentus ecclesiastici"); "Concentus 2 voc. ad bassum continuum" (1634); "Decas prima amorum musicalium" (1635, *a* 3); "Concentuum trivocalium germanico-sacrorum pentas" (1635); "Concentuum latino-sacrorum, 2, 4 et 5 vocibus ad bassum continuum, etc." (1646 and 1651, 2 books); also melodies to Rist's "Sabbatische Seelenlust" (1651, 1658). S. left in manuscript, concertos, madrigals, and motets *a* 3-16.

Sellner, Joseph, distinguished oboist, b. March 13, 1787, Landau, d. May 17, 1843, Vienna; he went, when young, with his parents to Austria, passed through the campaign of 1805 as player in an Austrian cavalry regiment, was for some time conductor of a private wind band in Hungary, then principal oboist at the theatre, Pesth. In 1811 he was under C. M. von Weber in Prague, where he still studied composition with Tomaczek; in 1817, at the Court Opera, Vienna; in 1822 also at the Court band; and in 1821 teacher of the oboe, and conductor of the pupils' concerts at the Conservatorium (until 1838). S. wrote an excellent

"Oboeschule," which was also translated into French, and still ranks as the best Method for oboe; also several compositions for guitar, an Introduction and Polonaise brillante for clarinet and orchestra, etc.

Sembrich, Marcella (really Praxede Marcelline Kochanska; S. was the family name of her mother), a marvellous singer (coloratura-soprano), b. Feb. 15, 1858, Wisnewczyk (Galicia), where her father, Kasimir Kochanski, lived as music teacher (violinist). In her fourth year Marcella began to play the piano, and in her sixth year, the violin. When twelve years of age she entered the Lemberg Conservatorium, where she became the pupil of the pianist Wilhelm Stengel (b. Aug. 7, 1846), afterwards her husband, who, at the end of five years, took her to Vienna for further training under Epstein. In September, 1875, she began to study singing under Victor Rokitansky, and after one year repaired to Milan, where she studied for eight months under G. B. Lamperti, jun. In May, 1877, S. made her *début* in *I Puritani* on the Italian stage at Athens, returned in July following to Vienna, where she studied the German repertoire with the horn-player Richard Lewy, and in 1878 was engaged at Dresden, belonging to the court theatre there for one and a half years. In June, 1880, she went to London, where she was engaged for five seasons. After concert tours which she made to nearly all the large towns on the Continent, and to America (1883-84), S. studied under Francesco Lamperti, sen., during the summer of 1884. From 1878-89 her residence was in Dresden; in 1889 she removed to Berlin, whence she undertook her long concert tours, and enjoyed increasing success. Madame S. is not only a singer and pianist, but also an excellent violinist.

Semeiography (Greek, "writing by signs"). (See NOTATION.)

Semet, Théophile Aimé Emile, composer, b. Sept. 6, 1824, Lille, d. April 15, 1888, Corbeil, near Paris, pupil of the Paris Conservatoire under Halévy, for many years drummer at the Grand Opéra. He wrote several operas: *Les nuits d'Espagne* (1857), *La demoiselle d'honneur* (1857), *Gil Blas* (1860), *Ondine* (1863), *La petite Fadette* (1869), which, for the most part, were favourably received.

Semibreve (◊), the greatest, with exception of the somewhat antiquated Brevis (q.v.), of the species of notes handed down to us from mensurable music notation; it is our whole bar note, yet was the smallest (!) in the 13th century. It had the value of $\frac{1}{2}$ or $\frac{1}{3}$ Brevis, according to the prescribed measure (q.v.). (Concerning the semibreve of the *Ligatura cum opposita proprietate*, see LIGATURE and PROPRIETAS.)

Semidiapente, Latin term for the diminished 5th.

Semiditas (Lat. "halving"), a term used in the theory of mensurable music for Diminution (q.v.); it was indicated by a vertical stroke through the time sign () $\frac{C}{4}$ (also called *per medium*); the meaning is indicated by the word itself.

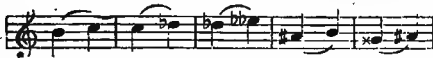
Semiditonus, Lat. term for the minor third.

Semifusa (Lat.), semiquaver.

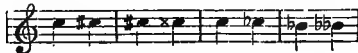
Semiquaver. (Cf. **QUAVER**.)

Semiserio (Ital. "half serious"), term for a serious opera which includes some comic scenes (*Opera semiseria*).

Semitone (Ger. *Halbton*), The smallest interval which is employed in our system of music, occurring either as successive, or simultaneous notes; for the enharmonic related notes become identified, and the enharmonic change has practically the meaning of the ligature, of the sustained note. A distinction is made between the diatonic and chromatic S. The *diatonic* S. occurs between notes situated on neighbouring degrees of the fundamental scale, for example:



Notes which are derived from the same note of the fundamental scale stand to each other in the relation of a *chromatic* semitone, for example:



A third kind of S., for example:



must be called the enharmonic S. (double diminished third; its occurrence presupposes an (omitted) enharmonic change, for example:



On the acoustical pitch definition of the different sorts of S. see table under "TONE, DETERMINATION OF."

Semitonium, Lat. name for the semitone, the minor second;—*S. majus*, the major (diatonic) semitone (c: d \flat); *S. minus*, the minor (chromatic) semitone (c: c \sharp). (Cf. **APOTOME**.)

Semplice (Ital.), simple.

Sempre (Ital.), always, continually; for example, *S. legato* (*staccato*), *S. forte* (*piano*), *S. crescendo* (*diminuendo*).

Senesino. (See **BERNARDI**, 2.)

Senff, Bartholf, the founder of the important music-publishing business of like name at Leipzig, b. Sept. 2, 1818, Friedrichshall

(near Coburg); in 1843 he founded the musical paper *Signale für die musikalische Welt*, which he himself has edited up to the present. The firm publishes important works of Anton Rubinstein.

Senfft von Pilsach, Gottfried Arnold, Dr. jur., esteemed concert vocalist, b. March 15, 1834, Grumenz (Pomerania), d. March 7, 1889, Marburg, pupil of Teschner, Sieber, and Jul. Stockhausen. He lived in Berlin as director of the life insurance society.

Senf (Senff, Senfel), Ludwig, one of the most distinguished, if not the most important German contrapuntist of the 16th century, b. 1492, Basel-Augst (near Basle), d. about 1555, Munich. He went as a boy to the Imperial Court Chapel, Vienna, and received instruction from Heinrich Isaak, and at the death of the latter, succeeded him. When Maximilian I. died S. received a small benefice, but sought a post in Bavaria, and received that of court capellmeister at Munich. It is, unfortunately, impossible to fix the dates of events in his life. His compositions have been preserved in great number. The following have been printed: "5 Salutationes Domini nostri Hiesu Christi" (1526, motets a 4); "Magnificat 8 tonorum 4-5 voc." (1532); "Varia carminum genera, quibus tum Horatius tum alii" (a 4, 1534). In Paul Hofhaimer's "Harmonia poetica" (1539) are to be found 9 odes, which were probably taken from the collection of 1534. Many detached compositions are, besides, to be found in collections of the period. (Cf. Eitner's "Bibliographie," and the 4th vol. of the publications of the *Ges. f. Musikforsch.*). A great number of S.'s compositions, not printed, are in the Munich Library (7 masses, offertories, motets, hymns, sequences, and songs).

Senkrab, Arma Leoretta (really Harknes), violinist of taste, b. June 6, 1864, New York, pupil of Arno Hillf at Leipzig, Wieniawski at Brussels, and Massart at Paris (1881 at the Conservatoire, where she gained the *Premier prix*); she has travelled since 1882, and with great success. In 1888 she married a barrister (Hoffmann) at Weimar.

Sentimento (Ital.), feeling.

Senza (Ital.), without; *S. passione*, without passion, *i.e.* performed in a simple manner, without pathetic accents, accelerandos, etc. *S. piatti*, in the part usually common both to big drum and cymbals, indicates big drum only.

Septet (*Septuor*; Ital. *Setteto*, rarely *Settimetto*), a composition of seven parts. A vocal composition is called S. if it is written for seven voices, even though instruments take part in it.

Septuor. (See **SEPTET**.)

Sequence, (1) (*Prosa*), a church poem, closely related to the hymn species; it sprang up somewhere about the middle of the 9th century, and was already firmly established by Pope Nicolas I. (d. 867). The melodies of the sequences (at

least their beginnings) are old Gregorian, viz. the extended jubilations of the Hallelujahs; the necessity of placing words under them, so that each syllable had one, or at most two notes, shows that already in the 9th century the jubilation was taken in considerably slower time, also that the inconveniently long appendage (*sequentia* = tail) was no longer understood. Notker Balbulus was the most diligent composer of sequences. In 1568, with exception of a few still in use, sequences were abolished by Pius V.; they had inconveniently increased in number, so that in many missals each Mass had its S. The only sequences in general use are: the Easter S., "Victimæ paschali laudes"; the one for Whitsuntide, "Veni Sancte Spiritus"; the one for the festival of Corpus Christi, "Lauda Sion salvatorem"; the "Sequentia de septem doloribus Mariæ Virginis" ("Stabat mater dolorosa"); and the Requiem S., "Dies iræ."—(2) In harmony and composition, the pushing forward of a motive, long or short as the case may be, through a scale, so that it rises or falls by degrees; if a S. in several parts is strictly carried out in all the voices, certain formations, which otherwise are decidedly reprehensible, become endurable, nay, indispensable (for example, the doubling of the leading note and of dissonances, etc.). For a long time the S. proved misleading to theorists, until at last Fétis discovered its true nature, and insisted that it is not really an harmonic, but a melodic formation, and that so long, therefore, as the S. lasts, the harmonic development is suspended. A S. is of ordinary occurrence, but as a means of breaking rhythmical symmetry, *i.e.* of considerably lengthening phrases (generally the second half of a period), must be used with caution; for so long as a S. lasts no effect of a close is possible. (Cf. CLOSE.)

Seraffi, Giuseppe, famous organ builder, b. Nov. 1750, Bergamo, d. there 1817; he sprang from a family for many years connected with organ building, and transmitted his art to his sons, of whom Carlo (b. 1786) especially distinguished himself. Giuseppe S. himself published the description of the organs which he built in 1808 for Como (Annunziata) and Milan (Crocifisso); also another pamphlet, "Sugli organi" (1816).

Serafin, Santo and Georgio (uncle and nephew), esteemed violin-makers at Venice about 1710-50, whose instruments, in imitation of those of Stainer, and afterwards of Amati, are highly prized.

Serena (Ital. "Evening"), term for the evening songs of the Troubadours, just as their morning songs are called *Alba* ("dawn").

Serenade (*Serenata*, "evening music"), for voice or only instruments. The latter form has of late become the more usual, although the former has not entirely disappeared. A definite form of instrumental S. has been evolved, not

in any way connected with the original meaning of the term. In the older serenades (Haydn, Mozart) wind-instruments (oboes, bassoons, horns, clarinets) were freely introduced, as was indeed suitable for open-air music; but the more the S. became familiar to the concert-hall, the more the strings gained the upper hand. Then it was characteristic of the earlier S. that all instruments were concertante, no *ripieno* parts; even this distinction is no longer applicable to the most modern serenades. The only thing retained from the past in serenades, is that they have more movements than is usual in a sonata or symphony, and that these movements are less developed, altogether lighter, and of freer structure than those of the symphony and the suite. As a rule, the S. has several movements of the minuet kind, and, as more solid substance, one or two slow movements. Originally the opening and closing movements were march-like in form. (Cf. SERENATA.)

Serenata, a favourite form of vocal composition during the last century; it stands in close relationship to the opera, especially to the *Pastorale*; but, as a rule, it is not intended for representation on the stage, and, finally, can scarcely be distinguished from the cantata. Pieces of this kind, for which Pasquini, Metastasio, and others wrote so many poems for the court at Vienna, and which were set to music in so many different ways by composers, have generally parts for only a few characters.

Serinda. (See RAVANASTRON.)

Serinet (Fr.), a small barrel-organ, used for training greenfinches (*serin*).

Sering, Friedrich Wilhelm, composer, b. Nov. 26, 1822, Finsterwalde (Niederlausitz), teacher at the seminaries at Köpenick and Franzburg, in 1855 teacher of music at the seminary at Barby, in 1871 principal teacher at the college at Strassburg, where he founded a German "Gesangverein." S. composed and published an oratorio, *Christi Einzug in Jerusalem*, an "Adventskantate," the 72nd Psalm with pf., motets, choruses for male voices (Hohenzollernlied), etc.; he also wrote a "Gesanglehre für Volksschulen," "Die Choralfiguration, theoretisch-praktisch," and an "Elementar Violinschule."

Serio (*serioso*), serious; *opera seria*, the serious, grand, tragic, heroic opera, in contradistinction to comic opera (*opera buffa*). (See SEMISERIO.)

Sermisy, Claude de (generally shortened to Claudin; he must not be confounded with Claudin Lejeune, whose name is always given in full), French contrapuntist, royal chapel singer, and afterwards maître de chapelle to François I. and Henri II. of France, from about 1530-60. Pieces (Masses, motets, chansons) of

his are to be found in many French collections of the first half of the 16th century (Attaignant, Duchemin); also in German (Berg and Neuber's "Thesaurus musicus," etc.), and Italian (Gardane's "Motetti del frutto" and "Canzoni francesi") Only "Missæ III. quatuor voc." (1583) appears to have been published separately.

Serow, Alexander Nikolai, b. May 11, 1820, Petersburg, d. there Jan. 20, 1871. He received early instruction in pianoforte, and from the age of 15, in 'cello-playing from Karl Schubert. Under the superintendence of Jos: K. Hunke, teacher at the royal chapel, he made attempts in arranging, scoring, etc., but only turned entirely to music when he was 30 years old, abandoning in 1850 the career of a lawyer, in which he had risen to the rank of state councillor. At first S. became known by his keen pen as musical critic; he subjected Ulibischew's judgment concerning Beethoven to a severe examination (cf. F. Liszt's "Kritik der Kritik, oder Ulibischew und S."), and waged war against Fétis; he always made allowances for the present, and paid homage to progress. He wrote in various papers respecting Wagner's music-drama ideas and attempts at reform, and tried on two occasions to establish a paper of his own (1860, *Die Künste*; 1867, *Musik und Theater*). He published valuable studies on the Russian Volkslied in the *Moszkwa* and *Musik-Saison*. Only in 1863 did he make his *début* as a composer, and brought out two grand operas, *Judith* (May 16), *Rogneda* (Oct. 27), both with decided success. In 1866 he began to compose an opera, *Tavas Bulba*, and in 1867, a ballet, *Wakula, der Schmied* (both after novels of Gogol's), but he gave them up, and devoted his whole strength to the composition of a third opera, *Wrazia Sila* (*The Power of the Enemy*), after a drama of Ostrowski's. S. was a faithful disciple of Wagner, and always prepared his own libretti; in *Wrazia Sila* he had to contend against such great difficulties that in 1870 he had only finished the fourth act; he left a sketch of the fifth. His score was completed by N. Solowiew, and on April 19, 1871, the opera was produced; it afterwards became very popular. S. also wrote an Ave Maria for Adelina Patti in 1868, a Stabat Mater, and music to Schiller's *Glocke*.

Serpent (Ital. *Serpentone*), (1) an instrument invented in 1590 by Canon Guillaume, of Auxerre, which has now gone completely out of use. It was akin to the old zinken, and, like horns and trumpets, was blown by means of a bowl-shaped mouthpiece without reed, therefore quite erroneously classed with wood-wind instruments (bassoon, etc.). The tube of the S. was curled after the manner of a snake, or folded after the manner of a bassoon, and made of wood (as in the crooked zinken, composed of two flat pieces partly hollowed out and glued

together, and covered over with leather); it had nine sound-holes, was in B \flat , and had a compass of



The tone of the instrument was rough and coarse.—(2) In the organ an obsolete pedal reed-stop of 16 ft.; its tone was less powerful than that of the trombone.

Serpette, Gaston, b. Nov. 4, 1846, Nantes: he studied under Ambroise Thomas at the Paris Conservatoire (*Prix de Rome*, 1871); a dramatic composer of somewhat light style. He has hitherto produced 8 operettas for Paris and Brussels (*La branche cassée*, 1874; *Le manoir de Pic Torvaü*, *Le moulin du Vert Galant*, *La petite muette*, *La nuit de Saint-Germain*, *Madame le drable*, *Fanfreluche*, and *Le château de Tiro-Larigot*, 1884).

Serre, Jean Adam, painter, chemist, and musical theorist, b. 1704, Geneva, lived in Paris, and wrote: "Réflexions sur la supposition d'un troisième mode en musique" (in the *Mercur de France* of Jan., 1742; an attack on Blainville's theory of "pure minor"); "Essais sur les principes de l'harmonie" (1753); "Observations sur les principes de l'harmonie" (1763; criticism of the theories of Rameau [d'Alembert], Tartini, and Geminiani).

Servais, (1) Adrien François, one of the most distinguished 'cellists of modern times, b. June 6, 1807, Hal (near Brussels), d. there Nov. 26, 1877. He was the son of a musician, and received from his father his first musical training, afterwards attended the Brussels Conservatoire, and, under the guidance of Platel, became a master of his instrument. On the advice of Fétis, he decided to make his *début* as concert-player at Paris, where his success was brilliant. He then (1834-48) undertook a series of extensive concert tours through England, Scandinavia, Germany, Russia, etc. In 1848 he was appointed professor of the 'cello at the Brussels Conservatoire, where he trained many pupils, and distinguished himself by his activity up to the time of his death. He was also solo 'cellist to King Léopold. His published compositions are 3 concertos and 16 fantasias for 'cello and orchestra, also some caprices for 'cello and pf., duets on opera themes for 'cello and pf. (jointly with J. Grégoire), for violin and 'cello (jointly with Vieuxtemps and Léonard).

(2) Joseph, son of the former, likewise an excellent 'cellist, b. Nov. 23, 1850, Hal, d. there Aug. 29, 1885, was trained by his father, made concert-tours, and in 1869 was appointed member of the court band at Weimar, which post he resigned in 1870; finally he was professor of his instrument at the Brussels Conservatoire.—His

brother, François Matthieu (Franz S.), is a talented composer.

Service, Church, morning and evening. The usual elements of which an English S. is composed are: (1) *Venite exultemus*, (2) *Te Deum*, (3) *Benedicite*, (4) *Benedictus*, (5) *Fubilate*, (6) *Kyrie*, (7) the *Credo*, (8) *Sanctus*, (9) *Gloria in excelsis*, (10) *Magnificat*, (11) *Cantate domine*, (12) *Nunc dimittis*, (13) *Deus miseratur*, set for choir and solo voices with or without organ and orchestra. The writing may be plain, or fugal, or of a dramatic character.

Sesquialtera (Lat. "one and a half"), the ratio 3 : 2, hence (1) the Latin term for the interval of a fifth.—(2) As an organ stop (Sesquialtera), really a combination of an octave and fifth, *i.e.* of the second and third overtones, but now misused for the combination of a Quint and Tierce stop, *i.e.* the third and fifth overtones, often, indeed, with the addition of the fourth; so that, for example, on the key c the S. gives the notes *g : e' or g : e' : e'.*—(3) In mensurable music a proportion (q.v.) indicated by $\frac{3}{2}$, which must, indeed, be distinguished from *Hemiolia* and from *Prolatio major* (cf. PROLATION). The S. indicates that three minims are worth as much as two previous ones, *i.e.* that the semibreve, which *Prolatio major* prolongs by a half, remains equal to itself. *Proportio hemiolia*, on the other hand, is outwardly distinguished from both by the employment of the black note (see COLOR), but is indeed so far related to the S. that it always shortened the value of the note by a third.

Set (Ger. *Bezug*), the totality of strings stretched on a stringed instrument, or those required for it. A complete S. for violin means a string for *g*, one for *d'*, one for *a'*, and one for *e'*. For a pianoforte S. a large number of strings of varying thickness (about twenty) is required. It is of the utmost importance when a string breaks to replace it by one of exactly the same thickness, because otherwise the tone contrasts disagreeably with the others.

Seventeenth (Lat. *Septima decima*), the seventeenth degree of the scale; also called the 10th or 3rd. (See INTERVAL.)

Seventh (Lat. *Septima*; Ger. *Septime*), the seventh degree of the scale. The S. is either major, minor, or diminished. (Cf. INTERVAL.)



A natural S. is the seventh overtone, which answers to the minor S. (Cf. CLANG, DISSONANCE, CHORD).

Seventh, Chord of the, is the term, in ordinary thorough-bass terminology, applied to the formation consisting of the 3rd, 5th, and 7th, together with its inversions: the chord of

six-five. (-three), chord of (six-) four-three, chord of (six-four-) two. (Cf. GENERAL-BASS, DISSONANCE, and PROGRESSION OF PARTS.) Concerning the treatment of the 7th in writing, cf. PROGRESSION OF PARTS.

Sextet (Sextuor), a composition of 6 obbligato parts. A vocal piece is called a S. if there are six voice parts; the instruments are not taken into consideration.

Sextolet, Sextuplet (Ger. *Sextole*), a group of six notes which is equal in value to four ordinary notes of the same kind. The real S. is a subdivided triplet (*e.g.* six semiquavers for a quaver triplet). Where the S. is intended as a double triplet it is indicated correctly and clearly as such:



Sextuor, same as SEXTET.

Sextus, Sexta, the sixth voice. (Cf. QUINTUS.)

Seydelmann, Franz, composer, b. Oct. 8, 1748, Dresden, d. there Oct. 23, 1806. He was the son of a musician of the Dresden orchestra, of which he himself, when young, became a member, and from 1765-70 was sent (together with Schuster) by the Elector to Italy to be trained. In 1772 both father and son were appointed composers of sacred music to the Elector, and afterwards conductors at the Hofkirche alternately with Naumann and Schürer, and accompanists at the Italian Opera. In 1787 they were both advanced to the rank of capellmeister. S. was a prolific composer. The royal collection of music at Dresden contains: 7 Italian operas (for Dresden, 1779 to 1782), 36 masses, a Requiem, 40 psalms, a *Stabat Mater*, 37 offertories, etc., several cantatas, many duets, songs, etc. The following have been published: a pf. edition of the opera *Die schöne Arsene*, some numbers from the operas *Il capriccioso corvetto* and *La villanella di Misiva*, 6 pf. sonatas for four, and 3 for two, hands, 3 flute sonatas and 3 violin sonatas.

Seyffardt, Ernst Hermann, b. May 6, 1859, Krefeld, pupil of the Cologne Conservatorium and of the Berlin Royal High School (Fr. Kiel), was for some years conductor of the female choir and of the Liedertafel at Freiburg-i.-B., and in 1892 undertook the direction of the "Neuer Singverein," Stuttgart. S. is a talented composer (dramatic scenes *Thusnelda*, *Trauerfeier beim Tode einer Jungfrau*, violin sonata in a minor, symphony in D, variations for orchestra, etc.).

Seyfried, Ignaz Xaver, Ritter von, composer and theorist, b. Aug. 15, 1776, Vienna, d. there Aug. 27, 1841, pupil of Mozart and Kozeluch for pianoforte-playing, and of Albrechtsberger and P. v. Winter for composition; for many years he was capellmeister at Schikaneder's Theatre (1797-1828). S. was a prolific but by no means original composer. He wrote about 60 works for the stage (operas,



ballets, melodramas, etc.), also many masses, requiems, motets, psalms, offertories, graduals, hymns, also oratorios, detached arias, overtures, symphonies, quartets, sonatas, rondos, etc., many of which appeared in print. S. was also a contributor to the Leipzig *Allgemeine Musikalische Zeitung* and the Mayence *Cäcilia*. He brought out Albrechtsberger's theoretical writings in a complete edition; published Beethoven's studies in general-bass, counterpoint, and composition (1832), and edited Preindl's theoretical writings under the title "Wiener Tonschule oder Anweisung zum Generalbass, zur Harmonie, zum Kontrapunkt und zur Fugengelehre" (1827). The editor of the Vienna *Allgemeine Musikzeitung* (1819-20) was not Ignaz, but his brother, Joseph v. S.


Sforzato (Ital.), rarely *sforzando* (abbr. *sf.*, *sfz.*, also *sz.* [*forzato*], or for stronger accents, *ffz.*, *fffz.*), forced, *i.e.* brought into strong prominence—a term which always affects only the note or chord against which it is placed; and for this reason (marking more exactly the place of the accent) it appears almost always in abbreviated form. If a great number of sharp accents follow one another directly, in place of the repetition of the *sf.*, etc., it is more convenient to prescribe *sempre sforzato*. The *sf.* has only a relative strength-meaning, *i.e.* in piano it means something like *poco forte* or *mezzo forte*. Cf. RINFORZANDO, the abbreviation of which, *rf.* (*ffz.*), in older printing, is easily mistaken for *sf.*

Sgambati, Giovanni, distinguished Italian pianist and noted composer, b. May 18, 1843, Rome; he was the son of a lawyer (his mother was an Englishwoman), and became a virtuoso at an astonishingly early age (his first teachers were Barbieri, Natalucci, and Aldega), so that Liszt took an interest in him and superintended his further training. Also as a composer he was active at an early age, and already in 1866 produced a pf. quartet with great success, and conducted in the same year at Rome, and for the first time, Liszt's Dante-Symphony and Beethoven's *Eroica*. After S. had become known by giving many concerts, not only in Italy but also in Germany, he was appointed in 1877 principal professor of the pianoforte at the newly-established music-school of the Academy of St. Cecilia, Rome. On the recommendation of Wagner, the firm of Schott in Mayence published works by S. (2 quintets [F minor, Op. 4; B7, Op. 5], a pf. concerto [G minor, Op. 15], 2 symphonies, a quartet for strings [Op. 17], and many pf. pieces).

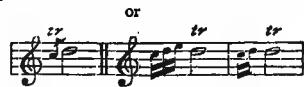
Sguarcialupi, Antonio, famous Italian master of the organ about 1430-70 at Florence; a few of his organ pieces are preserved.

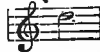
Shake, (Ger. *Triller*, Ital. *trillo*, Fr. *trille*, formerly *cadence*), the chief and most frequent of all ornaments (q.v.), expressed by *tr.* or a simple *tr.*, formerly also by + (a *t* in unrecog-

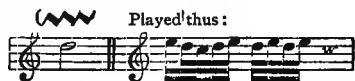
nisable shape) or , consists of a repeated and rapid alternation of the principal note with the neighbouring upper note, according to the signature, during the whole value of the note bearing the ornament. A shake, however, should never be made in the interval of an augmented second. In the following, the auxiliary note *e*^{tr}, and not *e'*, must be used, even without a *tr* being written above. 

The shake begins regularly with the auxiliary note (which really is nothing more than an appoggiatura constantly repeated); it is best to begin it in slow time, and gradually to increase the speed. A long appoggiatura note before the shake was formerly specially indicated by the sign of the *Cadence appuyée*  (Rameau, etc.). For the rate, and, indeed, the rhythmical structure of the S., there are no definite rules. It should be performed at the quickest speed possible (except when it occurs in the bass; for there, if executed very rapidly, it would become indistinct); no more than this need be said. Accents within the shake are faulty. Hummel's attempt (in his Pianoforte School) to commence with the principal, in place of the auxiliary note has, unfortunately, found many followers; but it is arbitrary, and can never claim retrospective power—*i.e.* before Hummel's time (Pf. School, 1828), shakes began with the auxiliary note. Only in cases in which the S., by way as it were of addition, is evolved from the principal note—*i.e.* when the note, as such, has first to play a rôle before anything further takes place—is it permissible to begin with it (in a similar manner a distinction can be made between a fore- and after-beating turn). The S. for short notes is frequently only a *Pralltriller*, or triplet, or at most a quintuplet.

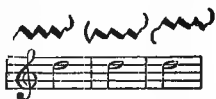
To decide when a so-called *Nachschlag* (after-beat) should be added by way of close to the S., is the only problem which presents itself with regard to the latter. It is now customary to write the *Nachschlag*, when required, in small notes (almost without exception in the case of long S's). Even in modern editions of old works, the after-beats are frequently added. If the under-second is indicated as fore-beat, then we have a S. introduced by a fore-slide (*Vorschleife*), thus:






marked in old music thus: , to which sign corresponds the one for the S., with upper fore-slide:



The after-beat could also be indicated by a similar slide at the end of the S. sign; S's also are to be found with both slides:



The simple  is the old sign for the S., but the latter was frequently played so as to occupy only a portion of the value of the note, which was afterwards held on. (See PRALLTRILLER.) When the sign of the S. occurs on the first note of a dotted rhythm  or  the S. must not take up the whole value of the note, but only up to the dot, and without after-beat, so that, even abbreviated, the rhythm may be preserved.

Shakes, Chain of (Ger. *Kettentriller*) is a series of connected shakes, or, more correctly, a continued shake which only has the after-beat at the end of the chain. (See NACHSCHLAG.)

Shakespeare, William, a talented English composer, b. June 16, 1849, Croydon, was, already at the early age of 13, organist of the church where formerly, as choir boy, he had attracted attention. Molière first superintended his studies in composition (1862-65), and S. then gained the King's Scholarship at the Royal Academy of Music, where Bennett became his teacher in composition. In 1871, after various chamber music works and a pf. concerto had given evidence of his gifts, he became Mendelssohn Scholar, and as such studied under Reinecke at the Leipzig Conservatorium (1871-72), and from 1872-75 made a special study of singing under Lamperti at Milan. On his return to England S. soon won a high position as composer, concert singer, pianist, and conductor. In 1878 he was appointed teacher of singing and concert conductor at the Royal Academy of Music. The compositions of S. (symphonies, overtures, etc.) show skill in the management of form, and belong to the Schumann-Mendelssohn school.

Sharp, the sign for the chromatic raising of a note (\sharp).

Shelley, Harry Rowe, b. June 8, 1858, New Haven, Connecticut, pupil of Gustav H. Stöckel and Dudley Buck, an able organist now living in Brooklyn (composer of organ and vocal pieces).

Sherwood, (r) William Hall, esteemed American pianist, b. Jan. 31, 1854, Lyons (New York), in 1871 studied under Kullak and Weitzmann at Berlin; he travelled through Germany for the purpose of study, returned to America 1876, and settled in Boston, whence he makes concert tours every year.

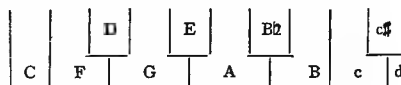
(2) **Percy**, composer and pianist, b. May 23, 1866, pupil of the Dresden Conservatorium

(Dräseke, B. Roth), received in 1889 the composition prize of the Mendelssohn Scholarship, and is now teacher at Dresden Conservatorium.

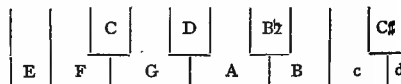
Shield, William, composer, b. 1754, Smallwell (Durham), d. Jan. 27, 1829, London. He first desired to become a shipbuilder, but at the end of his apprenticeship turned his attention to music, and studied under Avison. After some years' activity as theatre and concert conductor in Scarborough, Durham, and Newcastle, S. became a member of the orchestra of the London Italian Opera, musical director at the Haymarket Theatre, and from 1782-91 wrote a series of operas for Covent Garden Theatre. Differences with the management in relation to money matters led him to resign his post, and to undertake a long tour through France and Italy for the purpose of study. On his return he became musical director at Covent Garden (1792-1807). During the last 20 years of his life S. lived in retirement. He wrote about 30 works for the stage (operas, pantomimes, musical farces, etc.), detached numbers of which appeared in print. He published besides: 6 trios for two violins and cello, 6 violin duets, songs, and two theoretical works: "An Introduction to Harmony" (1794), and "Rudiments of Thorough-bass" (without date).

Shift, change of position of the left hand in playing on a stringed instrument like the violin, violoncello, etc. The *half shift* is synonymous with the second position, the *whole shift* with the third position, the *double shift* with the fourth position. (See POSITION.)

Short Octave, a term applied to the usual arrangement for the lowest octave, in the key- or pedal-board of old organs (from the 16th to the middle of the 18th century). There were no notes for $C\sharp$, $D\sharp$, $F\sharp$, and $G\sharp$, but the keys were so drawn in that the lowest note (c) seems to be an e:



i. e. C, F, G, A, B, are lower keys, D, E, and B \natural upper keys, or—



with C and D as upper keys.

This quite peculiar arrangement is easily explained by the fact that in the organs of the 15th and 16th centuries F was generally the lowest note, and d, with the exception of $B\sharp$, chromatic notes were not represented. In order to obtain the low e, d, c (mi-re-ut) without, however, widening the manual, which was

not convenient, one key was placed to the left and the others inserted as shown above. This arrangement, simply named the "Mi-re-ut," for example, by Diruta in his *Transylvano*, may possibly have been carried out also in more recent organs, since organists had become accustomed to the S. O.

Shudi. (See BROADWOOD.)

Shutting-off Valve (Ger. *Sperrventil*) is a valve in the principal wind-trunk of the organ, which completely shuts off the wind from the wind-chest, and it is regulated by means of a stop-handle. The S. does away with the whistling of the wind at the close of a performance; and when each keyboard has its special S., puts an end to the ciphering which sometimes occurs, by shutting off the wind from the keyboard in question; for the time being, the keyboard, naturally, cannot be used.

Si (Ital.; Fr. *on*), one; *si replica*, one repeats, same as *da capo*.

Si, the term applied to the sound *b*, when solmisation was done away with, and the meaning of the solmisation syllables limited to one sound. (Cf. BOBISATION.)

Siboni, Erik Anton Waldemar, b. Aug. 26, 1828, Copenhagen, d. there Feb. 22, 1892, son of the tenor singer, Giuseppe S. (b. Jan. 27, 1780, Forli, d. March 29, 1839, Copenhagen, as opera director and principal of the Conservatorium; and from 1806-18 made a name in London, Vienna, Prague, Naples, and Petersburg), distinguished pianist, studied under J. P. Hartmann, and at Leipzig, in 1847, under Moscheles and Hauptmann; he went through the Schleswig-Holstein campaign in 1848, studied 1851-53 under S. Sechter in Vienna, and then settled in Copenhagen. In 1864 he became organist and professor of the piano-forte at the Royal Academy of Music at Sorø. As a composer S. made a name with a "Tragic Overture" (c minor, Op. 14), a pf. quartet, organ preludes, pf. pieces for two and for four hands. Of 2 operas, one (*Karls II. Flucht*) was produced at Copenhagen in 1861. The following still remain in manuscript: 2 symphonies, a concert-overture, a pf. concerto, quartets for strings, sonatas for violin and for cello, duos for two pianofortes, grand choral works (111th Psalm, *Stabat Mater*, "Murtenschlacht," "Erstürmung von Kopenhagen"); and of these many were produced at Copenhagen.

Sicherer, Pia von, excellent concert vocalist (high soprano), b. Bayreuth, pupil of Fr. Emilie Kaula and Jul. Stockhausen; she lives in Munich.

Siciliano (*Alla Siciliano*), an old dance of quiet movement in $\frac{3}{8}$ or $\frac{1}{2}$ time, and of pastoral character, formerly common as an *andante* movement in sonatas, etc.

Sieb (Ger.; "sieve"; Lat. *cribrum*), same as fundamental board, pipe-board, *i.e.* the cover of

the wind-chest in which the holes are cut for the pipes.

Sieber, Ferdinand, renowned teacher of singing, b. Dec. 5, 1822, Vienna, d. Feb. 19, 1895, Berlin, studied under J. Miksch, and after having been for some time opera singer, still under Ronconi (junior), settled in Dresden in 1848 as teacher of singing, but went to Berlin in 1854, where in 1864 he received the title of professor. The number of his publications exceeds 100, consisting chiefly of songs and educational works, well known and frequently republished: "100 Vokalisieren und Solfeggien in 6 Heften" (Op. 30-35, for each kind of voice [soprano, mezzo-soprano, alto, tenor, baritone, bass] a special work); "Die Schule der Geläufigkeit für Sänger und Sängerninnen jeder Stimmklasse" (Op. 42-43); "60 leichte Vokalisieren und Solfeggien in 6 Heften" (Op. 44-49, for each kind of voice); "60 zwei-, drei-, und vierstimmige Vokalisieren" (Op. 52, for two sopranos; Op. 53, soprano and alto; Op. 54, soprano and tenor; Op. 55, tenor and bass; Op. 56, soprano, mezzo-soprano, and alto; Op. 57, soprano, alto, tenor, and bass); "60 Vokalisieren für vorge-rücktere Gesangsschüler zur höhern Ausbildung der Technik" (Op. 78-83); "24 sechzehntaktige Vokalisieren in allen Dur- und Molltonarten" (Op. 85); "Achttaktige Vokalisieren für den ersten Gesangunterricht in Schule und Haus nebst Anleitung zum Studium derselben" (Op. 92-97); "Die Kunst des Gesangs. Vollständige theoretisch-praktische Gesangsschule" (Op. 110: "Theoretische Prinzipien," Op. 111: "Praktische Studien"); "60 Vokalisieren und Solfeggien im Anschluss an die theoretisch-praktische Gesangsschule" (Op. 112 to 117); "60 Vocalises" (10 for each species of voice), Op. 129-134; "Vorschule des Gesangs für das jugendliche Alter vor dem Stimmwechsel" (Op. 112); "Vollständiges Lehrbuch der Gesangskunst für Lehrer und Schüler" (1858; 3rd ed. 1878); "Katechismus der Gesangskunst" (1862; many times reprinted); "Die Aussprache des Italienischen im Gesang" (1860; 2nd ed., 1880); "Aphorismen aus dem Gesangsleben" (1865); "Kurze Anleitung zum gründlichen Studium des Gesangs" (1852; 2nd ed. 1865); "Handbuch des deutschen Liederschatzes. Ein Katalog von 10,000 nach dem Stimmumfang geordneten Liedern, nebst einer reichen Auswahl von Duetten und Terzetten" (1875).

Siegel, (1) E. F. W., the founder (1846) of the important musical firm of like name at Leipzig, d. March 29, 1869. The present proprietor is Richard Linnemann.

(2) Felix. (See SCHUBERTH, 2.)

Siface, Giovanni Francesco (Grossi, named S.), highly-esteemed *evirato*, about 1675 member of the Papal chapel, afterwards at Venice and London; about 1699, robbed and slain by his postilion while on a journey through Upper Italy.

Sifföt (Sufflöt, Subflöt), from Fr. *siffler*, "to hiss," is an open metal flute stop of wide measure, of 1 and 2 feet only (also named "Weitpfeife").

Sighicelli, name of a family of excellent violinists: (1) Filippo, b. 1686, San Cesario (Modena), d. April 14, 1773, Modena; he was at first violinist at the court of the hereditary Prince Hercules of Este.

(2) Giuseppe, son of the former, b. 1737, Modena, d. there Nov. 8, 1826; solo violinist and maestro to Hercules of Este until the latter was driven away by Napoleon.

(3) Carlo, son of the last-named, b. 1772, Modena, d. there April 7, 1806; he also held an appointment at the court of Modena.

(4) Antonio, his son, b. July 1, 1802, Modena, where he still lives, since 1835 maestro of the opera there, renowned conductor; he was at one time *chef d'orchestre* at Cento and Ferrara.

(5) Vincenzo, his son, b. July 30, 1830, Cento, pupil of Sechter, Hellmesberger and Mayseder in Vienna, in 1849 solo violinist and vice-maestro at Modena; he has lived since 1855 in Paris, and has published compositions for violin.

Sigismondi, Giuseppe, teacher of singing, b. Nov. 13, 1739, Naples, d. there May 10, 1826; wrote operas for Neapolitan theatres, lived in Naples as teacher of singing, and in 1808 became librarian at the reorganised Conservatorio. His cantatas, vocal exercises, pianoforte and organ pieces remained, for the most part, in manuscript.

Signature (Ger. *Vorzeichnung*), (1) Time S. (q.v.).—(2) Key S., the sharps or flats which are placed at the beginning of each stave of a piece between the clef and the time S., and which determine that in place of the notes of the fundamental scale (*c d e f g a b*) the prescribed raised or lowered ones are to be taken, without any further sign (accidentals) in each case. The S. now gives a clue to the key (q.v.), although it leaves undetermined whether the major or the parallel minor key is meant. Double flats or double sharps are of very rare occurrence in signatures, yet they are not impossible; for example: $G\sharp$ major would be indicated by $6\sharp$ and one \times (before F), or $D\flat$ minor by $6\flat$ and one \flat (before B). So long as the Church Modes were in actual use (*i.e.* until far into the 17th century), a very limited use was made of signatures—*e.g.* c minor was often signed with only $2\flat$ (Dorian), but also B major with only $4\sharp$. In the 16th century only the S. of a single flat or of a single sharp was really known; the latter indicated the transposition of the fundamental scale into the upper fifth (*Cantus durus*), the former, the transposition into the lower fifth (*Cantus mollis*). But as at the present day, with a sharp or a flat, the key can be major or minor, so formerly it could equally well be Dorian as Phrygian, or Lydian,

or Mixolydian, or Eolian, etc. (Cf. CHURCH MODES.) Without signature, the Church Modes preserve their natural position (*Cantus naturalis*). A signature with two flats (the so-called transposition of the transposition) occurs very rarely in the 16th century; the twice-repeated flat before two B's on the same stave must not be taken as two different flats, for example:



Also, in the treble clef, a flat frequently occurred before F, which must not be mistaken for an $F\flat$:



(Cf. CHIAVETTE.)

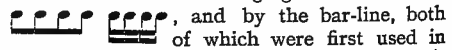
Signaturen (Ger.), a term for the figures and signs ($\sharp, \flat, \natural, \emptyset, \circ, \text{t, s, etc.}$) of figured bass.

Signs (Ger. *Zeichen*). Notation is a language of signs, which can be understood directly, intuitively, without reflection. The signs used in it are, it is true, conventional, but only to a certain extent arbitrary; and new S., of which the meaning can be directly perceived, always supplant older ones, however familiar, less easy to grasp; whereas, on the other hand, simplifications, however intelligible they may seem to be, but which demand reflection—*i.e.* which are less easily perceptible—can never gain a footing. The older mensural notation (q.v.) expressed the duration of a note roughly by the extent in space of the body of the note $\square \blacksquare \blacklozenge$. The descending stem of the Maxima and Longa gives to them a loaded, dragged-down appearance. On the other hand, for the still smaller note values (introduced about 1300), the ascending stem, appealing directly to one's perception, indicated a lighter movement; the smallest values with their fluttering little flags (tails)

appeared especially light-winged, $\blacklozenge \blacklozenge \blacklozenge$. In most instruction books and dictionaries, far too little importance is attached to this strict distinction with regard to the direction of the stem; and this has only been given up since the invention of music-printing (q.v.), and since the huddling together in tablature fashion of several parts on one stave. (See SCORE.) When, about 1400, white notes were introduced, it was again thoroughly sensible to give the empty, hollow bodies to the notes of greatest value, and, on the other hand, to leave to those of least value, which had to be read quickly, the black points.



Further, the direct perception of the rhythmical values was essentially helped by the cross-stroke common to a number of the smallest note-values belonging to one another:



of which were first used in the notation for instruments (see TABLATURE), and in the 17th century were transferred to the notation of vocal music (mensural notation).

Our notation shows changes of pitch by the higher or lower position of the bodies of the notes on the five-line stave, and by *b*, *#*, *q*, *bb*, and *x*. It remains to be seen whether the latter signs, which are not directly self-evident, will ever be supplanted by others more so; meanwhile, the idea is not an improbable one. The German tablature, obsolete for about two centuries, demanded considerable reflection, since it did not employ points placed in an evidently clear manner, but letters standing on one line to indicate notes of various pitch. On the other hand, the clear distinguishing of the various octaves by strokes or figures—C \underline{C} \underline{c} \underline{c} \underline{c} \underline{c} or \underline{C} \underline{C} \underline{c} \underline{c} \underline{c}^2 \underline{c}^3 , etc. (see A), which sprang from it, is still in use.

The following signs, specially self-evident, still require mention:—

Repetition signs :

(1)

(2)

(3)

— Legato Slur, Tie (see LEGATO).
 } Staccato points (see STACCATO).
 < becoming stronger (see CRESCENDO).
 > becoming weaker (see DIMINUENDO).
 ^ > with special emphasis (*Sforzato*); but compare the bowing marks (□ ∟ ▭ ▽).
 } broken chord (*Arpeggio*).

A number of ways of abbreviating notation sprang from the neumes, viz. the ornaments:

tr..... etc.

(turn, inverted turn, Pralltriller, mordent, shake).
 The following signs are obsolete:

Arpeggio

Pincé

Chute, Port de Voix

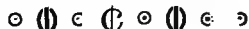
Coulé

Bebung (Balancement), a mode of playing

Shake +

Custos (pointing to the first note of the following line).

Concerning the meaning of the signs:



also the fractions: $\frac{2}{1}$, $\frac{2}{2}$, $\frac{4}{8}$; $\frac{3}{1}$, $\frac{3}{2}$, $\frac{3}{4}$; $\frac{6}{4}$, $\frac{6}{8}$; $\frac{4}{8}$, $\frac{8}{16}$; $\frac{9}{8}$, $\frac{12}{16}$, $\frac{12}{24}$, etc.; and the numbers 2, 3 as time-signatures, see TIME-SIGNATURES, TEMPO, and PROPORTION.

The older forms of the clefs:

are to be found under G, F, and C. **F**, see GAMMA; **dd**, see article "D."

}

etc. and) See TABLATURE.

A small stroke near the figure, suggesting the size of an organ stop, 8', 16', etc., means "foot." See FOOT-TONE.

Signum (Lat.), sign. *S. divisionis*, same as *Punctum divisionis* (see POINT NEAR A NOTE). *S. augmentationis*, see AUGMENTATION. *S. diminutionis*, see DIMINUTION. *Signa externa (indicialia)* are the measure determinations placed in front near the clefs in mensurable music, indicated principally by figures and signs (O, C, P, etc.). *Signa interna, intrinseca, implicita*, on the other hand, are the changes of measure (cf. MODE) evident from the notation itself without special signs. Concerning other signs generally used in music, see SIGNS.

Silas, Eduard, noteworthy Dutch pianist, organist, and composer, b. Aug. 22, 1827, Amsterdam, was a youthful prodigy, played concerted music at the age of seven, and three years later appeared in public at Mannheim, where he became a pupil of the court musician Neher. In 1842 he entered the Paris Conservatoire (Kalkbrenner, Benoist, Halévy), and, in competition with St.-Saëns and Cohen (1849), received the first organ prize. In the same year he played at a concert at Amsterdam a pf. concerto of his own and other pf. pieces, improvised on a given theme, and conducted an overture also written by him. In 1850 S. settled in London, where he received a post as organist, and, in spite of the opposition which he received at first from the critics, managed to create an excellent position for himself. S. has successfully attempted all branches of composition, but is perhaps most important as a writer for the pianoforte. A Mass *a 4* gained the prize at the International competition at Brussels in 1866; an oratorio, *Joash*, was produced at the Norwich Festival of 1863; an opera, *Nitocris*, still awaits performance. Of his other works may be mentioned several cantatas, an Ave verum, O salutaris, Magnificat with organ and orchestra, English and German songs, a symphony (in A), a *Symphonie burlesque*, also a third symphony, 3 overtures, 3 pf. concertos, Scotch fantasia for pf. and orchestra, nonet for string and wind, 3 pf. trios, pf. pieces, pieces for 'cello, organ, etc.

Silbermann, celebrated family of organ and clavier makers, of which the representatives are: (1) Andreas, b. May 16, 1678, Klein-Bobritzsch (near Frauenstein, in the Saxon Metal Mountains), d. May 16, 1734, Strassburg, where he had established himself at the beginning of the 18th century. He built 30 organs, for Strassburg, Basle, Offenburg, Kolmar, etc., and was looked upon as one of the most important organ-builders of his time.

(2) Gottfried, brother of the former, b. Jan. 14, 1683, Klein-Bohrtsch (near Frauenstein), d. Aug. 4, 1753, Dresden; the most famous of those who bore this name. His father, a master carpenter, intended him for the calling of a bookbinder, but S., owing to some mischievous youthful pranks, had to leave, and became apprentice to his brother Andreas at Strassburg. He returned home in 1712, and in 1714 produced his masterpiece, the great organ (45 stops) for the cathedral at Freiberg, which city he chose as a settled place of residence. S. built 47 organs, of which 25 with two manuals, and 4 with three (cathedral at Freiberg, Catholic Schlosskirche, Frauenkirche, and Sophienkirche at Dresden). But S. is important in another way; he certainly was not the inventor of the Hammerklavier (see CRISTOFORI), but probably thought of it independently at the same time as Cristofori, or even afterwards; at any rate, he is the first who constructed that instrument with great success, and brought it into general notice. (See PIANOFORTE). There is still to mention his invention, the *Cembal d'amour*, a clavichord with strings of double length, which were struck in the middle by the tangents, and as no part of them was damped by strips of cloth, they always gave the reduplicated octave of the note of the whole string (with slight beats).

(3) Johann Andreas, the eldest son of Andreas S., b. June 26, 1712, Strassburg, d. there Feb. 11, 1783; he built 44 organs for Strassburg, Kolmar, Basle, etc., enjoyed great fame, and wrote also a "Geschichte der Stadt Strassburg" (1775). Of his sons, Johann Josias (d. June 3, 1786) became a worthy successor to his father. A grandson, Friedrich Theodor (d. June 5, 1816), became an able cellist.

(4) Johann Daniel, the second son of Andreas S., b. March 31, 1717, Strassburg, d. May 6, 1766, Leipzig; he betook himself in 1748 to his uncle Gottfried at Freiberg, and, after the death of the latter, continued to make pianofortes with success.

(5) Johann Heinrich, the youngest son of Andreas S., b. Sept. 24, 1727, d. Jan. 15, 1799, Strassburg, constructed pianofortes according to the system of his uncle Gottfried, and introduced them into France. He was himself an able organist and pianist, also composer.

His son (6) Johann Friedrich, b. June 21, 1762, d. March 8, 1817, Strassburg, was a skillful organ-builder, but at the same time a good performer on the organ. He was organist of the Thomaskirche, Strassburg, and also composer ("Hymne à la paix," German songs, etc.).

Sficher, Friedrich, well-known and meritorious composer of popular songs, b. June 27, 1789, Schnaith (near Schorndorf, Würtemberg), d. Aug. 26, 1860, Tübingen, where, in 1817, he had been appointed musical director of the University; he held the post until within a few months of his death, and in 1852 was named

Dr. Phil. hon. causa. Previous to that he had lived as teacher of music at Stuttgart. S. greatly encouraged German "Volk" singing, especially by his "Sammlung deutscher Volkslieder" (12 parts), including many melodies of his own, which since then have become popular ("Aennchen von Tharau," "Morgen muss ich fort von hier," "Ich weiss nicht, was soll es bedeuten," "Zu Strassburg auf der Schanz," etc.); the songs appeared simultaneously a 1 and 2 with pf. accompaniment and a 4 for male voices. The following also deserve mention: a "Choralbuch" a 3, 3 books of hymns a 4 for Sundays and festivals, "Tübinger Liedertafel" (choruses for male voices), etc. For further details, see A. Köstlin's "Friedrich S." (1877). S. also published a "Harmonie- und Kompositionslehre" (1851).

Siloti, Alexander, gifted pianist, b. Oct. 10, 1863, on his father's estate near Charkow (South Russia), pupil of the Moscow Conservatoire (Swereff, Nik. Rubinstein [1875-81], Tschairowsky, and Hubert), also from 1883-86 of Liszt. Already in 1880 he made a successful appearance at the Imperial Musical Society, Moscow, and also in 1883 won laurels at the Leipzig Tonkünstlerversammlung; since then he has played often in public. He has lived in Paris since 1890. S. is an imposing pianist, and is considered one of Liszt's most remarkable pupils.

Silva, (1) Andreas de, contrapuntist of the 16th century, was on friendly terms with Viridung, hence, perhaps, German or Swiss. He is only known by his compositions, specially to be found in collections between 1514 (Petrucci's "Motetti della corona") and 1540 (Kriesstein's "Selectissimæ cantiones").

(2) Poll de, composer, b. March 28, 1834, St. Esprit (near Bayonne), d. May 9, 1875, Clermont; in 1854 he went to Paris, and was recommended by Halévy to enter the Conservatoire, but renounced the idea, as he was almost blind; later on he completely lost his sight, and his mother took down his compositions from dictation. S. composed and published many brilliant pf. pieces, sacred and secular part-songs, and songs, duets, etc.; also chamber music, and a Stabat Mater, which gained a prize at Bordeaux in 1871, and was praised as a work of importance. Symphonies, oratorios, operas, etc., remained in manuscript.

Simandl, Franz, principal contrabassist in the Vienna court orchestra, and since 1869 teacher at the Conservatorium. He has published: "Neueste Methode des Kontrabassspiels" (3 vols.: I. Preparation for orchestral-playing, with 30 studies; II. Preparation for concert-playing, with studies and sonatas by Kreutzer, Romberg, and others; III. The advanced school, in 10 parts).

Simão. (See PORTUGAL.)

Simile, Simili (Ital.), similar, in the same manner.

Simon (1), Johann Kaspar, organist and cantor at Nördlingen, published organ preludes and fugues (1750); "Gemütsvergnügende musikalische Nebenstunden in Galanteriestücken auf dem Klavier"; "Musikalisches A B C in kleinen Fughetten für die Orgel, nebst einigen Versetten" (1754), and "Erster Versuch einiger variierten und fugierten Choräle."

(2) Jean Henri, violinist and composer, b. April, 1783, Antwerp, d. there 1861; he studied under Lahoussaye, Rode, Gossec, and Catel in Paris, lived at Antwerp as teacher of the violin and concert performer, and trained, among others, Meerts, Janssens, and Vieuxtemps. He wrote 7 violin concertos and other works for violin, several oratorios, also motets, etc.

(3) Christian, eminent contrabassist, b. April 3, 1809, Schernberg (near Sondershausen), d. May 29, 1872, Sondershausen, where he remained ever faithful to the court orchestra in spite of tempting calls to other parts; he was a pupil of A. Müller at Darmstadt.

(4) Paul. (See KAHNT.)

Simons-Candeille. (See CANDEILLE.)

Simplifikationssystem der Orgel. (See VOGLER.)

Simpson (Simpson), Christopher, English performer on the viola da Gamba, d. before 1670. He published: "The Division Violist; or, an Introduction to the Playing upon a Ground" (1659; in Latin by William Murth as "Chelys minutionum artificio exornata . . . or the division-viol" (1667): "A Compendium, or Introduction to Practical Music" (1665 and frequently), and comments on Campion's system of composition: "Art of Discant; or, Composing Music in Parts, by Dr. Thom. Campion, with Annotations thereon by Mr. C. S." (1655).

Simrock, Nikolaus, b. 1755, Bonn, was horn-player there in the Electoral band, but in 1790 founded a music business, which since then has become one of the most important of German publishing houses (it has recently brought out especially the works of Brahms). The present proprietor, Fritz S., transferred the business in 1870 to Berlin.

Sinding, Christian, b. Jan. 11, 1856, Kongberg (Norway), studied 1874-77 at Leipzig Conservatorium, also again in 1880 with the royal scholarship in Leipzig, Munich, and especially Berlin; he is a gifted composer (pf. quintet, quartet for strings, pf. quartet, 2 violin sonatas, a pf. concerto, etc.).

Sinfonia. (See SYMPHONY and OVERTURE.)

Singelée, Jean Baptiste, excellent violinist, b. Sept. 25, 1812, Brussels, d. Sept. 29, 1875, Ostend; he wrote many violin pieces, especially fantasias on operatic airs, also several concertos (in all 144 published works). His daughter Louise, b. Dec. 5, 1844, Brussels, d. Dec. 8, 1886, Paris, was a distinguished dramatic

vocalist. His brother Charles, b. 1809, d. Aug., 1867, Brussels, was also a violinist held in high esteem.

Singer, (1) Hans, "Magister" at Nürnberg, wrote "Ein kurzer Auszug der Musik, den jungen, die singen und auff den Instrumenten lernen wollen, ganz nützlich" (1531).

(2) Peter, Franciscan monk at Salzburg, b. July 18, 1810, Häfelgehr in the Lechthal, d. Jan. 26, 1882, Salzburg; he constructed in 1839 a musical mechanism with reeds, a kind of orchestration which he named "Pansymphonikon," and published: "Metaphysische Blicke in die Tonwelt, nebst einem dadurch veranlassten neuen System der Tonwissenschaft" (1847). Peter S. was also a distinguished organist and pianist, and an especially prolific composer; he wrote not less than 101 masses, 600 offertories, about 30 great litanies, many "Marienlieder," also pf. works. The following appeared in print: "Cantus choralis in provincia Tirolensi consuetus" (Salzburg, 1862), 2 "Marienlieder," 2 "Tantum ergo," etc. In 1883 a monument was erected to him in Salzburg.

(3) Edmund, celebrated violinist, b. Oct. 14, 1831, Totis (in Hungary), was first trained by Ridley Kohne, a pupil of Boehm's, then—after he had made concert tours when eleven years of age—studied for a year with Boehm himself in Vienna, gave concerts with great success in Paris, and in 1846 became solo violinist at the Pesth theatre. After fresh concert tours and triumphs (1851, at the Gewandhaus, Leipzig), he became leader at Weimar (1854-61), and since then has occupied a similar post at Stuttgart; he is professor of the violin at the Conservatorium there, and enjoys the highest reputation as a teacher.

(4) Otto, pianist, b. July 26, 1833, Sora (near Meissen), d. Jan., 1894, New York; he attended the Kreuzschule, Dresden, and received artistic training at Leipzig Conservatorium 1851-55, and also under Liszt. In 1860 he settled in Dresden as teacher of music, but in 1867 went to New York, and afterwards became teacher at the Conservatoire, Cincinnati. The following of his compositions deserve mention: a violin sonata, a pf. sonata, and a pf. concerto.

(5) Otto, jun., b. Sept. 14, 1863, Dresden, was trained in Paris and became an able violinist, studied later under Fr. Kiel in Berlin and Jos. Rheinberger in Munich. He undertook the direction of the Heidelberg Liederkranz in 1888, became Heinrich Zöllner's successor as teacher at the Conservatorium and conductor of the male choral society at Cologne (1890), whence he removed to Leipzig in 1892. Besides various choruses for male voices, he has published a concert piece for violin and orchestra worthy of notice.

Singing is intensified speech. The slighter the impression produced by S., the nearer does it approach to actual speech, as in *parlando*, in

recitative, especially in the rendering of a plain narrative or description. On the other hand, the intensified effect of melody is to give freedom to greater or less extent from word and its rhythm, and to produce musical forms of expression, as in the jubilations of the Alleluia singing of the most ancient Christian Church, in the wordless yodling of natural song, in coloratura singing, especially in the opera. It is not possible to say exactly to what length one dare go in intensifying the musical elements of speech (of vocalisation, the bearer of cadence and of rhythm). It is arbitrary and unjust to banish coloratura; on the other hand, its exaggerated use must, from an æsthetic point of view, be regarded as reprehensible. Coloratura is the highest intensification of accent, and must be treated as such (in this matter also Wagner felt what was right; when he employs *melisma*, they mark the highest point of the situation). The question whether the new foundation for expressive rendering, as indicated under EXPRESSION, AGOGICS, PHRASING (ART OF), and expounded by the compiler of this Dictionary in his "Musikalische Dynamik u. Agogik" (1884), shows practical results with regard to the method of teaching singing, likewise the practice of singing, must be decidedly answered in the affirmative. It would be altogether perverse merely to transfer to vocal melodies the laws established for motive and phrase formation, likewise for the limitation of motive and phrase in the department of absolute music. On the contrary, it should not be forgotten that the distinctions of section, phrase, motives, and subdivision motives in a purely musical sense are, to a certain extent, analogous to the articulations of speech: sentence, half-sentence, words, and syllables, *i.e.* in singing, two kinds of articulation agreeing the one with the other, and two means of articulation differing the one from the other, are found combined. Up to a certain point the two can be made to agree with each other; the well-known fault of "false declamation" could not possibly be perpetrated by composers unless both factors agreed in certain main points. The chief law is the coinciding of *points of stress*, both on a small and a large scale. It is true that the poet produces many of his effects by the conflict between the word-meaning, hence word-emphasis, and the metrical scheme. Where the verse lines just answer to half sentences, and the word forming the point of stress of the meaning falls with its principal syllable on the accented member of the accented foot, the vocal rendering permits of, or rather demands the same dynamic-agogic arrangement as, an instrumental melody of similar construction. On the other hand, word-emphasis at moments which in the metrical scheme are unaccented (whether it be unaccented foot-member, or unaccented foot), plays the same rôle, as, in the department of absolute music, all formations

(syncopation, dissonance, modulating notes) requiring accent—*i.e.* they either bring about strong emphasis within the natural principal shading, or, in so far as they come into direct contiguity with the point of stress, an anticipation or retardation of the latter itself. For the limitation of phrases and motives, the word-sense and period-sense are in music altogether binding; but eventually, in strongest conflict with the limitations which result from purely musical considerations. For a discussion of this question between Julius Stockhausen and the compiler of this Dictionary, see the Vienna *Deutsche Kunst- und Musik-zig.*, 1893; cf. Riemann, "Katechismus der Gesangskomposition (Vokalmusik)," 1891.

Singing, The art of. The human voice is the most complete and the best of musical instruments. The highest praise which can be given to any other instrument is to say that it sings; and the *vox humana* is always the aim which organ-builders have in view in making experiments. But of those gifted with a voice, only few have received at the same time from nature the true art of singing; and further, the very best voice is of no use if badly managed. Singing is an art, which, besides natural gifts, presupposes method. Up to the 17th century, *i.e.* up to the period when secular music burst forth (opera), the art of singing was cultivated almost exclusively in the church. (Cf., however, MINNESÄNGER, TROUBADOURS, also MEISTERSÄNGER.) Already in the early Middle Ages the church provided good training for singers; and, indeed, Pope Hilary (5th century) is said to have established a school of singing at Rome. Old church music was rich in ornaments and coloratura, in which the Franconian singers were not skilful. Charlemagne, therefore, frequently sent singers to Rome to be trained, and had teachers of singing sent to him by the Pope; thus the first schools of singing were established at St. Gallen and Metz on the Roman model. The number of schools of singing afterwards increased at a wonderful rate, and, finally, a school of singing was attached to every church which maintained a choir. The rendering of church song, when counterpoint was at its prime, demanded so much knowledge on the part of the singers, that for its acquisition many years were necessary, *i.e.* the boys' voices broke before they could take part in the singing. Thus it happened that boys soon disappeared from the choirs, and their place was taken either by *falsetti* (*tenorini*) or by *castrati*; the singing of women was forbidden by the church. For the rest, the difficulties connected with singing during the 15th and 16th centuries lay not so much in the demands made by composers on throat volubility as in the complicated relationships of mensural notation. Yet, with compositions of that period before one's eyes, it is impossible to believe that a mere rounding

off of the angular note heads and the introduction of bar lines gives a true picture of them in modern notes. It seems, rather, as if the values of the notes ought at the same time to be reduced to one-half or one-fourth; and then there were plenty of melisma, *i.e.* volubility was, after all, a necessity. Only Gregorian Song was taken in slow time and without rhythm. The singers had better opportunity of showing their artistic skill in the so-called *Contrapunto alla mente* (*Chant sur le livre*, extemporised counterpoint on the tenor of the chorale), which continued from the 13th to the 16th century, and, towards the end of the 16th century, resulted in an ornamental execution unsuitable to the contrapuntal pieces of the masters of the imitative vocal style; and thus came about a bad after-blossom. (*Cf.* H. Goldschmidt, "Die italienische Gesangsmethode des 17. Jahrhunderts," 1890.) The opera opened up a new field to the song-loving Italians; with the introduction of the new style the old mensural determinations made way for the simplified mode of notation of the present day, and the singers, therefore, had an easier task. Hence the real blossoming forth of vocal virtuosity (*bel canto*) dates from the first blossoming of Italian opera (middle of the 17th century). The oldest guide to singing is Caccini's preface to his "Nuove musiche" (1602); *trilli*, *gruppi*, and *giri* already play in it an important rôle. Another work, still at the present day standing in high consideration, is Tosi's "Opinioni de' cantori antichi e moderni" (1723; in German by Agricola, 1757). Like virtuoso singing itself, so did the schooling for the same find its place outside the church; and it was partly celebrated singers themselves, partly famous opera-composers, who established the schools of singing. Of such a kind were the following schools: that of Pistocchi at Bologna (continued by his pupil Bernacchi, the most famous of all), that of Porpora (who lived and taught at Venice, Vienna, Dresden, London, and, finally, Naples), those of Leo, Feo (Naples), Peli (Milan), Tosi (London), Mancini (Vienna), etc. Among the famous singers of the last century were the *evirati*: Ferri, Pasi, Senesino, Cusanino, Nicolini, Farinelli, Gizziello, Caffarelli, Salimbeni, Momoletto; the tenors: Raaff, Paita, Rauzzini. Of female vocalists the following were distinguished: Faustina Hasse, Cuzzoni, Strada, Agujari, Todi, Mara, Corona Schröter, M. Pirker, Mingotti. In our century complaints are certainly made respecting the degeneration of *bel canto*, yet it can show a host of distinguished teachers who have transmitted, or still transmit, the traditions of the old Italian School: Aprile, Minoja, Vaccaj, Bordogni, Ronconi, Concone, Pastou, Panseron, Duprez, Mme. Marchesi, Lamperti, Panofka. Of German teachers of singing of the immediate past and of the present the following may be singled out: Hauser, Engel, Götze, Schimon, Stock-

hausen, Sieber, Hey, etc. From the long series of famous male and female vocalists of our century the following ladies may be mentioned; Catalani, Schröder-Devrient, Sontag, Milder-Hauptmann, Lind, Ungher-Sabatier, Pisaroni, Alboni, Zerr, Viardot-Garcia, Malibran, Pasta, Nau, Nissen-Salomann, Tietjens, Persiani, Artôt, A. and C. Patti, Albani, Trebelli, Cruvelli, Nilsson, Mombelli, Lucca, Mallinger, Peschka-Leutner, Wilt, Materna, Saurel, Gerster, Sembrich, etc.; the male soprano Velluti (the last *evirato*, 1825-1826, London); the tenors: Tacchinardi, Crivelli, Ponchard, Braham, Franz Wild, Audran, Reeves, Rubini, Duprez, Nourrit, Tammerlik, Schnorr v. Carolsfeld, Tichatschek, Roger, Martini, Mario, Capoul, Achard, Vogl, Niemann, Wachtel, Em. Götze, Van Dyck; the baritones: Pischek, Marchesi, Kindermann, J. H. Beck, Betz, Mitterwurzer, Stägemann, Stockhausen, Faure, Gura, Scheidemantel; and the basses: Agnesi, Bataille, L. Fischer, Lablache, Tamburini, Staudigl, Levasseur, Bletzacher, Scaria, Krolop, Reichmann, Wiegand, E. de Reszke. Of educational works for the study of singing, those of Panofka, Panseron, Marchesi, Sieber, Hauser, J. Stockhausen, J. Hey, may be especially recommended, with the extra assistance of the *Solfège* and *Vocalises* of Vaccaj, Concone, Bordogni, etc. (*Cf.* VOICE FORMATION.)

Singspiel. (See OPERA.)

Sinico, Francesco, composer and educational teacher of singing, b. Dec. 12, 1810, Trieste, d. there Aug. 18, 1865; in 1843 he became maestro at the Jesuit College and gave singing courses on Wilhem's Method (*see* WILHEM); in a short time he achieved such brilliant success with his choirs of children and working men, that he was able to perform oratorios and masses. S. wrote many sacred songs for his choirs.

Sino (Ital.), up to; *sin' al segno*, up to the sign.

Siren is an instrument by means of which the number of vibrations which a note makes in a certain given time can be calculated to a nicety. The principle of the S. is simple enough: a stream of condensed air is alternately opened and closed by a disc with holes arranged in a circle which exactly coincide with the opening of the windpipe, or wind-chest, in front of which the disc rotates. The number of revolutions is marked by means of clockwork. The puffs of air following in quick succession produce a tone of constant pitch. If now the number of revolutions which the disc makes in a given time be multiplied by the number of holes, the quotient will be the number of puffs of condensed air which have escaped, *i.e.* sound waves, vibrations of the tone heard. The simplest form of S. was constructed by Seebeck, and a more perfect one by Cagniard de

la Tour (q.v.), which, recently, has been still further improved by Dove (double-siren).

Sirventes, certain songs of the Troubadours, not addressed to the beloved one of their heart, but to their princely patrons and sovereigns; in these they either sang the praise of the latter or poured forth lamentations over misfortune ("Liedelieder").

Sister (Fr. *cistre*), a kind of guitar, 16-17 century. (See ZITHER.)

Sistrum, an old Egyptian instrument of percussion which in the temple service played a rôle similar to that of the sacristan's bell in the Catholic ritual.

Sitt, Hans, b. Sept. 21, 1850, Prague, son of the violin maker, Anton Sitt, pupil of the Conservatorium there (Bennewitz, Mildner, Kittl, and Krejci), in 1867 leader at Breslau, from 1870-73 capellmeister at the Breslau and Prague theatres, from 1873-80 town capellmeister at Chemnitz, and afterwards conductor of the private band of Baron P. von Dervies in Nice until its dissolution. S. then started the "Popular Concerts" at the Crystal Palace, Leipzig; in 1883, teacher at the royal Conservatorium, Leipzig, member of the Brodsky Quartet Party (viola), in 1885 he succeeded Herzogenberg as conductor of the Bach Society. S. has published songs, pf. pieces, and 2 concertos for violins.

Sittard, Josef, writer on music, b. June 4, 1846, Aix-la-Chapelle; from 1868-72 pupil of the Conservatorium at Stuttgart, soon after which he was appointed teacher of singing and piano-forte at that institution. From 1883-84 he gave lectures on the history of music, and in 1885 succeeded Ludw. Meinardus as musical critic of the Hamburg *Korrespondent*. In 1891 the Duke of Coburg bestowed on him the title of Professor. S. published, besides many articles, some of them of an elaborate kind, for special papers, others for the *Korrespondent* (of these a selection was published in 1889, as "Studien und Charakteristiken"), "Kompendium der Geschichte der Kirchenmusik" (1881); "Zur Einführung in die Geschichte und Aesthetik der Musik" (1885); "Eine kritische Rückschau auf das erste Stuttgarter Musikfest" (1885); "Jongleurs und Menestrels" (1885); also sketches of the lives of Mendelssohn and Rossini for Waldersee's "Vortragssammlung"; a "Geschichte des Musik- und Konzertwesens in Hamburg" (1890), and a "Geschichte der Oper am Hofe zu Stuttgart" (1st vol. 1890, 2nd vol. 1891). Some of his songs and sacred choruses have appeared in print.

Sivori, Ernesto Camillo, famous performer on the violin, b. Oct. 25, 1815, Genoa, d. there Feb. 18, 1894. He was a musical infant prodigy at the age of six; and Paganini himself condescended to give him instruction, and wrote for him a concertino and 6 violin sonatas with guitar, viola, and

'cello. At the age of ten S. began his concert tours, and continued them all his life. The unfortunate loss of his savings prevented him from retiring betimes from active life, for which, however, he had little inclination. S. published 2 violin concertos, a fantasia caprice for violin and orchestra, 2 duos concertants for pf. and violin.

Six-five, chord of, an abbreviation in thorough-bass for the chord of six-five-three, *i.e.* a chord consisting of a third, fifth, and sixth, together

6
B

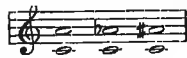
with the fundamental note; for instance, $\frac{5}{B} =$

B, d, f, g. According to the system of inversion of chords, the six-five chord is the second position of the chord of the seventh (see SEVENTH, CHORD OF THE).

Six-four, chord of, a term used in thorough-bass figuring, which, quite generally, means that over a bass note marked $\frac{6}{4}$, its fourth and sixth must be taken (according to the signature of the key). Thus, in the key of c major, $\frac{6}{4}$

means *f : b : d*. As a rule, when reference is made to the chord of $\frac{6}{4}$, to the careful manner in which it must be introduced, and to its characteristic meaning, the major or the minor chord in that inversion which has the 5th as bass note (3rd position) is meant. If this position is arrived at by the bass moving by degrees, and if it occurs on an unaccented part of the bar, there is nothing special to note about it; but if, on the other hand, the bass leaps to the note, then—especially if this takes place on an accented beat—the chord can receive a different interpretation: it can appear as dissonance, and, indeed, as a double dissonance of suspension (4th and 6th before 3rd and 5th), and demands corresponding treatment. (Cf. DISSONANCE.)

Sixth (Lat. *sexta*; Ger. *Sechste*), the sixth diatonic degree. The S. is either major, minor, or augmented. (Cf. INTERVAL.) Special terms in harmony are the Neapolitan S. (q.v.) and the Dorian S. (See DORIAN; cf. also FRENCH SIXTH and GERMAN SIXTH.)



Skroup (Skraup), (1) Franz, composer, b. June 3, 1801, Wositz (near Pardubitz), d. Feb. 7, 1862, Rotterdam; he attended the Gymnasium at Königgrätz, and studied jurisprudence at Prague; but at the same time he so developed his musical talents that instead of pursuing the career of a lawyer, he became in 1827 second capellmeister at the subsidised theatre at Prague; in 1860 he became capellmeister at the Opera in Rotterdam. S. wrote a number of Bohemian operas, also incidental music to plays, overtures, etc., and Bohemian songs which became popular.

(2) **Johann Nepomuk**, brother of the former, b. Sept. 15, 1811, d. May 5, 1892, Prague; in 1838 choirmaster at the Kreuzherrenkirche, and afterwards second capellmeister, at the subsidised theatre at Prague; in 1845 director of the choir of the cathedral of St. Veit's, and in 1846 teacher at the theological college. He wrote several operas, many sacred works (masses, requiem, Te Deum, offertories, etc.); and published a singing Method, a "Manuale pro sacris functionibus," "Musica sacra pro populo," etc.

Skuhersky, Franz Zdenko, Bohemian composer and theorist, b. July 31, 1830, Opočno (Bohemia), d. Aug. 19, 1892, Budweis; he attended the Gymnasium and studied medicine at Prague and Vienna, but at the same time was a pupil of the organ school at Prague (under Pitsch and Kittl), and finally gave himself up entirely to music. In 1854 he wrote his first opera, *Samo* (not produced), and in the same year went as theatre capellmeister to Innsbruck, where he wrote the operas *Vladimir* and *Lora*, but soon gave up his post, and was for a long time conductor of the musical society and director of the choir at the University Church, Innsbruck. In 1866 S. succeeded Krejčis as director of the Prague organ school; and in 1868 became also town chorus director and "Hofkapelldirector." From 1874-89 he was examiner for middle-class schools, from 1879 also lecturer on music at the University. The operas *Vladimir* and *Lora*, and a new one, *General*, were produced and met with much success at the Bohemian theatre. S. also wrote several masses and the following works on theory: "Treatise on Musical Form" (1879; also in German); "Treatise on Composition" (1881); "The Organ and its Structure" (1882); "Theoretical and Practical Organ School" (1882); and "Method of Harmony on a Scientific Basis" (1885; also in German).

Slargando (Ital. = *allargando*), broadening; generally combined with *cresc.*

Slätinn, Iljá Ilitsch, b. July 7, 1845, Belgorod (Russia); he studied at the Petersburg Conservatoire (Dreyschock and Zarembo), also under Th. Kullak and Wüerst at Berlin. S. is now director of the Charkow division of the Imperial Russian Musical Society.

Slavik, Joseph, highly-gifted performer on the violin, b. March 26, 1806, Jince (near Pribram, Bohemia), d. May 30, 1833, Pesth; pupil of the Prague Conservatorium (Pixis), in 1823 violinist of the Prague theatre orchestra. In 1825 he went to Vienna, where, in 1829, he became member of the Court Opera band. He also gave successful concerts in Paris. S. wrote two violin concertos (F# minor and B minor), a double concerto for two violins (F#), a quartet and other pieces for strings.

Slentando (Ital. = *lento*), becoming slower. **Slide-trumpet**, a trumpet still used in Eng-

land, with a slide-action (Ital. *Tromba a tirarsi*) similar to that of the trombone.

Slur (Ger. *Bogen*), a sign in notation for *legato* performance, the same one which is used to tie (bind) together (hence the German term *Bindobogen*) two notes of the same pitch, so that the first note is held on and not repeated. The sign is not a clear one; there is often doubt as to which of the two meanings is the correct one. It were much to be desired that each kind had its own name and sign. The slur indicating *legato*-playing might, once for all, be called *Legato slur* (*Legatobogen*), and the other, *Holding slur* (*Haltebogen*). The latter should always extend exactly from note-head to note-head; L. Meinardus uses for it the following sign: — . (Cf. PHRASING.)

Small Octave, *i.e. c-b*. (Cf. Synopsis of Notes, p. 1.)

Smanioso (Ital.), furious.

Smart, (1) Sir George Thomas, distinguished English conductor, organist, and composer, b. May 10, 1776, London, d. there, Feb. 23, 1867. He was one of the original members, and for many years conductor (1813-44), of the Philharmonic Society, organist and composer of the Chapel Royal, and a musician of great merit, who first made known Beethoven's works, and also those of Schumann, in England. From 1813-25 he conducted the Lenten oratorio performances, and from 1823-42 many musical festivals at which Sontag, Lind, Malibran, etc. sang; the last-named, at the musical festival of Manchester, 1836, which proved fatal to her. S. conducted the music at the coronation of William IV. (1820) and of Queen Victoria (1837). He published Orl. Gibbons' madrigals and Handel's Dettingen Te Deum, also a number of his own anthems, glees, and canons. His brother Henry, b. 1778, d. Nov. 23, 1823, Dublin, the father of the following (2), was an excellent violinist, but finally became a piano-forte maker in London.

(2) Henry, nephew of George S., a highly-esteemed organist and noteworthy composer, b. Oct. 26, 1813, London, d. there July 6, 1879. S. wrote cantatas, songs, duets, terzets, part-songs (especially for female voices), organ pieces in great number; also in later years, and when he was perfectly blind, an opera, *Bertha*, and several cantatas (*The Bride of Dunhervon*, *King René's Daughter*, and *The Fishermidens*); also a sacred cantata (*Jacob*), anthems, etc. For some time he held the post of organist at St. Pancras.

Smetana, Friedrich, Bohemian composer and distinguished pianist, b. March 2, 1824, Leitomischl, d. May 12, 1884, after a brief confinement in the lunatic asylum at Prague; he studied under Proksch in Prague, and afterwards for a short time with Liszt. He opened a music school in Prague, married the pianist Catharina Kolár, and in 1856 undertook the post of conductor of the Philharmonic Concerts at Gothenburg. The harsh climate caused

the death of his wife in 1860. In 1861 he made a concert tour through Sweden, and returned to Prague, where in 1866 he became capellmeister at the national theatre. In 1874 he was compelled to resign this post on account of deafness. S. was a thoroughly national Czechish composer, and as such takes high rank. He wrote many Bohemian operas (*Die verkaufte Braut* [1866], *Die Brandenburger in Böhmen* [1866], *Dalibor* [1868], *Zwei Witwen* [1874], *Der Kuss* [1876], *Das Geheimnis* [1878], *Libussa* [1881], *Die Teufelswand* [1882]); also symphonic poems (S. was an enthusiastic follower of the Berlioz-Liszt-Wagner party): *Wallensteins Lager*, *Richard III.*, *Hakon Jarl*, *Mein Vaterland* (*Vlast*, including *Moldau*, *Visehrad*, *Savka*, *Aus Böhmens Hain und Flur*, *Tabor*, and *Blaník*), "Triumphsymphonie" (1853); "Prager Karneval" for orchestra, quartets for strings (♯ minor and c major), pf. trio, Bohemian national dances for pf., part-songs, festival march for the 300th anniversary of Shakespeare's birth, many pf. pieces, etc.

Sminuendo (Ital.), decreasing; same as *diminuendo*.

Smit, Johann, violinist, b. May 23, 1862, Utrecht, pupil of the Royal School of Music at The Hague and of Léonard in Paris; was from 1882-83 leader under Bilde at Berlin, and, after long concert tours, settled in Ghent in 1889 as teacher at the Conservatoire.

Smith, (1) Robert, professor of physics, natural philosophy, and astronomy at Cambridge, b. 1689, d. 1768. He published an excellent work: "Harmonics; or, the Philosophy of Musical Sounds" (1749, also 1759 and 1762).

(2) John Christopher (really Johann Christoph Schmid), composer, b. 1712, Ansbach, d. Oct. 3, 1795, Bath; he was the son of a friend of Handel in his younger days who followed the composer to London; young S. then became Handel's pupil. S. brought out in 1732 his first opera, *Teraminta* (London). When Handel became blind, it was S. to whom he dictated his compositions, and who represented him at the organ and the cembalo. After Handel's death, S. continued the oratorio performances for some time, and also himself wrote oratorios. Of his works the best are the operas, *The Fairies* and *The Tempest* (printed); his oratorio *Paradise Lost*, and his pf. pieces. He wrote 4 English and 3 Italian operas, 7 oratorios, some cantatas, pastorals, etc. Some fragments of important unpublished works are to be found in "Anecdotes of G. F. Handel and J. Ch. S." (1799).

(3) John Stafford, b. about 1750, Gloucester, d. 1836, as organist of the Chapel Royal, London; he published many glees, also "A Collection of Songs of Various Kinds for Different Voices" (1785), and a valuable collection, "Musica Antiqua," a Selection of Music from the XII. to the XVIII. Century (1812).

(4) John Spencer, b. Sept. 11, 1769,

London, d. June 5, 1845, Caen (Normandy), Dr. jur. He wrote: "Mémoire sur la culture de la musique dans la ville de Caen et dans l'ancienne Basse-Normandie" (1828).

(5) Sydney, distinguished pianist, b. July 14, 1839, Dorchester, d. March 3, 1889, London, pupil of the Leipzig Conservatorium; he lived in London from 1858, highly esteemed as a teacher of music. He published a large number of drawing-room pieces for pf., which became popular, also a pf. Method, etc.

Smolian, Arthur, b. Dec. 3, 1856, Riga, pupil of Rheinberger, Wüllner, and Carl Bärmann at the Munich Conservatorium, was during the years 1879-82 at various theatres, amongst them Berlin (under Kroll), Basle, and Stettin, as *vogens chori* and capellmeister. He then settled in Leipzig, where he conducted until autumn, 1884, the male vocal society as Langer's successor; he was at the same time active as teacher and critic. Afterwards S. lived in Wiesbaden, up to the end of 1890, as teacher of pianoforte and of singing, and since then he has been active at Karlsruhe as teacher at the Conservatorium; also as musical critic of the *Karlsruher Zeitung*. As a composer S. has up to now appeared in public only with pleasing songs for one or more voices. His activity as critic, also in the *Musikalisches Wochenblatt* (amongst others), is distinguished by thoroughness and freedom from prejudice. In the year 1889 S. was also assistant at the Bayreuth Festival, for which he has repeatedly pleaded both by word of mouth and by writing; in 1891 he wrote an "Einführung in die Musik des Tannhäuser," commissioned by the central management of the "Allgem. Rich. Wagner-Verein."

Smorzando (Ital.), dying away; same as *morendo*.

Snel, Joseph François, violinist and distinguished conductor, b. July 30, 1793, Brussels, d. March 10, 1861, Koekelberg (near Brussels); he studied at the Paris Conservatoire (1811-13), then became violinist, afterwards solo violinist, at the Grand Théâtre, Brussels; in 1830, *chef d'orchestre* there, which post he resigned several times when new directors wished to reduce the expenses of the orchestra. He was also solo violinist in the royal private band, in 1835 *maitre de chapelle* at SS. Michael and Gudula, in 1837 bandmaster of the National Guard, also from 1831 conductor of the *Grande Harmonie*; but with increasing age he resigned several of these posts. S. was an excellent teacher, and rendered good service by introducing the methods of Galin and Wilhem for teaching music to the people; with these methods he obtained excellent results, and in 1828 became director of the normal school for military bandmasters of the Netherlands army, and in 1829 inspector-general of the music schools founded for the various army corps. In addition to this many-sided activity, S. composed operas, symphonies;

cantatas, masses, motets, military marches, concertos for clarinet, violin, horns, cornet, etc.

Snuff-box, Musical, a mechanical invention which has achieved great popularity. The "Snuff-box Waltz," was composed about 1830 for that instrument, is well known.

Soares, Joã.s. (See REBELLO.)

Soave (Ital.), soft.

Societies, Musical (Ger. *Vereine*). The important S. in Germany for the benefit of music and musicians are:—

(1) *Allgemeiner deutscher Musikverein*, founded in 1859 by Fr. Brendel, L. Köhler, etc., on the occasion of the 25th anniversary of the *Neue Zeitschrift für Musik*, which for a long time was the organ of the society. It is spread over the whole of Germany, and even beyond, and has a very large number of members. The aim of the S. is to produce new (also unpublished) compositions of importance, also older but seldom-heard compositions of note; and for this purpose a yearly musical festival (*Tonkünstlerversammlung*) is held, with change of place—Weimar, Carlsruhe, Dessau, Meiningen, Altenburg, Leipzig, Erfurt, Wiesbaden, Baden-Baden (1887), Magdeburg, Sondershausen, Cologne (1887), etc. The headquarters of the S. are at Leipzig (Brendel, Riedel, both deceased), the patron is the Grand Duke of Weimar; for many years Franz Liszt was honorary president. The S. specially favours the so-called new German tendency, and the parallel movements abroad (Berlioz, Saint-Saëns, Tschaiakowsky, Borodin, etc.). The yearly subscription for members is 6 Marks (ladies also are admitted), and this admits them to the performances. The S. performs, at its own expense, works of members which the management thinks worthy of publication. The so-called "Deutsche Musikertage" are meetings for the discussion of matters of interest to music and musicians, and are held occasionally during the "Tonkünstlerversammlungen." The "Allgemeiner deutscher Musikverein" has *branches* in various towns, which arrange performances of chamber music for members of the S. and free of charge.

(2) *Allgemeiner deutscher Musikerverband*, established, 1872, in the interest of practical musicians, by H. Thadewaldt, who is still the president. The organ of the S. is the *Deutsche Musikerzeitung*, and its headquarters are at Berlin. A pension fund, a widows' fund, etc., and a Central Employment Bureau are connected with it (Berlin). For special reasons, the greater number of Berlin and Hamburg musicians withdrew from the union (*Verband*) and established an independent one with an organ of their own (*Neue Musikerzeitung*), also a fund for the sick, etc.

(3) *Allgemeiner Richard Wagner-Verein* sprang in 1883 from the Bayreuth Patronatverein, the continuation of the "Patronatverein zur Pflege und Erhaltung der Festspiele in Bayreuth,"

founded to provide means for the first Bayreuth Festival of 1876. The aim of the "Patronatverein" was, first of all, to provide means for the performance of *Parsifal* (summer of 1882), and especially to carry out Wagner's idea of regular festivals and the establishment of a "Dramatisch-musikalische Stilbildungsschule." The board of directors of the society is the "Verwaltungsrat der Festspiele" (administrative council of the festivals), and the organ of the society, the *Bayreuther Blätter*. In every important German town there is a branch society, with official representatives of the central society. The subscription to the "Patronatverein" was 15 Marks per annum (after 1878, new subscribers paid in full from that year); the "Allg. R.-W.-Verein" has a subscription of only 4 Marks per head (but it accepts donations), and distributes a great number of free tickets among its members for the performances. There are, besides, in many cities Wagner Societies whose only purpose is to further the understanding of Wagner's ideas and works.

(4) *Cäcilienverein* (see CECILIA), for all German-speaking countries; a society for the raising and advancement of Roman Catholic church music, founded by Franz Witt in 1867, organised in 1868 at Bamberg. The organ of the society is the *Fliegende Blätter für katholische Kirchenmusik*. The society has a great number of members at home and abroad, especially in America.

(5) *Deutsche Genossenschaft dramatischer Autoren und Komponisten*, to secure to authors and composers their stage rights (founded 1871), president, R. Gottschall, Leipzig; musical director, C. Reinecke; managing director, Dr. Br. Winckler, Leipzig.

(6) *Deutscher Sängerbund* (founded 1862), a union composed of 57 separate societies (1880), in all about 50,000 singers. The object of the society is to encourage male choral singing, and to arrange great choral festivals. At the head there is a general committee, the members of which are scattered through all the provinces of Germany (Dr. Langer at Dresden [deceased], Professor Faisst at Stuttgart, etc.); the executive committee is not a permanent one. (Cf. LIEDERTAFEL.) In 1877 the society established a fund for honorary gifts and in aid of composers of male choral songs; likewise, in the event of death, of their families. The capital has already reached a sum of 50,000 Marks.

(7) *Genossenschaft deutscher Bühnengehöriger*, a noble institution for actors and singers of the German theatres, with a capital of 2,000,000 Marks; by a yearly payment the membership secures to them the right of a good pension. Berlin is the centre, the actual president (1887) is Franz Betz, the general secretary J. Barth; its treasury is at Weimar. The institution publishes a paper of its own. Associated with it there is a pension fund for widows and orphans, with a capital of 90,000 Marks.

(8) *Deutscher Musiklehrerverband* (established in 1886, by the amalgamation of the music teachers' societies in the various towns of Germany), established through the special influence of Prof. Emil Breslaur. The society was founded on the model of the one at Berlin (1879), and its object is the material welfare of music teachers. A special feature of the society is a common sick fund. Prof. Alsleben is the president, and the organ of the society the *Klavierlehrer*.

Of English societies we may name:—The *Society of British Musicians*, founded in 1834 to aid native talent in composition and performance; the *Society of British and Foreign Musicians*, a benevolent society, providing for the relief of its members during sickness, and, in event of death, of their wives and families; the *Musical Artists' Society*, founded in 1874, to encourage living musicians by giving performances of their compositions; the *Incorporated Society of Musicians*, recently established to provide opportunities for personal and friendly intercourse between its members, and for the discussion of all matters relating to music or musicians; the *Musical Antiquarian Society*, for the publication of scarce and valuable works by English composers, established 1840, but lasted only seven years; also the *Musical Association*, established in 1874, for the investigation and discussion of subjects connected with the science and art of music. The *Royal Society of Musicians of Great Britain*, a benevolent institution, founded in 1738. Among the first members were Handel, Boyce, and Arne (for further details, see Grove's "Dictionary of Music and Musicians").

Södermann, August Johann, Swedish composer, b. July 17, 1832, Stockholm, d. there Feb. 10, 1876; pupil of the Leipzig Conservatorium; from 1862 until his death he was theatre capellmeister in Stockholm. Best known in Germany is his "Bröllop" ("Wedding") for four female voices, which was admirably performed by the first itinerant Swedish quartet of ladies. S. composed, among other things, an overture and incidental music to "Jungfrau von Orleans," an operetta, a mass, and small vocal pieces.

Sol, solmisation name of *g*. (Cf. SOLMISATION and MUTATION.)

Soldat, Marie, eminent violinist, b. March 25, 1864, Graz, pupil of Pleiner and Pott there, and of Joachim in Berlin, married (1889) the "Rechtskonzipient" Röger of Vienna (since then Frau S.-Röger).

Solfa. (See TONIC SOLFA ASSOCIATION.)

Solfeggio (Fr. *Solfège*), vocal exercises for training the ear, exercises for reading music. It is the preparatory elementary course for all pupils at the Paris Conservatoire; a system, unfortunately, neglected in many other institutions. The vocal exercises named S. are, as a rule, sung to the note names, *ut* (*do*), *re*, *mi*, *fa*,

sol, *la*, *si*, and are therefore also exercises in vocalisation. (See VOCALISE.)

Sollié, Jean Pierre (really Soulier), dramatic singer and composer, b. 1755, Nîmes, d. Aug. 6, 1812, Paris. He was at first a tenor, and sang at Nîmes, and then at the Opéra Comique (Comédie Italienne) at Paris, but without any particular success, until his voice turned into a sonorous baritone, a kind of voice quite unknown up to that time at the Opéra Comique. Composers wrote rôles expressly for him, and he became the hero of the day. In 1790 he also appeared as a dramatic composer, and up to 1811 wrote 34 comic operas, for the most part in one act; these, however, were not all successful. The following operas appeared in print: *Le Jockey*, *Le secret*, *Le chapitre second*, *Le diable à quatre*, and *Mademoiselle de Guise*.—His son Emile wrote historical pamphlets on the Paris opera theatres.

Solle, Friedrich, b. 1806, Zeulenroda (Thuringia), d. there Dec. 5, 1884, as cantor. Of his numerous compositions there appeared in print, among other things, a violin Method, which has already passed through eight editions.

Solmisation, a peculiar method of imparting a knowledge of intervals and scales, and one which was in force for centuries; it is ascribed to Guido d'Arezzo (about 1030), and it is certain that it was already much in vogue about the year 1100. S. was evidently closely connected with *Musica ficta*, which sprang up at that period, *i.e.* the use of chromatic notes, foreign to the fundamental scale, it discloses a presentiment of the inmost essence of modulation, *i.e.* by the transition to scales answering to our *G* and *F*, etc., which are nothing more than scales after the model of *c* major, on other degrees. The six notes, *c d e f g a* (*Hexachordum naturale*), received the names *ut*, *re*, *mi*, *fa*, *sol*, *la* (from the initial syllables of a Hymn to St John: "Ut queant laxis Resonare fibris Mira gestorum Famuli tuorum Solve polluti Labii reatum Sancte Johannes"). These same syllables could also be employed starting from *f* or *g*, so that *f* or *g* became *Ut*; *g* or *a*, *Re*, etc. Hence it followed when *a* was *Mi*, the next step (*Mi*, *Fa*) arrived on a different note from the *Mi* of the Hexachord beginning with *g* as *Ut*, *i.e.* the difference between *b̃* and *b̃̃* (*B rotundum* or *molle* [*b̃*] and *B quadratum* or *durum* [*b̃̃*]) was clearly established. (Cf. ACCIDENTALS.) A passing upwards from *u*, whether to *b̃* or to *b̃̃*, would necessitate a transition from the *Hexachordum naturale*, either to the one beginning with *f* (with *B molle* [*b̃*], hence *Hexachordum molle*), or to the one beginning with *g* (with *B durum* [*b̃̃*], hence *Hexachordum durum*); in the former case the passage from *g* to *a* appeared as *Sol-Mi*; in the other, as *Sol-Re*. The term S. is derived from the first of these. Every similar change of hexachord was called a *Mutation*

(q.v.). The so-called Guidonian Hand (q.v.) was used to explain S. more conveniently. In Germany S. was never much in vogue; but, on the other hand, in Italy and in France the solmisation names entirely superseded the letter names, especially after that the introduction of a seventh syllable (Si) for the note $b\sharp$, which in S. had no name, did away with mutation. (Cf. BOBISATION.) In Italy and in France the compound names *C solfaut*, *G solvrent*, etc., were used for a long time, for, in fact, *c* was *Ut* in the *Hexachordum naturale*, *Fa* in the *Hexachordum molle*, and *Sol* in the *Hexachordum durum*, etc. The Italian names *Solfa*, for scale, and *solfe-ggiare*, to sing the scales, are naturally derived from solmisation. For the modern system of transposed scales S. is impracticable; its funeral dirge was sung by Mattheson (1717).

Solo (Ital.), alone; *tasto solo* (t. s.) indicates in thorough-bass figuring that the other voices cease, and that only the bass part itself has to be played. S. is also a term used for an instrumental piece which is to be played alone, not accompanied by any other instrument (solo pieces, for pf., violin, flute, etc.). In works written for orchestra, S. indicates some striking, prominent passage to be performed in an expressive manner by a single instrument, but, as a rule, other instruments play at the same time (accompanying instruments); it is, therefore, the same in a score, whether a passage for clarinet, horn, etc., is marked S., or *con espressione* (c. *espr.*), *-espressivo* (*espr.*). There is another shade in the meaning of the term when in instruments of which there are several, it indicates the reverse of *Tutti*. S. marked in the part of the violins (violins, 'celli, basses) indicates that only one violinist (the solo violin, leader) is to play the passage; the re-entry of the other players is indicated by *Tutti*. In the same sense in choral works S. indicates the opposite of "Chorus." (Cf. RIPIENO.)

Solowjów, Nicolai Feopométowitsch, b. April 27, 1847, Petersburg, professor at the Conservatoire there, composer, author, and clever critic (opera *Cordelia*, 1885).

Somis, Giovanni Battista, famous violinist, b. 1676, Piedmont, d. Aug. 14, 1763, as royal maestro at Turin; teacher of Giardini and Chabran. He published "Opera prima di sonate a violino e violoncello o cembalo" (1722). His brother Lorenzo was likewise an excellent violinist.

Sommer, Hans (really Hans Friedrich August Zincke, named S.), b. July 20, 1837, Brunswick, studied and graduated at Göttingen; he became also Professor of Physics there, subsequently director of the Technical High School, Brunswick. S. resigned the latter post, 1884, in the following year married a daughter of Karl Hill and went to Berlin, and in 1888 to Weimar. He owes his musical training to J. O. Grimm and Meves, Bruns-

wick. S. has become known in wider circles as a song composer of taste through Eugen Gura, and has also brought out successfully an opera, *Loreley*, in Brunswick, 1891.

Sonata (Ital. *Sonata*, *Suonata*, "sounding piece") was originally, when the development of instrumental music (q.v.) was in its earliest stage, quite a general term for instrumental pieces (just as *Toccata* was the special one for keyed instruments), and opposed to *Cantata* ("vocal piece"). The oldest composer who used the term *Sonata* was Andrea Gabrieli, whose "Sonate a 5 istromenti" (1568) unfortunately no longer exist. On the other hand, some sonatas by his nephew, Giovanni Gabrieli, have been preserved (1597 and 1615). These oldest sonatas are pieces for several instruments (violins, violas, "Zinken," and trombones); their characteristic feature does not, as in the *Canzone*, consist of free imitations, but in the evolution of harmonic fullness. They were practically intended as an introduction to a sacred vocal work. The S. (or *Symphonia*) appeared later on also as an introduction to the cantata. About the middle of the 17th century (Biagio Marini, 1655) a difference began to be established between the *Sonata da chiesa* (church sonata) and the *Sonata da camera* (chamber sonata). The former remained true to the principle of its origin, preserved its connection with sacred vocal music, and excluded, in name at least, the dance movements, which were annexed to the fully-developed suite form first used for lute and clavier, and which gradually became chief elements in it; in the former, also, the organ, in place of the cembalo, was used for the rendering of the figured bass. For the rest, wind-instruments rapidly disappeared from the sonatas *a* 1-3 with continuo, now cultivated with special preference; these, indeed, became the prerogatives of stringed instruments (Vitali, Torelli, Corelli). At the same time, the sonata written for many, and especially wind-instruments, was used for festival processions, banquets, and similar secular occasions. (Cf. PEZEL.) Already in 1677 Vitali wrote his sonatas *a* 3, 4, and 5, alternating between *Allegro* (*Presto*, *Vivace*) and *Grave* (*Largo*, *Adagio*). The church sonata became more and more emancipated from the tendency to vocal style, and developed rich figuration, the true characteristic of instrumental music, a process materially hastened by the inroad of the elements of the suite (*Balletto*). The name S. was actually transferred to clavier works formed after the model of the *Sonata da chiesa* thus developed, by Johann Kubnau (q.v.). The amalgamation of both kinds of S. was gradually brought about in clavier music by Domenico Scarlatti, J. S. Bach and his sons Friedemann, Philipp Emanuel, and Johann Christian, and by Joseph Haydn; and by Locatelli, Veracini, Tartini in violin music. These gradually introduced the contrasting second

subject into the characteristic principal movement (1st movement) of the S., also a new method of development of thematic material (resolution of its elements in place of mere repetition in other keys). (Cf. FORM, INSTRUMENTAL MUSIC, ACCOMPANYING PARTS, GALANT STYLE, etc.) After the definite establishment of the form of the S. by Haydn, Mozart, and Beethoven, it became the standard for all kinds of instrumental ensemble (violin and pianoforte; piano, violin, and cello [pianoforte trio]; quartet for strings, etc.) and for orchestra (symphony). The opening *allegro* movements of these cyclical forms are always in mature sonata form.

Sonatina, small sonata, easy to understand and easy to play. The first movement of the S. has either no development section or only a short one; and the number of movements is rarely four (for the most part two or three).

Sonnleithner, (1) Christoph, Dr. jur., writer on jurisprudence, dean of the faculty of jurisprudence in Vienna, b. May 28, 1734, Szegedin (Hungary), d. Dec. 25, 1786, Vienna. He was a zealous musical amateur, and also composed; but of his many orchestral and chamber works only four stringed quartets were published.

(2) Joseph, son of the former, b. 1765, Vienna, d. there Dec. 25, 1835. He was at first district commissioner and secretary of the court theatre, afterwards government councillor and one of the founders of the Gesellschaft der Musikfreunde and of the Conservatorium, and was secretary of both institutions up to his death. He bequeathed his library and collection of musical instruments to the Gesellschaft der Musikfreunde. In 1794, 1795, and 1796 he published a "Wiener Theater Almanach," which contains interesting notices. He had the idea of publishing on a large scale (60 volumes) works of old and modern composers, but did not accomplish his purpose. S. discovered in 1827 the famous Antiphony of St. Gallen with neume notation, dating from the 9th century, probably a copy of the Antiphony sent through Romanus, in the year 790, by desire of Charlemagne. (Cf. LAMBILLOTTE.)

(3) Leopold von, Dr. jur., b. Nov. 15, 1797, Vienna, d. there March 4, 1873, grandson of Christoph v. S. and nephew of Joseph v. S. He deserves honourable mention in every musical dictionary, for to him must be ascribed the merit of having brought about the publication of Schubert's first work (*Erlkönig*), since in 1821 he induced some of his friends who were lovers of art (amongst whom was his father, Dr. jur. Ignaz von S.) to bear the costs of publication. S. was on very intimate terms with Schubert; this composer's *Prometheus*, "Gesang der Geister über den Wassern," and the 23rd Psalm, etc., were performed from manuscript in his father's house.

Sontag, Henriette Gertrude Walpurgis, celebrated singer, b. Jan. 3, 1804,

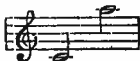
Coblentz, d. June 17, 1854, Mexico. As her parents were actors, she was destined at an early age for the stage, and first appeared in children's parts. When, in 1814, her father died, her mother went to Prague, and at the age of eleven she was received as a pupil of the Prague Conservatorium (the normal age for admission was twelve), where Triebensee, Pixis, Bayer, Frau Czezka were her teachers. In 1820 she sang alternately at the Italian and German Opera, Vienna, without creating any special sensation. Her reputation dates from the time of her engagement at Leipzig in 1824, where she celebrated her first and lasting triumph in *Freischütz* and in *Euryantus*; but she only remained there a short time, as she was persuaded to accept a call to the Königstädter Theater, Berlin (1824). In 1826 S. obtained leave of absence, and went for the first time to Paris, and made a great sensation in *Il Barbiere di Siviglia* as Rosina, especially in the inserted variations by Rode, in which she showed herself a superior coloratura singer to Catalani. In 1827 she broke her contract with Berlin and accepted an engagement at the Italian Opera, Paris. In 1828 she married secretly in London the Sardinian ambassador at The Hague, Count Rossi, whom she had already known in Berlin, he having occupied the position of secretary to the embassy there; and in 1830 she bade farewell to the stage. Before that S. was ennobled by the King of Prussia, Fräul. von Clarenstein. She appeared as a concert singer for a long time afterwards, and was always received with enthusiasm. From 1837-48 she lived in Petersburg, where her husband was ambassador. Unfortunately, changes of fortune forced her to resume her artistic career; she sang again in concerts at Brussels, Paris, London, and went to America in 1852. In 1854 she accepted a brilliant engagement at the Italian Opera in Mexico, but died shortly afterwards of cholera. The work "Henriette S." (1861, 2 vols.), by Gundling, is a novel, which gives a more or less imaginative description of her youthful career. (Cf. also RELLSTAB.) The actor Karl S. is her brother.

Sontheim, Heinrich, opera singer (dramatic tenor), b. 1820, Bebenhausen (near Stuttgart). From 1840-43 he was at Zurich, then at Carlsruhe, and since 1856 has been engaged at the Court Theatre, Stuttgart; and by occasional performances at Vienna, Munich, Berlin, he has made his name known to advantage. In 1872, on account of an affection of the throat, he withdrew from public life.

Sopra (Ital.), above; *come s.*, as above (similar to a previous passage).

Soprano (Lat. *Supremus*, *Discantus*, *Cantus*; Ger. *Sopran*; Fr. *Dessus*), the highest kind of voice, differing from alto in that it lies chiefly, not in the so-called chest, but in the head register. The S. voice is either that of women,

boys, or evirati; castration (q.v.), which was cruel and unnatural, produced soprano voices, in which were united the timbre of boys' voices with the strong lung-power of a man. In the Papal Chapel and elsewhere (15th-17th centuries) the soprano parts were given to the so-called Falsettists (*Tenorini, Alti naturali*) instead of evirati, who were only occasionally allowed, and in place of boys, who on account of the difficulty of the theory of mensurable music, could not learn with sufficient rapidity. For this reason the soprano parts were written low, so as not to ruin the voice too quickly. The normal compass of the soprano is : The chest register extends from f' or f[♯] downwards, the head-voice almost throughout the whole compass (occasionally c' and d').



kurze Präludia"; "Neue Orgelsonaten"; "6 Symphonien fürs Klavier"; 12 Menuette fürs Klavier mit einer Violine"; "Tocatta per omnem circulum XXIV. modorum fürs Klavier"; "2 Partien für 2 Querflöten." There remain in manuscript; a series of church cantatas for a whole year, and motets for four voices and six instruments, cantatas *d'occasion*, and many organ and clavier pieces. But S. is best known by his theoretical writings; he was, as is known, one of the original discoverers of combination tones (q.v.), and announced his discovery (in the *Vorgemach*) sooner than Tartini (q.v.). His writings are: "*Generalogia allegorica intervallorum octava diatonico-chromatica*, d. h. Geschlechtsregister der Intervallen nach Anleitung der Klänge des grossen Waldhorn" (1741); "Anweisung zur Stimmung und Temperatur in einem Gespräch" (1744); "Vorgemach der musikalischen Komposition" (1745-47, 3 parts; his most important work); "Gespräch von der Prätorianischen, Printzischen, Werkmeisterischen, Neidhardtischen, Niedtischen und Silbermannischen Temperatur, wie auch vom neuen System Telemanns" (1748); "Ausführliche und deutliche Anweisung zur Rational-Rechnung" (1749); "Gründliche Untersuchung, ob die Schröterischen Klaviertemperaturen vor gleichschwebend passieren können oder nicht" (1754); "Zuverlässige Anweisung, Klaviere und Orgeln gehörig zu temperieren und zu stimmen" (1758); "Verbessertter musikalischer Zirkel" (no date); "*Compendium harmonicum*, oder kurzer Begriff der Lehre von der Harmonie" (1760); "Kurze Erklärung des *Canonis harmonici*" (1763); "Die Natur des Orgelklangs" (1771); "Der in der Rechen- und Messkunst wohlverfahrene Orgelbaumeister" (1773); "Anmerkungen über Quanzens *Dis- und Es-Klappe*" (in Marburg's "Beiträge"); "Anmerkungen über Hillers Intervallensystem" (in Hiller's "Nachrichten"); and "Anleitung zur Fantasie" (no date). A pamphlet on the unity of melody and harmony remained in manuscript.

Sörgel, Friedrich Wilhelm, musical director at Nordhausen from about 1819 to 1840; he published a symphony, an overture, 3 quartets for strings, a pf. quartet, violin duets, duets for pf. and violin, also for pf. and cello, pf. études in sonata form, and variations for pf.

Soriano, Francesco. (See **SURIANO**.)

Soriano-Fuertes, Mariano, composer and writer on music, b. 1817, Murcia, d. April, 1880, Madrid; he studied with his father, the director of the royal chamber music, Indalecio S. Though musically inclined and musically gifted, his father placed him in a cavalry regiment, from which, however, S. soon retired, and devoted himself to music. In 1841 he founded a musical paper: *Iberia musical y litteraria*, which, however, he was soon forced to give up. He wrote several operettas (Zarzuélas), and in 1843 was appointed teacher at the Madrid Conservatorio.

In 1844 he became director of the Lyceum at Cordova, and then occupied a similar post at Seville, Cadiz, and became opera maestro at Seville, also at Cadiz, and in 1852 opera maestro at Barcelona, where he founded the *Gaceta musical Barcelonesa* (1860). S.'s highest merit is shown in his "Musica Arabo-Española" (1853); "Historia de la musica Española desde la vinda de los Fenicios hasta de anno de 1850" (1855-59, 4 vols.); "Memoria sobre las sociedades corales en España"; and "España artística y industrial en la exposicion de 1867."

Sormann, Alfred Richard Gotthilf, pianist, b. May 16, 1861, Danzig; pupil of Mehrkens, Hamburg, and of the Royal High School, Berlin; also court pianist.

Sortita (Ital.), entrance aria of the prima donna in opera, to which great importance was attached; and with good reason, since success very frequently depends upon the first impression.

Sospirante (Ital.), sighing.

Sospiro (Ital.), a half-bar's rest.

Sostenuto, sustained; an indication of *tempo* which agrees fairly with *Andante*. S. frequently appears as an addition to *Andante* or *Adagio*.

Sotto (Ital.), under; *sottovoce* (in one word), in an undertone, with veiled voice.

Soubre, Etienne Joseph, composer, b. Dec. 30, 1813, Liège, d. there Sept. 8, 1871; pupil of the Liège Conservatoire; in 1838 conductor of a male choral society in the latter city, in 1844 conductor of the Philharmonic Society and of the Réunion Lyrique at Brussels, and from 1862 until his death, director of the Liège Conservatoire. S. composed an opera (*Isoline*), a symphony which gained a prize (1834), a Requiem, a Stabat, an Ave verum, hymns, female choruses, etc. Two of his daughters are singers.


Souhaitty, Jean Jacques, Franciscan monk at Paris, was the first who introduced the figure notation for popular instruction in singing which has acquired a certain importance. (Cf. **ROUSSEAU**, **NATORP**.) His works relating to this subject are: "Nouvelle méthode pour apprendre le plain-chant et la musique" (1665; 2nd ed., as "Nouveaux éléments du chant, ou l'essai d'une nouvelle découverte," etc., 1667); and "Essai du chant de l'église par la nouvelle méthode des chiffres" (1679).

Soulier. (See **SOLIÉ**.)

Soundboard (Ger. *Resonanzboden*; Fr. *Table d'harmonie*) is the name given to the broad plate of wood which intensifies the tone of the strings in stringed instruments. It is now known that a S. neither makes transverse vibrations, nor simply reinforces the tone according to the law of sympathetic vibration (Cf. **SYMPATHETIC TONES**); and further, that it ought to make no transverse vibrations, and for this purpose the ribs crossing the fibres of the

wood are underlaid at right angles and glued. The vibrations of the S. are molecular vibrations, the intensity of which depends upon the force used in producing them; while their duration is altogether independent of the string. As, however, every vibration of the string gives new impulse to molecular vibrations, the changes of intensity of the latter present the same periods as the vibrations of the string; and the S., therefore, throughout its whole surface, communicates periodical shocks to the air, which answer to the sounds producing them. Only thus can it be explained why a good S. reinforces all sounds equally; whereas, if it vibrated according to the law of sound by sympathy, it could only strengthen particular tones. A sound not reinforced by a S. is far too weak, and for this reason, that the surface from which the vibrations are communicated to the air is too small. (Cf. SOUNDHOLES.) From what has been said, it is easy to perceive the importance of the bells of wind-instruments.

Soundholes are (1) the perforations of the soundboard of stringed instruments (French,

Ouies), which have the form , probably since 1500; before that, however, the form was)(. The openings render the most central portion of the soundboard (round the so-called "sound-point") on both sides movable, whereby an after-sounding of the tones is rendered impossible; but, on the other hand, a more powerful vibration is effected.

(2) In instruments with plucked strings (lute, theorbo, guitar, etc.) the most central portion of the soundboard, on the contrary, is cut out in the form of a circle (the so-called "rose"), because in these instruments prolongation of the sound is required. Hence the dulcimer had also this "rose," or, in its oblong form, several of them, and the same were transferred to the clavier; through marked improvements in the soundboards they have, however, become superfluous.

Sound-waves. (See VIBRATIONS.)

Soupir (Fr.), a minim rest; *demi-s.*, a crotchet rest.

Sowinski, Albert, a Polish composer, pianist, and writer on music, b. 1803, Ladyzyn (in the Ukraine), d. March 5, 1880, Paris. When young, he went to Vienna, where he became a pupil of Czerny, Leidersdorf, J. v. Seyfried, and made friends with Hummel, Moscheles, Schubert, Abt Stadler, etc. After a long journey through Italy, he settled in Paris in 1830, gave some successful concerts, and became one of the best-known pianoforte teachers. He wrote and published several orchestral and chamber-music works, also songs and pf. pieces, besides a Polish-Slavonic dictionary of musicians: "Les musiciens polonais et slaves anciens et modernes, dictionnaire, etc., précédé d'un résumé de l'histoire de la musique" (1857).

Spadarius (Spadaro). (See SPATARO.)

Spangenberg, (1) Johann, master of arts, b. 1484, Hardeisen (near Göttingen). He was minister at Stolberg, afterwards at Nordhausen, and finally superintendent at Eisleben, where he died, June 13, 1550. He published Lutheran sacred songs (1545; also in Latin, 1550) and a theoretical pamphlet, "Quæstiones musicæ in usum scholæ Northusianæ" (1536, and frequently).

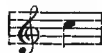
(2) Cyriak, son of the former, b. Jan. 17, 1528, Nordhausen, d. Feb. 10, 1604, Strassburg. He wrote: "Von der edlen und hochberühmten Kunst der Musica . . . auch wie die Meistersinger aufgekommen, vollkommener Bericht" (1598, manuscript; it has recently been published by Prof. A. Keuer under title, "Cyriakus S. von der Musica und den Meistersängern," 1861).

Spark, William, b. Oct. 28, 1825, Exeter, studied under S. S. Wesley, was successively organist of various London churches, now of St. George's, Leeds, and since 1859 town organist. He founded in that city a madrigal and motet society, also popular concerts. In 1861 he graduated Mus. Doc. at Dublin. Since 1869 he has edited *The Organists' Quarterly Journal*, also the *Practical Choir-Master*, and in 1881 he wrote a biography of Henry Smart. S. has published glees, anthems, services, cantatas, etc., and has edited organ pieces by Batiste.

Spartire (Ital.), to set out in score; *spartito* = score. *Spartire* means nowadays the re-writing in modern score of old compositions written or printed in parts.

Spataro, Giovanni (Spadaro, Spatarus, Spadarius), learned musical theorist, b. about 1460, Bologna, d. there 1541 as maestro of the Church of San Petronio, which post he had held since 1512. He studied under Ramos de Pareja (q.v.), took his part against Nikolaus Burtius and Gafuri in the pamphlets "Honesta defensio in Nicolai Burtii Parmensis opusculum" (1491), and "Errori di Franchino Gafurio" (1521). He also wrote "Tractato di musica, nel quale si tracta de la perfectione de la sesquialtera," etc. (1531).

Spatium (Lat.), the space between every two lines of the staff. For example, the note *c'* with a previously indicated treble clef falls on the S. above the middle line:



Spazier, Johann Gottlieb Karl, composer of songs and writer on music (also under the pseudonym Karl Pilger), b. April 20, 1761, Berlin, d. Jan. 19, 1805, Leipzig. He studied philosophy at Halle and Göttingen, was a professor for some time in Giessen, then travelled for a long time with a Westphalian count, and afterwards settled at Neuwied, with the title of court councillor. Later on he moved to Berlin, and in 1800 to Leipzig. S. composed many

songs, some of which became widely known; edited for a year a musical paper of his own (*Berlinische Musikalische Zeitung*, 1793), and published the pamphlet "Freie Gedanken über die Gottesverehrung der Protestanten" (1788); "Einige Gedanken, Wünsche und Vorschläge zur Einführung eines neuen Gesangbuchs" (1790); "Etwas über Gluckische Musik und die Oper *Iphigenia in Tauris* auf dem berlinischen National-theater" (1795); "Karl Pilgers Roman seines Lebens" (1792-96, 3 vols.); "Rechtfertigung Marpurgs und Erinnerung an seine Verdienste" (*Allg. Mus. Zeit.*, 1800); "Ueber Volksgesang" (in the same). He translated the first part of Grétry's *Mémoires*: "Grétry's Versuche über die Musik" (1800), and published the autobiography of Dittersdorf.

Speech, to speak, are expressions relating to the prompt sounding of a note when one attempts to produce it from an instrument. A note does not speak, either when it does not sound at all (e.g. on the pianoforte or organ when the mechanism is out of order), or breaks (in wind instruments), or makes a disturbing noise (in singing; on stringed instruments if the string is not "pure"; on the organ when, through an escape of wind, a buzzing or whistling arises, etc.). By accurate S., with reference to the organ, is meant that the mechanism works so accurately, that no perceptible space of time elapses between the pressing down of the key and the sounding of the note. (Cf. ELECTRICITY and PNEUMATIC ACTION.)

Speer, Daniel, town-piper at Breslau, and later (1680) cantor at Göppingen (Württemberg), in 1692 in the same capacity at Waiblingen. He published: "Evangelische Seelengedanken" (1681; sacred songs a 5 with violins and continuo); "Jubilum coeleste" (1692; arias for two soprano voices and five instruments); "Philomele angelica" (1693; motets, do.); a Choralbuch (1692), and a book of secular songs with instrumental accompaniment: "*Recentis fabricatus labor* oder die lustige Tafelmusik mit 3 Vokal- und 4 Instrumentalstimmen" (1686). Of still greater importance is his pamphlet, "Grundrichtiger, kurz, leicht und nötiger Unterricht der musikalischen Kunst" (1687, which appeared in augmented form in 1697).

Speidel, Wilhelm, b. Sept. 3, 1826, Ulm, received his first musical training from his father, Konrad S., who was an excellent singer, music teacher, and conductor of the Ulm "Liederkranz" (d. Jan. 29, 1880); he then obtained further instruction in Munich from Ignaz Lachner (composition), also from Wänner and W. Kuhe (pianoforte). After he had been active as music teacher for two years at Thann in Alsace, he lived for a long time in Munich. From 1854-57 S. settled in Ulm as musical director; in 1857 he went to Stuttgart as conductor

of the Liederkranz (choir of male, also mixed voices), was one of the founders of the Conservatorium there, and worked in that institution, famed as a pianoforte teacher, until 1874, when he established a "Künstler und Dilettantenschule für Klavier." At the same time he became director of the so-called popular concerts. When S. Lebert died (end of 1884), S. returned as teacher to the Conservatorium, with which he amalgamated his school. From among his compositions should be noticed: a 'cello sonata (Op. 10), a violin sonata (Op. 61), 2 pf. sonatas, a trio (Op. 36), overture, and intermezzo, to "König Helge," chorus of spirits from *Faust* (chorus for male voices with orchestra), "Wikinger Ausfahrt" (tenor solo with chorus for male voices and orchestra), "Volkers Schwanenlied" (male chorus with orchestra), pf. pieces, songs, part-songs, especially for male voices, etc. The well-known feuilleton writer of the *Neue Freie Presse* in Vienna, Ludwig S., is his brother.

Spengel, Julius Heinrich, b. June 12, 1853, Hamburg; he studied under K. Voigt (pianoforte and theory) and H. E. Kayser (violin), was from 1867-68 at the Cologne Conservatorium (Rudorff, v. Königslöw), from 1868-72 at the Royal High School, Berlin (Rudorff, Joachim, Kiel, and Ad. Schulze [singing]). He lived afterwards in Hamburg as teacher of music, and made further studies in counterpoint under Grädener, also of the organ under K. F. Armbrust. In 1878 S. became conductor of the Cecilian Society, in 1884, teacher of singing at the college for female teachers of the convent school, and in 1886, organist of the Gertrudenkirche. Among his compositions which have appeared in print are a pf. quintet (Op. 2), part-songs, and songs; a symphony (D minor), a 'cello sonata, etc., have been performed in public. S. is a master in the art of practising a *capella* singing.

Speyer, Wilhelm, b. June 21, 1790, Frankfurt, d. there April 5, 1878. He was intended for a mercantile career, and divided his life between art and trade. He studied theory under Vollweiler and André, and violin-playing under Ferd. Fränzel; also in the course of many journeys, he came into friendly relations with the best musicians, especially with L. Spohr. S. published quartets for strings, violin duets, choruses for male voices, and songs (rendered popular by Pischek).

Spianato (Ital.), even, smooth; somewhat in the sense of *senza passione*, without pathos.

Spiccato (Ital.), distinctly detached; a special kind of staccato (with springing bow) on stringed instruments (the genuine virtuoso staccato; Fr. *piqué*). (Cf. STACCATO.)

Spielleute (Ger.) (1) musicians of the Middle Ages. (See GUILDS.)—(2) Name used for the drummers and fife-players of military bands, in contradistinction to the Hautboists.

Spies, Hermine, distinguished concert singer (contralto), b. Feb. 25, 1857, at the Löhnberger

foundry, near Weilburg (daughter of the director), d. Feb. 26, 1893, Wiesbaden. She attended school and the Conservatorium at Wiesbaden, then became pupil of Sieber and Stockhausen; she appeared in public from 1882 with ever-increasing success, and was especially unrivalled in the rendering of Brahms's compositions (Rhapsodie, Op. 53). In 1892 she married the Dr. jur. W. A. Fr. Hardtmuth, Wiesbaden.

Spies, (1) Johann Martin, teacher of music and organist at Heidelberg, afterwards at Berlin. He published choral-melodies: "Davids Harfenspiel in 150 Psalmen auf 342 Liedermelodien" (1745); also as "Geistliche Liebespossaunen in 342 Liedermelodien", and "26 geistliche Arien" (1761).

(2) Meinrad, b. Aug. 24, 1683, Honsolgen (Swabia), d. July 12, 1761, as Prior of Yrsee Monastery, in Bavarian Swabia. He entered the Benedictine monastery, Yrsee, took the vows in 1702, and was ordained priest in 1708. In 1710 his abbot sent him to Munich in order to complete his musical training under Gius. Ant. Bernabei. S. was then, from about 1712 to 1749 or 1750, musical director of the Yrsee College (about 1750 P. Anselm Schwink, who performed the duties of this office for 25 years, is mentioned). In 1743 S. became member of the Mitzler Musical Society in Germany. He published: "Antiphonarium Marianum," for soprano or alto with two violins and organ (1713); "Cithara Davidis" (1717; vesper psalms *a* 4 with strings and organ); "Philomele ecclesiastica" (1718; motets for solo voices, two violins, and organ); "Cultus latreutico-musicus" (1719; 6 masses and 2 requiems *a* 4 with strings and organ); "Laus Dei in Sanctis ejus" (1723; offertory, for same); "Hyperdulia musica" (1726; Litanies to the Virgin, for same); 12 sonatas for two violins, double-bass (violone), and organ (1734); and "Tractus musicus compositorio practicus d. h. Musikalische Traktat" (1745, German).

Spillflöte. (See SPITZFLÖTE.)

Spina (music publishing house). (See SCHREIBER and CRANZ.)

Spindler, Fritz, pianist and composer, b. Nov. 24, 1817, Wurzbach (near Lobenstein), studied under Fr. Schneider in Dessau, and settled in Dresden (1841) as teacher of music, where he still lives. S. has published over 300 works, mostly brilliant *salon* pieces; but amongst them there are some more serious ones, such as: 2 symphonies (a third is still in manuscript), a pf. concerto, many sonatas for teaching purposes, and some chamber music (quartet for strings, pf. quartet, trios).

Spinett (Ital. *Spineta*). (See PIANOFORTE. The name S. is traced by Adr. Bianchieri ("Conclusioni," etc., 1608) to the clavier-maker, Joh. Spinetus, who flourished in Venice about 1503.

Spiridio, Berthold, famous organist, Carmelite monk in the monastery of St. Theodor, near Bamberg. He published: "Neue und bis dato unbekannte Unterweisung, wie man in kurzer Zeit nicht allein zu vollkommenem Orgel und Instrumente schlagen, sondern auch zu der Kunst der Komposition gänzlich gelangen mag" (1670); parts 2-4 under the title "Nova instructio pro pulsandis organis, spinettis, manuchordiis," etc. (1671-79); part 5 as "Musikalische Erzgruben in 10 neu erfundenen Tabellen mit 5 Stimmen" (1683); further, a selection from the same: "Toccate, ricercari e canzoni francesi intavolati da B. S." (1691); "Musica Romana D. D. Foggia, Carissimi, Gratiani aliorumque, etc." (*a* 3 with two violins, 1665); and "Musica Theoliturgica" (*a* 5 with two violins, 1668).

Spirito (Ital.), spirit.

Spitta, (1) J. Aug. Philipp, b. Dec. 27, 1841, Wechold (near Hoya, in Hanover), d. April 13, 1894, Berlin, son of the well-known poet, author of "Psalter und Harfe." He studied philology at Göttingen, and filled the post of teacher at the Ritter- and Domschule, Reval (1864-66), at the Gymnasium, Sondershausen (until 1874), and at the Nikolai-gymnasium, Leipzig, where he took part in founding the "Bachverein" (1874). In 1875 S. was appointed professor at the University for the history of music, and permanent secretary of the Royal Academy of Arts, Berlin; besides these appointments, he filled the post of teacher at the Royal High School for Music, of which he was deputy-director. In 1891 he was appointed Government Privy Councillor. His musical reputation and his rapid career date from the appearance of the first volume of his biography of Johann Sebastian Bach (1873-80, 2 vols.), which, besides the biography, carried out with all manner of learned historical research, also gives intelligent appreciations of the separate works of Bach. S. himself, in his prominent post at Berlin, trained a goodly staff of young men of promise, who undertaking systematically the different fields of labour still lying fallow, investigated music history. Besides the Bach biography, S. published a critical edition of the organ works of Dietrich Buxtehude (1875 and 1876, 2 folio volumes), which contains important historical notices; undertook a complete edition of the works of Heinrich Schütz (16 vols.; complete, 1896); and wrote a short sketch of the life of Bach in Waldersee's "Vorträge" (1880); "Zur Musik," collected articles (1892), etc. S. was formerly one of the contributors to the *Allgemeine Musikalische Zeitung*, to the *Monatshefte für Musik-Gesch.*, etc., and from 1884 published, jointly with Chrysanther and G. Adler, a *Vierteljahrsschrift für Musikwissenschaft*, which contains special and unusually valuable historical studies. A vast undertaking, prompted by S., was the

publication of the "Denkmäler deutscher Tonkunst," of which, up to the present (1892), the 1st vol. (Scheidt's "Tabulatura nova," of the year 1624) has appeared.

(2) Friedrich, brother of the preceding, b. Jan. 10, 1852, Wittingen (Hanover); from 1881-87 pastor at Ober-Cassel (near Bonn), since then professor of theology in Strassburg. He has written "Liturgische Andacht zum Luther-Jubiläum" (1883); "Händel und Bach," two festival orations (1885); "H. Schütz," festival oration (1886); "Die Passionen von H. Schütz," and "Ueber Chorgesang im evangelischen Gottesdienste" (1889).

Spitzflöte (Spillflöte, Spindelflöte, *Tibia cuspidata*) is an open lip-pipe organ stop of 8, 4, 2, and 1 foot, which, like the Gemshorn, has pipes tapering upwards; it is less rough, softer than the Gemshorn. The pipes are made of tin or other metal, rarely of wood. As a Quint stop it is called *Spitzquint*.

Spitzharfe (*Harfenett, Flügelharfe, Zwischharfe*; Ital. *Arpanetiu*) was a kind of small, three-cornered harp, which was placed on a table; it had an upright soundboard, with strings on each side: on the one, the lower; on the other, the higher. The S. never became popular.

Spohr, Ludwig, one of the principal violinists of modern times, also a distinguished composer and excellent conductor, b. April 5, 1784, Brunswick, d. Oct. 22, 1859, Cassel, was the son of a physician who settled at Seesen in 1786. The musical talent of the boy was awakened at an early age; for his mother sang and played the pianoforte, while his father played the flute. He was in his fifth or sixth year when he received his first violin lessons from Rector Riemenschneider, and was soon able to take part in the home concerts. Dufour, a French teacher of languages at Seesen, an excellent performer on the violin and 'cello, recognised the boy's gift, and caused him to be sent to Brunswick to be trained as a musician; and there he had the organist Hartung, a peevish pedant, for theory, but the excellent player Maucourt, leader of the band, for the violin. S. made such progress, that in 1799 the duke appointed him "chamber musician," and offered to defray the expenses of further training, with a view to his attaining perfection in his art. In 1802 S. was put under Franz Eck, who played at Brunswick *en route* for Russia. S. travelled with his master for a year and a half, studying diligently and hearing much music. He undertook his first artistic tour in 1804, and he made an immense sensation, among other places, at Leipzig (Dec. 10 and 17), both as virtuoso and as composer. At Gotha he was at once appointed (1805) leader of the band in place of Ernst, lately deceased; but he did not occupy this post for long. In 1806 he married the harp-player Dorette Scheidler, and undertook new concert tours in 1807 and 1809; in 1812 he

went to Vienna, where, after an honourable contest with Rodé, who happened to be in that city, he accepted the post of leader at the Theater-an-der-Wien offered to him by Count Palffy. Disagreements with the latter, however, caused him to leave Vienna in 1816, and after a tour through Italy, where he became the rival of Paganini (both played together at Milan, 1817, in a *concertante* by S.), he accepted the post of opera conductor at Frankfort (1817). In 1820 his fame extended to England: he appeared several times at the Philharmonic Society, and, together with his wife, was received with distinction at court. Shortly before, he had appeared in Paris, but with less success: both as player and composer he was received somewhat coolly by the press; the French did not understand either the characteristic of S.'s nature, or the romanticism of his playing and of his creative art. Already in 1821 S. changed his residence and migrated to Dresden, so that his daughters might be trained in singing by Miksch. In 1822 he was offered the post of Hofkapellmeister at Cassel, and there the active artist found a lifelong, and a last resting-place. On the occasion of the 25th anniversary of his capellmeistership at Cassel, he was named general musical director, together with the privilege of appearing at court. Unfortunately, the last years of his life were embittered by his uncomfortable attitude towards his prince. Much against his wish, S. was pensioned in 1857, with reduction of his salary, although the same had been guaranteed in full to him until his death. Soon after he received a fresh and still harder misfortune, for in ascending the steps of the "Museum," he fell and broke his left arm; in spite, however, of his age, the arm fortunately healed, but the accident left behind a weakness which compelled him entirely to give up violin-playing. After the death of his first wife in 1834, S. married (1836) Marianne Pfeiffer, an excellent pianist, who survived him (d. Jan. 4, 1892, Cassel). S. died, without serious illness, of old age.

It must be admitted that S.'s compositions are not altogether free from a certain effeminacy, principally to be seen in the frequent employment of chromatic progressions. The works in which these detract least from the good effect—nay, rather increase it—are his compositions for violin, in which, as a further characteristic, appears the little "Spohr" shake. These are but externals, yet in music otherwise nobly conceived, these gain an importance by no means to be underrated. S. is justly ranked among the romantic composers; a nature overflowing with feeling entitled him to a place in the school in which sentiment outweighs reflection. He stands, however, nearer to Schubert and Mendelssohn than to Weber, Marschner, and Schumann.

In all, S. wrote over 150 works, among which 10 operas: *Faust* (first performed at

Frankfort, 1818) and *Jessonda* (Cassel, 1823), the once scarcely less famous *Zemire und Azor* (Frankfort, 1819); further, *Die Prüfung* (1806, not given), *Abruna* (written 1808, only the overture was performed, and it has been preserved), *Der Zweikampf mit der Geliebten* (Hamburg, Nov., 1811), *Der Berggeist* (Cassel, 1825), *Pietro von Abano* (1827), *Der Alchymist* (1830), *Die Kreuzfahrer* (Cassel, 1845; written between Sept., 1843, and May, 1844). His oratorios are: *Das befreite Deutschland* (for the stage), *Das jüngste Gericht* (1812; text by Aug. Apel), *Die letzten Dinge* (*The Last Judgment*, Düsseldorf, 1826), *Des Heilands letzte Stunden* (*Calvary*), and *Der Fall Babels* (*The Fall of Babylon*), produced at Norwich, 1842. Nine symphonies: 1, E \flat (Op. 20); 2, D minor (Op. 49); 3, C minor (Op. 78); 4, F (Op. 86, "Die Weihe der Töne," "The Consecration of Sound"); 5, C minor (Op. 102); 6, G (Op. 116, "Historical," dedicated to the London Philharmonic Society); 7, C (Op. 121, "Irisches und Göttliches im Menschenleben," for double orchestra); 8, G minor (Op. 137, dedicated to the London Philharmonic Society); and 9, B minor (Op. 143, "Die Jahreszeiten"); three concert overtures, an overture to the tragedy of *Macbeth*, masses, hymns, psalms, cantatas, choruses for male voices, songs, etc. Spohr's concertos for violin are still held in high esteem; he wrote in all 15, of which especially No. 8, A (in the form of a "Scena cantante"), and No. 9, D minor (Op. 55), are much admired. His concertos have been edited by his pupil, Ferd. David. The remaining instrumental works are as follows: his great "Violin School," in three parts (1831), 33 quartets for strings, 4 double quartets; a sextet for strings, 7 quintets for strings, and 1 for pf. and strings; 4 potpourris for violin and orchestra, sonatas and rondos for harp and violin, 3 sonatas for violin and pf., 5 pf. trios, a quintet for pf., flute, clarinet, horn, and bassoon; an octet for violin, two violas, 'cello, clarinet, two horns, and bass; a sonet for violin, viola, 'cello, bass, wood-wind, and horn; 4 concertos for clarinet; fantasia for harp, and pieces for pf.

Of S.'s orders, the Prussian one, *pour le mérite*, may be mentioned. He was member of the Academies of Vienna and of Brussels. He conducted the musical festivals at Düsseldorf (1826), Norwich (1839), Aix (1840), etc. For further details concerning his life, see his Autobiography (Cassel, 1860 to 1861, 2 vols.), as well as Malibran's "L. S." (1860). Cf. also H. M. Schletterer's "Louis S." (1881, in Waldersee's "Sammlung musikalischer Vorträge"). Of S.'s 190 pupils may be named: F. David, Henry Blagrove, Böhm, Bott, Pott, St. Lubin, the two Bargheers, Kömpel, and Moritz Hauptmann.

Spontini, Gasparo Luigi Pacifico (created Count of St. Andrea by the Pope), one of the most distinguished opera composers of

Italy, b. Nov. 14, 1774, Majolati (Ancona), d. there Jan. 24, 1851, was the son of simple peasants, and little favour was shown to his musical inclinations. He ran away from an uncle, priest at Jesi, who was training him for the priesthood, and went to another relation at San Vito, who procured for him his first regular instruction in music. A reconciliation having been effected, he returned to Jesi, and now received permission to devote himself entirely to music. He obtained instruction at first from the best musicians in the town, and in 1791 was admitted into the Conservatorio della Pietà at Naples, where he had the benefit of lessons from Sala and Tritto. He left the Conservatorio secretly in 1796, in order, at the proposal of the director (Sigismondi) of the Teatro Argentina at Rome, to write an opera; and the good success of *I puntigli delle donne* induced Piccini, on the return of S., to take him as pupil, and under his direction several operas were written for Rome, Florence, and Naples. In 1800 S. accepted a call to Palermo to the Neapolitan court, which had taken refuge there from the French army, and, after a short stay in Rome, Venice, Palermo, and Marseilles, he went to Paris in 1803. Here at first he gave instruction in music, and already in 1804 produced at the Théâtre Italien *Finta filosofia*, which had originally been produced at Naples. It met with only moderate success; a second, *Julie* (score engraved), was coolly received, while a third, a coarse opera, *La petite maison*, was hissed off the stage (1804). In the same year, however, his fortune changed, for he became acquainted with the poet Jouy, who handed over to him the libretto of *La Vestale*, which had been rejected by Cherubini. But before setting it to music he had smoothed the way by a smaller work written by the same poet; this was *Milton*, which was well received at the Théâtre Feydeau. Meanwhile he had profited by the criticisms of his opponents, and put more depth into his style, which, originally, leaned towards that of Guglielmi and Cimarosa. The patronage of the Empress Josephine, whose musical director S. had become, afforded him powerful protection against the intrigues which barred the way to his success. His cantata *Eccelsa gara*, written for the festivities in connection with Napoleon's victory at Austerlitz obtained for him greater favour at court. But the composition of *La Vestale* lasted longer than S. had expected; the totally different style in which he was working, one more expressive, more truthful, more serious, more noble, gave him considerable trouble, and only by Dec. 15, 1807, could the first performance take place; it resulted, however, in a brilliant triumph for S. In spite of all disparaging remarks made by professional musicians before the work came out, the enthusiasm of the public increased right up to the last moment, and at one stroke S. became famous. By the unanimous judgment

of Méhul, Gossec, and Grétry, the work received the prize established by Napoleon, and offered every ten years; it won, indeed, the victory over Le Sueur's *Les Bardes*. His next grand opera, *Ferdinand Cortez*, met with equal success (Nov. 28, 1809). In matters relating to opera S. had now become an authority. Soon afterwards he married a niece of Sébastien Erard, daughter of Jean Baptiste Erard, with whom he lived happily. In 1810 he became director of the Italian Opera (Théâtre de l'Impératrice), and produced, among other operas, Mozart's *Don Giovanni* in its original form, for the first time in Paris. Irregularities in money matters, which were laid to his charge, caused his dismissal from office in 1812. It is true that in 1814 (after the restoration of Louis XVIII.) he was to have been reinstated, but he withdrew in favour of Catalani, who had applied for the post, and who paid him a sum of money by way of compensation. Louis XVIII. named him court composer, with a pension of 2,000 francs. S. wrote several operas *d'occasion* for festivities connected with the restoration (*Pelage, ou le roi et la paix*, 1814; *Les dieux rivaux*, jointly with Persuis, Berton, and Kreutzer, 1816), added some numbers to Salieri's *Les Danaïdes*, which helped that work to fresh success in 1817, and in 1819 produced *Olympie* (Dec., 1819, Paris; revised edition 1821, Berlin), the third of his celebrated operas. The work only met with a *succès d'estime*. Shortly before, S. had accepted the offer of the King, Friedrich Wilhelm III., to take the lead of musical matters in Berlin, and in the spring of 1820 he entered on his appointments of court composer and general musical director. S. was already known in Berlin as a composer: his *Julie, Milton, La Vestale*, and *Ferdinand Cortez* had already been produced there. Of his qualities as a conductor he gave brilliant proof at the rehearsals of *Cortez*, the work with which he made his *début*. There followed a festival piece, *Lalla Rookh* (1821), soon after transformed into the opera *Nurmahal, oder das Rosenfest von Kaschmir* (in which was a Bacchanale composed for Salieri's *Les Danaïdes*), and further, after a lengthy journey to Italy, *Alcindor* (1823) and *Agnes von Hohenstaufen* (1829). Meanwhile unpleasant sides of his character had come to the fore. Measureless ambition and great self-conceit often led him to misuse the power he possessed by virtue of his office, and thus increased the number of his enemies; also with the general Intendant, to whom, according to his contract, S. was not subordinate, fierce conflicts arose, and impetuosity and indiscretion nearly led to prolonged confinement in a fortress. His career ended at Berlin in the sorriest manner, for the excited and hostile public forced him by continued clamour to withdraw from the conductor's desk during a performance of *Don Juan*. He obtained leave to retire in 1841, retaining, however, his title

and his pay. S. left Berlin in 1842, and lived afterwards, for the most part, in Paris; but he wrote no more, and he never could shake off the feeling caused by the humiliation which he had received. During the last years of his life S. was deaf and suffered from weakness of memory. In the hopes of regaining health, he went to Italy, and, finally, to his native place, Majolati, where he expired in the arms of his wife. The degree of Doctor was conferred on S. by Halle University. He was elected member of the Berlin Akademie in 1833, of the French Académie in 1839; he was knight of the Prussian order *pour le mérite*, and of many other high orders. Loménie (under title "Un homme de bien," 1841), Oettinger (1843), Montanari (1851), Raoul-Rochette (1852), have written biographical notices of S.

Ssaffeddin Abdolmumin, Ben Fachir el Ormewi el Bagdadi, the greatest Arabic-Persian musical theorist from the 13th to the 14th century, the "Zarlino of the East," Arabian by birth, but the founder of the Persian School. He wrote for the son of the Mongolian Vizier Schemseddin, Sherefeddin Harun, a great musical theoretical work, the "Schereffije," which is quoted as an authority by all succeeding Arabic-Persian theorists (Mahmud Schirasi, Abdolkadir, etc.).

Stabat Mater, one of the few *sequences* (q.v.) still in use in the Catholic Church. The poem, written by Jacoponus (d. 1306), has been set to music during the last four centuries an innumerable number of times, and by composers differing altogether from one another in style. The most celebrated S. are those of Palestrina, Astorga, and Pergolesè.

Stabile, Annibale, composer of the Roman School, pupil of Palestrina, in 1575 maestro of the Lateran, in 1576 of the German Collegiate and Appollinaris churches, in 1592 of Santa Maria Maggiore; d. about 1595. S. published 3 books of motets a 5-8 (1584, 1585, 1589), 3 books of madrigals a 5 (1572 and frequently, 1584, 1585), 2 books of "Sacrae modulationes" (a 5-8; 2nd book, 1586), and litanies a 4 (1592). There are also some single numbers to be found in collections of the time (Gardane's "Dolci affetti," 1568, and "Trionfo di Dori," 1596; Phalèse's "Harmonia celeste," 1593; "Laureo verde," 1591; and "Paradiso musicale," 1596).

Stabreim.—The verse formation with continual employment of consonants of like sound, peculiar to old High German poetry; also of vowels of like sound (Assonance) lately revived by Wagner in the *Nibelungen*.

Staccato (Ital.), abbr. *stacc.*, detached, is a sign which demands that the notes be not closely connected the one with the other, but separated in a clear manner the one from the other, so that there may be a break, however short, between them. For the different kinds of S. in

pianoforte-playing, see TOUCH. On stringed instruments S. is obtained by alternately pressing and quitting the string with a jerky stroke of the bow in upward and downward direction (the most ordinary S., employed especially in orchestral playing), or by springing bow; or, finally, by light movements of the wrist, with the bow moving in one direction (the real virtuoso staccato, spiccato, *piqué*). In singing, S. is obtained by closing the glottis after each note; S. is exceedingly difficult to perform in a masterly manner.

Stade, (1) Heinrich Bernhard, excellent organist, b. May 2, 1816, Ettischleben (near Arnstadt), d. May 29, 1882, Arnstadt, where he was organist, and to him belongs the merit of having restored in a worthy manner the organ of the Bonifacius church at Arnstadt, formerly played upon by J. S. Bach. S. published "Der wohlvorbereitete Organist, ein Präludien-, Choral- und Postludienbuch" (2 parts), and other organ pieces.

(2) Friedrich Wilhelm, also a distinguished organist, b. Aug. 25, 1817, Halle, where he attended the Orphanage College; but he soon turned his attention to music, and became a pupil of Fr. Schneider at Dessau. He was for some time capellmeister of the Beethmann troupe, and then became musical director of the University at Jena, which appointment, however, he exchanged for that of court organist, also capellmeister at Altenburg, which posts he still holds. The Jena University named him Dr. Phil. *hon. c.* S. published some sacred vocal works (psalms), organ and pf. pieces, edited several reprints of compositions by Bach and Handel, and songs from the 14th to the 16th century. S. conducted Berlioz' Requiem, "Symphonie fantastique," and *Roméo et Juliette*, for the first time in Germany (Altenburg).

(3) Fritz Ludwig Rudolf, writer on music, Dr. Phil., teacher at a music school in Leipzig, b. Jan. 8, 1844, Sondershausen; he studied philology at Leipzig, afterwards turned to music, and became a pupil of Riedel and Richter, and a contributor to the *Neue Zeitschrift für Music*. He published "Vom Musikalisch-Schönen" (against Hanslick), and the 6th edition of Brendel's "Geschichte der Musik" (1879).

Staden, (1) Johann (not Johann Gottlieb), b. about 1579, Nüremberg; he was at first court organist at Bayreuth to the Brandenburg court, and lived up to 1610 in Kulmbach, afterwards in Bayreuth itself. About 1616 he returned to his native town, seeking a post, which he soon found, as organist at the St. Lorenz Church, whence in 1620 he moved to the better-paid one of St. Sebald. He died in 1634, and was buried Nov. 15. S. was an unusually prolific composer, as well of secular as of sacred music; his works (motets, Magnificats,

dance pieces, etc.), appeared from 1606-43. (See *Monatsh. f. Musik-Gesch.*, XV., 104, etc.)

(2) Sigismund Gottlieb, son and successor of the former; he published in Harsdörffer's "Gesprächsspielen" (play dialogues), 1644, the first known German opera, *Seelwig* (new score edition in the *Monatsh. f. Musik-Gesch.*, XIII., 53, etc.); then "Seelen-Musik, trostreicher Lieder" (1644); "Der 7 Tugenden Planeten-Töne oder Stimmen. Ein Aufzug" (in Harsdörffer, part 5, 1645, p. 599), and some melodies in Rist's "Neue himmlische Lieder," 1651. He published in 1637 H. L. Hassler's "Kirchengesänge: Psalmen und geistliche Lieder auf die gemeinen Melodeyen," with addition of 18 songs by Joh. Staden, S. G. Staden, and two unknown composers.

Stadler, Maximilian, Abbot, composer and writer on music, b. Aug. 7, 1748, Melk (Lower Austria), d. Nov. 8, 1833, Vienna. He was the son of a baker, and received his musical training at the Jesuit College in Vienna: in 1772 he took holy orders at the Benedictine Monastery of Melk, and, after he had for some time fulfilled parish duties, became in 1786 Abbot of Lilienfeld, and in 1789, vicar of Kremsmünster. S. lived afterwards for several years in Vienna, was on friendly terms with Haydn and Mozart, officiated once more in 1806 as priest at Altlerchenfeld (near Vienna), and afterwards at Böhmisch-Kraut. In 1815 he settled definitely in Vienna. S. was an industrious sacred composer, and many of his works appeared in print (masses, requiems, psalms, etc.), also songs with pf., organ fugues, and pf. sonatas. S. took active part in the dispute concerning Mozart's Requiem, maintaining its genuineness: "Verteidigung der Echtheit des Mozartschen Requiems" (1826; and also a supplement, 1827).

Stadlmayer, Johann, b. 1560, Freising (Bavaria). He was at first at the court of the Archduke Maximilian at Graz, next capellmeister to the Emperor Rudolf at Prague, then capellmeister to the Archduchess Claudia at Innsbruck, where he still lived in 1646. He published masses *a* 8 (1593, 1596), Magnificats *a* 5-8 (1603, 1614), masses *a* 8 with continuo (1610), masses *a* 6 with continuo (1612), masses with double chorus *a* 10-12 (1616), "Hymni vespertini 5 vocum cum instrumentis" (1617); "Apparatus musicus" (motets with instruments *a* 6-24, 1619); *Misereres* with instruments *ad lib.* (1621); "Odæ sacræ" (Christmas and Easter cantatas *a* 5 with instruments *ad lib.* (1638), psalms *a* 2-3 with two violins and cornets *ad lib.* (1640), "Missæ breves" *a* 4, a requiem, and a mass *a* 5 (1641), psalms *a* 4 *ad lib.*, or *a* 8 with two violins and cornets (1641), and psalms *a* 4-8 *ad lib.* for double choir with instruments (1646).

Stadtfeldt, Alexander, b. April 27, 1826, Wiesbaden, son of a military bandmaster, d. Nov. 4, 1853, Brussels; as pupil of the Brussels Conservatoire (Fétis), he highly distinguished

himself (*Prix de Rome*, 1849). He wrote, besides 4 symphonies, overtures, a mass, a Te Deum, cantatas, etc., the operas *Hamlet* (1882; produced at Weimar), *L'illusion*, *Abu Hassan*, and *La Pedrina*.

Stadtpipefer, *Stadtzinkenisten*, *Kunstpipefer*, etc. (Ger. "town-pipers"), a term applied since somewhere about the 15th century to the privileged musicians banded together somewhat in guild fashion in the various towns. They were under the direction of a *Stadtmusikus* (town-musician), and on all official municipal occasions it was their duty to perform the necessary music.

Stägemann, Max, excellent stage singer (baritone), b. May 10, 1843, Freienwalde a. O.; he attended the Kreuzschule and the Conservatorium at Dresden. S. was at first actor at Bremen in 1862, then, in 1865, he was engaged as second baritone in Hanover, where he was soon advanced to first *vôles*, and became royal chamber singer, etc.; and in 1877 he undertook the direction of the town theatre in Königsberg. In 1879 S. settled in Berlin, where he was highly esteemed as concert singer and teacher of singing; in 1882 he undertook the direction of the Leipzig town theatre.

Stagione (Ital.), season; in especial, the operatic season.

Stahlknecht, Adolf, violinist, b. June 18, 1813, Warsaw, d. June, 1887, Berlin; chamber musician at Berlin. He made concert tours with his brother Julius (b. March 17, 1817, Posen, d. Jan. 16, 1892, Berlin), who was an excellent 'cellist (principal) in the royal band at Berlin. In 1844 the two brothers established trio *soirées* there. Adolf S. composed symphonies, masses, quartets, *entr'actes*, songs, etc., most of which remain in manuscript. Julius S. published solo pieces for 'cello.

Stahlspiel. (See LYRA, 3.)

Stahmer-Andriessen, Pelagie, stage singer (dramatic soprano), b. June 20, 1862, Vienna; pupil of the Conservatorium there and of Frau Dreyschock at Berlin; she sang first in Neumann's touring Wagner company, from 1884-90 at the Leipzig town theatre, and after that was partially engaged at Cologne and Vienna. In 1890 she married the architect Ende, at Wannsee, near Berlin.

Stainer, (1) Jacob (Steiner), famous violin-maker, b. July 14, 1621, Absom (Tyrol), d. there 1683, in poverty and disordered in intellect. He received, it is true, the title of violin-maker to the imperial court (1658), but was miserably paid (6 gulden) for his now highly-prized instruments. He must have worked under the best masters at Cremona. S. Ruf (Innsbruck, 1872) published a sketch of his life, based on old documents. His brother Markus was a viola maker, whose instruments are much prized.

(2) Sir John, important English organist, b. June 4, 1840, London; he was at first chorister of St. Paul's Cathedral, and at the early age of fourteen became organist and choirmaster of a London church. He studied theory under Bayley and Steggall, and was further trained in organ-playing by George Cooper. In 1860 he became organist of Magdalen College, Oxford, and soon afterwards also organist of the University, in 1865 Doctor of Music, and in 1866 was appointed one of the examiners for musical degrees. In 1872 he became organist of St. Paul's Cathedral, and from that time filled a large number of honorary posts. He was professor of the organ and harmony at the National Training School for Music, and from 1881 Principal of the same, and after its development into the Royal College of Music (1883), professor there, and succeeded Mr Hullah as Inspector of Music in the Elementary Schools of England for the Privy Council. In 1888, owing to his failing sight, he resigned the post of organist of St. Paul's, and was knighted in the same year. Since then he has lived at Oxford as Professor of Music to the University. Of his compositions are to be mentioned: 2 oratorios, *Gideon* and *The Crucifixion* (1887); the cantatas *The Daughter of Jairus* and *St. Mary Magdalen* (1883); for the Musical Festival at Gloucester, 2 complete cathedral services, and anthems. He has written 3 primers (harmony, composition, and organ), and was co-editor with Barrett of a "Dictionary of Musical Terms" (1876).

Stamaty, Camille Marie, pianist and composer, b. March 23, 1811, Rome, d. April 19, 1870, Paris, son of a Greek, but afterwards a naturalised Frenchman, French consul at Civita Vecchia. S. had been for a time an official in the Préfecture of the Seine when, in 1831, he became a pupil of Kalkbrenner's. In 1835 he made a successful *début* as pianist, and became one of the most highly esteemed teachers in Paris. Saint-Saëns was his pupil. S. published a pf. concerto (Op. 2), 2 pf. sonatas (Op. 8, 14), a pf. trio (Op. 12), many studies (Op. 11, 33, 37, 38, 39); "Études concertantes" (special studies, Op. 46, 47), variations (Op. 5, 19), and several fantasias, paraphrases, etc., for pianoforte.

Stamentienpipefe, same as SCHWEGEL.

Stamitz, (1) Joh. Karl, famous violinist and noteworthy composer, b. June 19, 1717, Deutsch-Brod (Bohemia), d. 1761, Mannheim, as principal leader and chamber music director to the Electoral band, to which he belonged from 1745, and which then stood at the zenith of its fame; he was entirely self-taught. His printed compositions are: 6 sonatas for pf. and violin (Op. 1), 12 sonatas for violin and bass (Op. 2, 6), 12 symphonies a 8 (Op. 3, 8), 6 violin concertos, 6 trios for two violins and bass (Op. 5), and études in the form of duets for two

violins (worked out in two real parts); many other works remained in manuscript.

(2) Anton Thaddäus, brother of the former, b. 1721, Deutsch-Brod, d. Aug. 23, 1768, as archiepiscopal vicar and canon at Alt-bunzlau. He was an excellent 'cellist, and belonged for some time to the Mannheim band; he afterwards became priest.

(3) Karl, the eldest son of Johann Karl S., likewise a famous violinist and composer, b. May 7, 1746, Mannheim, d. 1801, Jena. After his father's death, he became a pupil of Cannabich; in 1767 he joined the Mannheim band, and in 1770 undertook a concert journey to Paris, where he attracted attention as a virtuoso on the viola and viola d'amour, and up to 1785 remained as leader of the Duke of Noailles' band. Afterwards he made concert tours through Germany and Austria, and settled for some time in Nüremberg. In 1787 he was for a short time leader of Prince Hohenlohe-Schillingsfürst's band, conducted from 1789-90 the amateur concerts at Cassel, then travelled through Russia, and, in 1800, became conductor of the academical concerts at Jena. His published compositions are: symphonies, 3 a 8 and 6 a 10 ("La chasse" ["Die Jagd"], symphonies for strings, flute, two oboes, two bassoons, two horns, and two trumpets), 4 concertantes for two violins, 7 violin concertos, quartets for strings (Op. 4, 7, 10, 13, 15), 6 trios for two violins and bass, duets for two violins, for violin and 'cello, and for viola and 'cello, a concerto for viola, a concerto for pianoforte, etc. He also wrote 2 operas, *Der verliebte Vormund* (Frankfort) and *Daydanus* (Petersburg).

(4) Anton, younger brother of the former, excellent violinist and composer, b. 1753, Mannheim. He went with his brother, in 1770, to Paris, where he appears to have remained, as in 1782 he published compositions there; yet nothing is known with regard either to his position or the year of his death. His printed works are: 12 quartets for strings, 6 trios for two violins and bass, a concerto for violin, duets for violin and 'cello, 6 sonatas for violin, flute, and bass, nocturnes (variations) for violin and 'cello, 6 duets for violin and flute, 3 pf. concertos, and other concertos for 'cello, bassoon, etc.

Ständchen (Ger.), a serenade, yet not, like this term, associated with a particular time of day, since there are *Ständchen* both for morning and evening. There is no particular form for the S.; it may consist of a song which a lover sings beneath his mistress's window, or of a chorus, or even of an orchestral piece.

Standke, Otto, b. Feb. 10, 1832, Lippstadt; he attended Soest Seminary, then devoted himself wholly to music, and became music teacher in M.-Gladbach, Lennep, and Bonn, in the last-named of which he died, 1885. S. was a distinguished teacher, and composed music of

various kinds, particularly instructive pf. pieces and songs.

Stanford, Charles Villiers, famous English composer and conductor, b. Sept. 30, 1852, Dublin; he was pupil for composition of O'Leary and Stewart, choral scholar at Queen's College, Cambridge; in 1873 became organist of Trinity College, and in 1874, conductor of the University Musical Society. From 1874-76 he continued his studies in composition under Reinecke in Leipzig and Kiel in Berlin, and afterwards resumed the conductorship of his society, which, under his training, gained proficiency and reputation. In 1877 he took his M.A. degree. In 1884 he became one of the conductors of the Philharmonic Society, and in 1885 succeeded Otto Goldschmidt as conductor of the Bach Choir in London; in 1887 he succeeded Macfarren as Professor at the University of Cambridge; he is teacher of composition and conductor of the orchestra at the Royal College of Music. A goodly series of great works bears witness to S.'s creative power. He wrote for the stage, the opera *The Veiled Prophet of Khorassan* (1881, produced at Hanover, with German libretto by Frank); *Savanarola* (Hamburg, 1884); *The Canterbury Pilgrims* (London, 1884); *Shamus O'Eric* (1896). In 1876 S. composed the overture and incidental music to Tennyson's *Queen Mary*; in 1885, the music to the *Eumenides*. For the orchestra he has published a festival overture, 4 symphonies (B flat and D minor, F and F minor); also an oratorio, *The Three Holy Children* (Birmingham Festival, 1885); "The Revenge," choral ballad; "Voyage of Maeldune," ballad (Leeds Festivals, 1886 and 1889); a serenade; chamber music: a violin sonata (Op. 11) and a 'cello sonata (Op. 9), a quartet for strings (Op. 15), pf. pieces, songs, and pieces for clarinet and pf.; also the incidental music to the *Edipus Tyrannus* (Cambridge, 1887); sacred vocal works (services and hymns), etc.

Stange, Hermann H. M., b. Dec. 19, 1835, Kiel. After he had attended the College, and, for a time, the University of his native town, he became pupil of the Leipzig Conservatorium; then he was for several years tutor in the house of Count Bernstorff (Hanover), and in that of the Prince of Wied (Neuwied). From 1860-64 S. was organist at Rossal College (England), in 1866 cathedral organist at Schleswig, from 1876 organist at Kiel and conductor of the Kiel Choral Society; from 1878 musical director of the University, and in 1887 professor.

Stanhope, Charles, Lord, b. Aug. 3, 1753, d. Sept. 13, 1816, London. He wrote, amongst other works, "Principles of Tuning Instruments with Fixed Tones" (1806).

Stanley, John, composer, b. 1713, London, d. there May 19, 1786; he became blind at three years of age, studied with Greene, and already at the age of eleven was organist of a small

London church, which post he exchanged for that of St. Andrew's, Holborn, and afterwards for that of the Temple. In 1782 he became organist of the Chapel Royal, and obtained the degree of Bachelor of Music. S. was held in high esteem by Handel, and inherited a portion of the musical relics of the latter. After Handel's death, he joined Smith in conducting the oratorio performances. *Jephtha* and *Zimvi*, two oratorios of his own composition, were performed in 1757 and 1760; 6 concertos for six, and 6 for seven instruments, 8 sonatas for flute and continuo, and 6 solos for flute appeared in print.

Starck, Ingeborg. (See BRONSART.)

Stark, Ludwig, b. June 19, 1831, Munich, d. March 22, 1884, Stuttgart. He studied philosophy at the University of his native town and composition with the brothers Ignaz and Franz Lachner. After a short stay in Paris (1856), he founded, jointly with Faisst, Lebert, Brachmann, etc., the Stuttgart Conservatorium, in which he was active as a teacher of singing, harmony, score playing, and history of music. In 1861 he stayed for some time in Weimar, and enjoyed stimulating intercourse with Franz Liszt. In 1873 he made a tour through Italy for the purpose of study. S. was an especially remarkable teacher of music, published (jointly with Faisst) an elementary and choral singing Method, a "Liederschule," a solfège album, and an instructive vocal album, and jointly with S. Lebert, a "Grosse Klavierschule," various collections of classical transcriptions (Hauschatz, Feierstunden, Nachklänge, Philharmonische Bibliothek, etc.); also instrumental and pf. pieces, songs, part-songs, etc. S. was Dr. Phil. and had the title of Professor.

Starke, Friedr., b. 1774, Elsterwerda, d. Dec. 18, 1835, Döbling (near Vienna), as a pensioned-off military bandmaster. He published: *Journal für Militärmusik* (300 parts), *Journal für Trompeterchöre* (50 Nos.), etc.; also sacred music (masses, *Tantum ergo*, etc.) and a pf. Method.

Stasny, Ludwig, b. Feb. 26, 1823, Prague, d. Oct. 30, 1883, Frankfurt. He wrote the operas *Liane* (Mayence, 1851) and *Die beiden Grenadiere* (ditto, 1879), but he is especially known by his popular national dances and no less by his orchestral transcriptions of Wagner's later music dramas. S. was pupil of the Prague Conservatorium, 1846-68 bandmaster of an Austrian regiment, and from 1871 capellmeister at the Palmengarten, Frankfurt. (Cf. STIASNY.)

Staudigl, (1) Joseph, famous singer (bass), b. April 14, 1807, Wöllersdorf (Lower Austria), d. March 28, 1861, in the lunatic asylum at Michaelbeuerngrund. After attending the Gymnasium at Wiener-Neustadt, he entered the Melk Monastery, from which, however, he soon withdrew in order to study medicine at Vienna; shortly afterwards, however, he joined

the chorus of the Court Opera, becoming in time a serviceable soloist, when he was advanced to the rank of *basso primo*. In 1831 he was appointed Hofkapellmeister. S. was distinguished both as a stage and concert singer. His intellectual powers began first to give way in 1855, and in 1856 it became absolutely necessary to place him under confinement. His youngest son,

(2) Joseph, b. March 18, 1850, Vienna; an excellent baritone singer, pupil of Rokitansky at the Vienna Conservatorium. He is engaged at Carlsruhe as chamber-singer to the Grand Duke.

Stave (Ger. *Liniensystem, Fünfliniensystem*) is the term applied to the five parallel lines on which the notes are placed. The sound-meaning of the lines and spaces is determined by means of a *clef* placed at the commencement. The inventor of lines for notation was (Pseudo-) Hucbald (q.v.); their present use was fixed by Guido d'Arezzo (q.v.). Gregorian Song is noted on a stave with only four lines. In organ pieces of the 16th and 17th centuries the bass part is frequently written on a stave consisting of more than five lines.

Stavenhagen, Bernhard, distinguished pianist, b. 1862, Greiz (Reuss); pupil of Kiel, Rudorff, and Liszt, received the Mendelssohn prize in 1880 for proficiency as an executant; in 1890 he became grand-ducal court pianist at Weimar, and there married the singer Fr. Denis.

Stecker, Carl, writer on music, b. Jan. 22, 1861, Kosmanos (Bohemia); he studied philosophy at Prague, then devoted himself to music, attended the Prague Organ School, and became in 1885 choir director of the St. Ursula monastic church and teacher of singing at the girls' school there. From 1885-89 he was teacher of organ-playing at the Organ School, 1889 professor of music history and counterpoint at the Conservatorium, and in 1888 also lecturer on the science of music at the University. S. has written: "Kritische Beiträge zu einigen Streitfragen in der Musikwissenschaft" (Bohemian, in the official records of the Royal Bohemian Society of Sciences, 1889; German as an advertisement in the *Vierteljahrsschrift für Musikwissenschaft*, 1890). He is also a contributor to the Bohemian musical paper *Dalibor*. As a composer he has produced an organ sonata, "Missa solemnis" (for soli, chorus, and organ), motets a 4-12, songs, an "Ave," etc.

Steffani, Agostino, Abbate, famous composer, whose chamber duets occupy an important place in the history of music. He was born 1655, Castelfranco (Venetia), d. 1730, Frankfurt; he received his first musical training as soprano singer at St. Mark's, Venice, and then, by the Elector's aid, studied under J. C. Kerl at Munich (1667). S. now remained in Munich, became, as early as 1670, chamber

musician, studied in Rome 1672-74, in 1675 became court organist, and about 1681, director of the Elector's chamber music (with Bernabei). In 1681 he wrote his first opera: *Marco Aurelio*, followed by *Solome, Audacia e rispetto*, *Servio Tullio* (which procured for him the post of capellmeister at the Hanoverian court), *Alarico, Niobe*. For Brunswick he wrote the operas *Henrico detto il Leone* (1689), *La lotta d'Hercole con Acheloo* (1689), *Le rivali concordati*, *La superbia d'Alessandro* (1690), *Orlando generoso*, (1691), *Alcibiade, Atalante*, and *Il trionfo del fato* (= *Lavinia e Didò*, 1699). But soon high diplomacy engaged his chief attention (he was ordained priest already in 1680). S. became ambassador extraordinary at the German courts, in order to remove the difficulties which had been raised against the Emperor's plan of creating a ninth Elector in the House of Brunswick-Hanover. He succeeded in the most brilliant manner (1692), and received as reward the appointment of Papal Pronotarius, and was also named Bishop of Spiga (*in partibus*), with a pension of 1,500 thalers. From this time S. was more of a courtier than a musician, and greeted Handel (q.v.) with joy, finding him a man in whose favour he could, with a good conscience, resign his post as capellmeister (1710). He lived, however, after that in Hanover, visited Italy in 1729, and frequented especially the society of Cardinal Ottoboni in Rome. Death overtook him at Frankfort while on a journey. The very titles of many of S.'s compositions have been lost. From the time when he became a diplomatist he had a fancy for letting his works circulate under other names (among which, that of his copyist, Piva). He published: "Psalmodia vespertina 8 plenis vocibus concinenda" (1674); "Janus quadrifons 3 vocibus vel 2 qualibet prætermissa modulandus" (1685); motets with continuo a 3, from which either voice can be omitted at pleasure); "Sonate da camera a 2 violini, alto e continuo" (1679); "Duetti da camera a soprano e contralto con il basso continuo" (1683; of special note); and a small pamphlet, "Quanta certezza habbia da suoi principj la musica" (1695; in German by Werkmeister, 1699; also by Albrecht, 1760). Cf. "Aus den Papieren des kurpfälzischen Ministers A. St.," and "Franz W. Woker" (1885).

Steffens, Julius (son of Friedrich S., d. April 5, 1869, as director of the music school of the military orphan asylum at Potsdam), b. July 12, 1831, Stargard (Pomerania), d. March 4, 1882, Wiesbaden, a highly-esteemed cellist. He studied under Mor. Ganz at Berlin and Karl Schuberth at Petersburg; he was for some time in the imperial band in that city, and undertook tours with Jaell and Vieuxtemps. Of his compositions there appeared 2 concertos for 'cello and a number of small pieces.

Steggall, Charles, b. June 3, 1826, London,

studied under Bennett at the Royal Academy of Music, became organist in 1847 at Maida Hill, and in 1851 was appointed teacher at the above named Academy. In 1852 S. took his degree of Bachelor and also that of Dr. of Music (Cambridge); in 1855 he became organist of Christ Church, Paddington; and in 1864 of Lincoln's Inn Chapel. He has composed many anthems, hymns, etc., and has given lectures on music.

Stegmann, Karl David, composer, b. 1751, Dresden, d. May 27, 1826, Bonn. He attended the Kreuzschule at Dresden (under Homilius), and studied the violin under Weisse. He made his *début* in 1772 as tenor at Breslau, and was also engaged as singer at Königsberg, but became there the leader of the band of the Prince-Bishop of Ermeland. After passing visits to Danzig and Gotha, he became, in 1778, capellmeister, and in 1798, one of the directors of the opera in Hamburg. S. wrote a number of operas, symphonies, etc.; there appeared in print pf. compositions and some songs.

Stegmayer, Ferdinand, conductor and teacher of singing, b. 1803, Vienna, d. there May 6, 1863; he was the son of the actor and poet, S. ("Rochus Pumpernickel"), and was trained by him. S. was at first chorus director in Vienna, then (1825) at the Königstadt Theatre, Berlin; from 1829-30 conductor of the Röckel German Opera Company in Paris; afterwards at Leipzig, Bremen, and Vienna. In the last-named city he taught dramatic singing and singing to male students at the Conservatorium from 1853-54, and from 1853-57 choral singing. S. published two *graduales* and an *offertory* for male voices, pf. pieces, songs, etc.

Stehle, Gustav Eduard, b. Feb. 17, 1839, Steinhäusen (Württemberg); cathedral capellmeister at St. Gallen, organ virtuoso, and able contrapuntist ("Saul," symphonic tone-picture for organ).

Steibelt, Daniel, in his time a celebrated pianoforte virtuoso and fashionable composer, who shared with Pleyel the favour of the public and of the publishers, b. 1765, Berlin, d. Sept. 20, 1823, Petersburg. His father was a pianoforte manufacturer in Berlin; his teacher for pianoforte-playing and theory was Kirnberger. S. led a restless life, partly through his own fault, as he could not behave like a cultured man in society, but was flighty in his behaviour, and offended his patrons; he also lived extravagantly, and hence was always much in debt. He was in the habit of selling his compositions twice over. In 1789 S. began concert tours, appeared in Paris in 1790; his merits as a pianist were recognised, and he found an active publisher (Boyer), so that he became quickly known as a fashionable teacher. He also produced an opera, *Roméo et Juliette*, at the Théâtre Feydeau. Soon, however, he

became impossible in Paris also, and was forced once more to travel. Renewed attempts to gain a firm footing in Paris and London came to nothing, although he produced with success *La Fête de Mars*, in celebration of the battle of Austerlitz in 1806. In 1808 he was compelled to escape from his creditors without waiting for the production of his opera *La Princesse de Babylone*. This time he went to Petersburg, and had the good fortune to be appointed, for life, maître de chapelle of the French Opera in place of Boieldieu, who had just left for Paris. He further wrote there the operas *Cendrillon* and *Syngines*, and produced those which he had written for Paris. The number of the published works of S. is very great; but as they were only of passing importance, it would not be worth while to give a complete catalogue of them. There are overtures, 7 pf. concertos, among which the far-famed "L'orage" (No. 3, in E major); quintets, quartets, trios with pf., over 60 violin sonatas, over 40 for harp and pf., numerous works for pf. alone (divertissements, fantasias, variations, marches, dances, etc.). At the present day S. is almost forgotten; and yet he once ventured to compete with Beethoven in a public contest, and was acknowledged by the dazzled public as not far inferior to the great composer.

Stein, (1) Georg Andreas, famous pianoforte and organ builder at Augsburg, the inventor of the "deutsche Mechanik" (see PIANOFORTE), b. 1728, Hildesheim (in the Palatinate), d. Feb. 29, 1792, Augsburg. S. studied under Andreas Silbermann in Strassburg, and built many excellent organs and about 700 pianofortes, also a double grand with two keyboards on different sides of the instrument (Diplasion, *Vis-à-vis*). His business was inherited by his daughter Nanette (Streicher) and his son Andreas.

(2) Eduard, distinguished capellmeister, b. 1818, Kleinschirma (near Freiberg, Saxony), d. March 16, 1864, Sondershausen; he studied under Weinlig and Mendelssohn in Leipzig, and from 1853 was court capellmeister at Sondershausen. S. was a friend of Liszt, Raff, etc., and the chief establisher of the fame of the Sondershausen band. Of his compositions, the concerto, Op. 9, written for the double-bass player Simon, is very well known.

(3) Theodor, pianist, b. 1819, Altona. At the early age of twelve years he gave concerts with his father, lived for a time at Stockholm, Helsingfors, and Reval, and since 1872 has been one of the most highly-esteemed professors of the pianoforte at the Petersburg Conservatoire. S. was formerly distinguished for his improvisations on the pianoforte.

Steinbach, (1) Emil, b. Nov. 14, 1849, Lengenrieden (Baden). From 1867-69 pupil of the Leipzig Conservatorium, since 1877 conductor of the municipal band at Mayence; composer

of chamber music and orchestral works, songs, etc.

(2) Fritz, brother of the former, b. June 17, 1855, Grünsfeld (Baden); pupil of his brother and of the Leipzig Conservatorium (1873), won the Mozart Scholarship, from 1880-86 second capellmeister at Mayence, in 1886 court capellmeister at Meiningen. He is a gifted composer (septet, Op. 7; 'cello sonata, songs, etc.).

Steiner. (See STAINER.)

Steingraber, Theodor, b. Jan. 25, 1830, Neustadt a. Orla, son of the pianoforte maker, Joh. Gottlieb S., there, founder and principal of the publishing firm S. in Hanover, since 1890 in Leipzig, and, under the pseudonym Gustav Damm, author of a pianoforte Method (publisher of new editions of classical works, revised by Fr. Kullak, H. Bischoff, E. Mertke, H. Riemann, etc.). A cousin of his, Eduard S., b. 1823, has a pianoforte manufactory at Bayreuth.

Steinway and Sons (Steinweg und Söhne), one of the most important pianoforte manufactories of the present day (New York). The founder was Heinrich Steinweg, b. Feb. 15, 1797, Seesen, d. Feb. 7, 1871, New York. He commenced in Brunswick with the manufacture of guitars and zithers, and from that passed to the construction of pianofortes. At Goslar he had only learnt cabinet-making and organ-building. In 1850 he handed over the Brunswick business to his son Theodor, and went with four other sons to New York, where at first they worked at various piano manufactories. But in 1853 they established themselves independently under the above-named firm title. The business prospered enormously and rapidly after it had received the first prize for its cross-strung pianofortes at the New York Industrial Exhibition of 1855. At the present day the warehouse of the firm is one of the finest buildings in New York, and the "Steinway Hall" one of the greatest concert halls in that city. There are branches both in London and Hamburg. Of the founders of the New York firm only Wilhelm is still living. The fourth son, Karl Friedrich Theodor, b. 1825, Seesen, d. March 26, 1889, Brunswick, gave up the Brunswick business in 1865 (now Theodor Steinweg's successors, Helferich, Grotzian and Co.), and went to New York on the death of his brothers Heinrich (March 11, 1865, New York) and Karl (March 31, 1865, Brunswick). Albert died in New York, 1876.

Steinweg. (See STEINWAY.)

Stelzner, Alfred, Dr. Phil. in Wiesbaden; since 1891 he has drawn on himself the attention of the musical world by the production of stringed instruments (violin, violotta [q.v.], and violoncello) made on a new system. S. alleges that he has solved the acoustic problem of the best resonance, so that what the best Italian instruments produce accidentally must be ac-

completed as well, and still better, by the new instruments on the principle of exact measurement calculations. His instruments, made by Weidemann, of Wiesbaden, are not bad, but fall sadly short, however, of such promises. In external appearance they are clumsier than the old instruments, especially the ungainly violotta, whose strength of tone does not correspond to its bulk. Details of the new construction, e.g. the formation of the vibrating wooden tongues in both *f* holes can, scientifically, easily be proved as errors.

Stendhal, pseudonym of Marie Henri Beyle, b. Jan. 23, 1783, Grenoble, d. March 23, 1842, Paris; military administrative officer under Napoleon in Germany and Russia, afterwards in Milan, Paris, and, finally, Civita Vecchia. He wrote about Haydn (plagiarised from Carpani's "Le Haydine," under the *nom de plume* of Bombat, also in English, 1817 as "Vies de Haydn, Mozart et Metastasio") and Rossini (plagiarised from Carpani's "Le Rossiniae": "Vie de Rossini," 1823, as Stendhal). He wrote other books not concerned with music (history of Italian art, etc.).

Stentato (Ital.), held back; somewhat the same as *ritenuto*, but with accessory meaning *pesante*.

Stephens, (1) Katherine, famous opera singer (soprano), b. Sept. 18, 1794, London, d. Feb. 22, 1882, as Countess of Essex. From 1814 to 1835 she appeared on the principal London stages, and also at musical festivals and at concerts.

Her nephew (2), Charles Edward, b. March 18, 1821, d. July 13, 1892, was a gifted pianist and composer of good instrumental and vocal works.

Sterkel, Johann Franz Xaver, composer, b. Dec. 3, 1750, Würzburg, d. Oct. 12, 1817, Mayence. He studied theology, became in 1778 court chaplain and organist at Mayence, made a journey to Italy at the Elector's expense, where he gave successful concerts as pianist, and on his return (1793) received the post of capellmeister and a canonry. In 1807 he followed the Prince-Primate to Ratisbon, where he founded a school of singing. The events of 1814 forced him to leave, and he returned to Mayence, where he died. S. was a prolific, though not original composer, yet he achieved great successes. He published over 100 works, and many, especially sacred ones, remained in manuscript. The following, among others, were printed: 10 symphonies, 2 overtures, a quintet for strings, 6 trios for two violins and cello, 6 duets for violin and viola, 6 concertos for pf., violin sonatas, pf. sonatas for four and two hands, rondos, fantasias, etc., for pf., 10 books of songs, 3 books of Italian canzonettas, 2 sets of Italian duets for two sopranos, arias, etc.

Sterling, Antoinette, famous concert singer (contralto), b. Jan. 23, 1850, Sterlingville, New York. She commenced her studies there, and then took finishing lessons with Madame Marchesi at Cologne, Mme. Viardot-Garcia at Baden-Baden, and Manuel Garcia in London. She made her *début* in the last-named city in 1873, remained there, and in 1875 married Mr. MacKinlay.

Stern, (1) George Friedrich Theophile, organist and composer, b. July 24, 1803, Strassburg. He was at first organist at St. Peter's Church there, also for a short time teacher of music at Carlsruhe; and from 1841, organist of the New Temple (Protestant church). He published 7 collections of organ pieces (with pedal *ad libitum*), which gained for him the reputation of an able composer.

(2) Julius, b. Aug. 8, 1820, Breslau, d. Feb. 27, 1883, Berlin; he studied the violin under Peter Lüstner, and, when his parents moved to Berlin (1832), under Maurer, Ganz, and Saint-Lubin. In 1834 he joined the Singakademie as alto, and soon afterwards became a pupil for composition of the Akademie, especially of Rungenhagen. From 1843 to 1846, with the help of a royal stipend, S. studied first in Dresden, and then zealously in Paris, successfully commencing his career in the latter city as conductor of the German Choral Society. On his return to Berlin, he founded in 1847 the Stern Gesangverein, of which he remained conductor until 1874 (his successors were J. Stockhausen until 1878, M. Bruch until 1880, E. Rudorff until 1890, Fr. Gernsheim); the society speedily became one of the most famous in Germany. Three years later (1850), S. founded, jointly with Th. Kullak and A. B. Marx, the (Stern) Conservatorium of Music at Berlin. Kullak withdrew in 1855, and founded his Neue Akademie der Tonkunst. In 1857 Marx also withdrew; but, under S.'s sole direction, and with the assistance of many excellent teachers (see MEYER, 3), the institution prospered greatly. From 1869-71 S. also conducted the Berlin "Symphoniekapelle," and from 1873-74 the concerts in the Reichshalle; finally he devoted his whole strength and time to the Conservatorium. In 1849 he became royal musical director, and in 1860 was named Professor. He published some small vocal pieces. (Cf. "Erinnerungsblätter an J. Stern," by Richard Stern, 1886.)

(3) Margarethe (*née* Herr, married S.), refined pianist, b. Nov. 25, 1857, Dresden, where her father was royal chamber musician (bassoon player). She studied in Dresden under Karl Krägen and in Weimar under Liszt, and also for some time under Clara Schumann. In 1881 she married the poet and historian of literature, Dr. Adolf Stern, professor at the Technical High School, Dresden.

Stevens, Richard John Samuel, b. 1757,

London, d. there Sept. 23, 1837, organist of the Temple Church and of the Charterhouse; in 1801 Professor of Music at Gresham College. He was a highly-esteemed composer of glees and catches.

Stewart, Sir Robert Prescott, Irish organist and composer, b. Dec. 16, 1825, Dublin, d. there March 24, 1894. He was choir-boy at Christ Church Cathedral, Dublin, of which, at eighteen years of age, he became organist. In 1846 S. became conductor of the University Choral Society, in 1851 Dr. of Music, in 1852 Vicar-choral of St. Patrick's, in 1861 Professor of Music of Dublin University, in 1872 represented Ireland at the Peace Festival at Boston, and was knighted shortly afterwards. In 1873 he was appointed conductor of the Dublin Philharmonic. The following are the most important of his compositions: a fantasia on Irish themes for soli, chorus, and orchestra (1872, for Boston), and some cantatas and odes. S. was especially renowned as an organist.

Stiasny (Stiasny, Stasny), (†) Bernhard Wenzel, b. 1760, Prague, d. there, 1835, son of Johann S. (d. 1788), player in a military band; was 'cellist in the theatre orchestra, and from 1810-22 professor at Prague Conservatorium. He wrote sonatas and fugal pieces for two 'celli; also a 'cello school. His brother—

(2) Franz Johann, b. 1764, Prague, d. circa 1820, likewise a 'cellist, and still more of a virtuoso than the former, laboured in Prague, Nüremberg, and Mannheim, and published several 'cello duets, a concertino for 'cello, sonatas for 'cello and bass, a divertissement for 'cello, viola, and bass, etc. (Cf. STASNY.)

Stich, Johann Wenzel (Italianised Giovanni Punto), famous horn-player, b. 1748 Zchuzicz (near Tschaslau, Bohemia), d. Feb. 16, 1803, Prague. He led an exciting life as virtuoso, travelling through all countries of Europe. In 1781 he accepted a post at the episcopal court of Würzburg, but already in 1782 exchanged the same for that of chamber musician to Count Artois (afterwards Charles X.) at Paris, and during the Reign of Terror was conductor of a small vaudeville theatre in that city. In 1799 he returned to Germany, and enchanted, amongst others, Beethoven, so that the latter wrote a sonata for him (Op. 17). He lived finally in Prague, whence he intended to return to Paris with Dussek, but death put an end to his plans. S. published 14 concertos for horn, a sextet for horn, clarinet, bassoon, violin, viola, and double bass; a quintet for horn, flute and trio of strings, 24 quartets for horn and strings, 20 trios for three horns, many duets for two horns, duets for horn and double bass, studies for horn, a Method for horn (1798, revision of a Method by his teacher, Hampel), "Hymne à la liberté" with orchestra, trios for strings, and duets for violins.

Stiehl, (†) Heinrich Franz Daniel, organist, b. Aug. 5, 1829, Lübeck, d. May 1, 1886, Reval; studied under Lobe and at the Leipzig Conservatorium. From 1853-66 he was organist of St. Peter's Church and conductor of the Singakademie at Petersburg. He made concert tours in Germany, Italy, and England, and from 1874-78 was conductor of the Cecilia Society at Belfast. He lived for some years at Hastings as teacher of the pianoforte, and in 1880 became organist of St. Olai and conductor of the Singakademie at Reval, by the help of which he produced, among other things, Bach's St. Matthew Passion, in 1883, at Petersburg. S. published many compositions for orchestra (Triumphal overture), for chorus ("Elfenkönigin"), chamber music (3 trios, quartet for strings, Op. 172; 'cello sonata, sonatas and pieces for violin and pf.), pf. pieces, songs ("Psalter und Harfe"); also 2 operas (*Der Schatzgräber*, *Fery und Bätely*). His brother—

(2) Karl Joh. Christ., b. July 12, 1826, Lübeck; studied with his father, the organist of St. James's, at Lübeck, Joh. Dietrich S. (b. July 9, 1800, Lübeck, d. there June 27, 1873). From 1848 to 1858 he was organist at Jever, and from 1858-77 organist and musical director to the Grand Duke at Eutin; since 1878 conductor of the Musical Society and of the Singakademie at Lübeck. He is musical critic of the *Lübecker Zeitung* and Custos of the musical section of the Lübeck town library. He wrote: "Zur Geschichte der Instrumentalmusik in Lübeck" (1885), "Lübeckisches Tonkünstlerlexikon" (1887), and "Musikgeschichte der Stadt Lübeck" (1891).

Stiehle, Ludwig Maxim. Adolf, violinist, b. Aug. 19, 1850, Frankfurt; son of an able violinist, pupil of Vieuxtemps (from 1861-63, at Vieuxtemps' estate, Dreieichenhain), Hermann, Joachim (Hanover, 1867, and Berlin, 1869-71). In 1872 S. became member of Alard's quartet party at Paris, in 1873 of the quartet party of Baron de Dervies at Nice, 1875 of the Hochberg quartet party; he then lived at Mühlhausen, and now gives quartet soirées at Basle, jointly with Hans Huber.

Stile, style; S. *osservato*, the "traditional" strict style, especially the pure vocal style (see STYLE); a *cappella* S., Palestrina style (q.v.); S. *rappresentativo*, the dramatic style (accompanied monody, invented about 1600 at Florence; see OPERA), suitable for scenic representation.

Stiracchiato (Ital.), "strained," retarding.

Stirling, Elizabeth, distinguished English organist and composer, b. Feb. 26, 1819, Greenwich, d. April 2, 1895; she studied organ and pianoforte under W. B. Wilson and E. Holmes, and theory under Hamilton and Macfarren. In 1839 S. became organist of All Saints', Poplar; in 1853, of St. Andrew's Undershaft, but resigned in 1880. In 1856

she passed the Mus.Doc. exam., Oxon., but did not receive the title, as it was then not decided whether it could be bestowed on a woman. In 1863 S. married Mr. J. A. Bridge. She published excellent organ pieces and songs.

Stobäus, Johann, one of the most important Protestant Church composers of the first half of the 17th century, b. July 6, 1580, Graudenz, d. Sept. 11, 1646, Königsberg. He went in 1595 to Königsberg in order to attend the Grammar school, and (in 1600) the University. In 1599 he became a pupil of J. Eccard, in 1601 entered the electoral chapel as bass singer, became in 1602 cantor of the cathedral school, in 1627 electoral capellmeister. S. entered into friendly intercourse with his teacher Eccard, and contributed to the latter's "Preussische Festlieder auf das ganze Jahr für 5, 6, 7, und 8 Stimmen" (2 parts, 1642 and 1644; republished by Teschner in 1858), and "Geistliche Lieder auf gewöhnliche Preussische Kirchen-Melodeyen mit 5 Stimmen" (1634). He wrote, besides, "Cantiones sacrae 5-19 v. item Magnificat" (1624), also a very great number of songs for special occasions, many of them based on church melodies.

Stockfagott. (See RACKETT.)

Stockflöte, a walking stick formerly much in vogue; by screwsing the handle and the tip it could be changed into a flute.

Stockhausen, (1) Franz (senior), performer on the harp, b. 1792, Cologne, d. 1868, Colmar. He made frequent concert tours with his wife, Margarete (née Schmuck), who was a distinguished singer (d. Oct. 6, 1877). He published many compositions for harp.

(2) Julius, son of the former, distinguished singer and highly esteemed teacher of singing, b. July 22, 1826, Paris, pupil of the Paris Conservatoire, and of Manuel Garcia in London. As a concert singer he soon became famous. From 1862-67 S. conducted the Philharmonic Concerts and the "Singakademie" at Hamburg, during 1869-70 was engaged as chamber singer at Stuttgart; he undertook, in 1874, the direction of the Stern Vocal Society, which he conducted in a most successful manner until called to the Hoch Conservatorium at Frankfurt as teacher of singing (1878). Discussions as to his competency led already in 1879 to his withdrawal from this post. Since then he has been director of a vocal school of his own in Frankfurt. Between 1886-87 he published a Method of teaching singing (2 vols.).

(3) Franz (junior), brother of the former, b. Jan. 30, 1839, Gebweiler; he received his first training in music from his parents, then studied under Alkan in Paris, and from 1860-62 at the Leipzig Conservatorium (Moscheles, Richter, Hauptmann). From 1863-66 he was musical director at Thann (Alsace), lived from 1866-68 with his brother in Hamburg, and in 1868 was appointed conductor of the Société de chant

sacré and musical director of the cathedral at Strasburg. In 1871 S. became the director of the Strasburg Conservatorium, also of the town concerts; in 1879 he resigned the direction of the Church Choral Society. Under S. the Strasburg Conservatorium prospered materially. In 1892 he was named "Kgl. Professor."

Stoltz, Rosine (really Victorine Nöb, best known under the above name, but she sang also under those of Mme. Ternaux and Mlle. Héloïse), distinguished singer (mezzo-soprano), b. Feb. 13, 1815, Paris, trained at Choron's school of music, sang first at Brussels, and from 1837-47 at the Paris Grand Opéra. After that she appeared on various stages, and sang at concerts, but soon withdrew altogether from public life. She has published some songs.

Stoltzer, Thomas, German contrapuntist of the 16th century, b. about 1490, Silesia, d. Aug. 29, 1526, Ofen, as royal Hungarian capellmeister. His compositions are scattered in collections (Graphaeus' "Novum et insigne opus," 1537; Petrejus' Collection of psalms from 1538-39; Rhaw's "Bicinia," 1543, etc.).

Stölzel, Gottfried Heinrich, composer and theorist, b. Jan. 30, 1690, Grünstadt, in the Saxon Metal Mountains, d. Nov. 27, 1749, Gotha. He was the son of an organist, from whom he received his musical training; also from cantor Umlauf in Schneeberg, and from the musical director Hofmann in Leipzig. He lived first as teacher of music at Breslau; wrote there, in 1711, his first opera, *Narcissus*, which was followed by several for Naumburg (*Valeria, Artemisia, Orion*, all three in 1712). He then went to Italy, where he remained for several years, and, on his return, after a long stay in Prague (operas: *Venus und Adonis*, 1714; *Acis und Galathea*, 1715; *Das durch die Liebe besiegte Glück*, 1716), and a short one in Bayreuth (opera, *Diomedes*, 1717) and Gera, was appointed court capellmeister at Gotha. S. composed many sacred works (8 double annual series of cantatas and motets, 14 oratorios [for Prague, 1714-17: *Maria Magdalena, Jesus patiens, and Caino*], masses, etc.), 22 operas (among which the *Musenburg*, Gotha, 1723; the pastoral "Rosen und Dornen," etc.); also symphonies, serenades, "Tafel-musik," etc., all of which works remained in manuscript. A few copies were printed of a small treatise on elaborate counterpoints ("Praktischer Beweis, etc.") in 1725.

Stölzl, Heinrich, French horn player in the Berlin royal band, b. 1780, Pless, Silesia, d. 1844, Berlin. He replaced the key mechanism for trumpet and horn, invented by Kälbel (1770), by the valve mechanism invented by Blühmel in 1813, for which he obtained (in 1818) a patent for Prussia.

Stolzenberg, Benno, excellent stage singer (tenor), b. Feb. 25, 1829, Königsberg. He was the son of the Jewish leader of the prayers, but succeeded and in 1855 joined the Evangelical Church.

He studied under Mantius and Heinrich Dorn, made his *début* at Königsberg in 1852 as *Almaviva*, and then sang with great success on various stages, especially for many years at Carlsruhe, where he was appointed chamber singer, at Leipzig, etc. From 1878-82 he was director of the town theatre at Danzig, then settled in Berlin as teacher of singing, and in 1885 became teacher of solo singing at the Cologne Conservatorium. S. has an extraordinarily extensive *répertoire* (lyric, comic, and dramatic rôles), and is also prized as a concert singer; he has published some sets of songs of his own.

Stöpel, (1) Franz David Christoph, writer on music and teacher, b. Nov. 14, 1794, Oberheldrungen (Saxony), d. Dec. 19, 1836, Paris. He was for some time school teacher at Frankenberg, then private tutor in the house of Baron von Dankelmann; he came to London in 1821, commissioned by the Prussian Government, to draw up a report on Logier's Method, and in 1822 himself established in Berlin a school of music on Logier's system; but when Logier was summoned to Berlin by the Prussian Government, S. left, and established schools of music on Logier's system at Potsdam, Erfurt, Frankfurt, and other places: finally, one at Paris. Yet nowhere did he meet with the success which he anticipated, and he died somewhat discouraged. Besides the plagiarism from Logier, "System der Harmonielehre," (1825), he published several musical newspapers of brief duration (*Allg. Musik Anzeiger*, *Allg. Musikzeitung* [both at Frankfurt], and the *Münchener Musikzeitung*); also "Grundzüge der Geschichte der modernen Musik" (1821); "Beiträge zur Würdigung der neuen Methode des gleichzeitigen Unterrichts einer Mehrzahl Schüler im Pianofortespiel und der Theorie der Harmonie" (1823); "Ueber J. B. Logiers System der Musikwissenschaft" (1827); also several sets of songs and pf. pieces appeared in print.

(2) Robert August, composer, b. 1821, Berlin, d. Oct. 1, 1887, New York. Received his training in Paris, but in 1850 went to New York (operas: *Paris*, *Indiana* and *Chariemagne*; New York, *Aldershot*).

Stopfen, Stopftöne. (See HORN.)

Stops, Mutation, in the organ, are the simple Quint and Tierce, and the (rare) Seventh stops, also the compound (mixed) stops: Mixture, Cornet, Tertian, Rauschquinte, Sesquialtera, Scharf, etc.; these cannot be used alone, but only in combination with foundation stops.

Stör, Karl, b. June 29, 1814, Stolberg (Harz), d. Jan. 17, 1889, Weimar; studied under J. N. K. Götzke and J. Chr. Lobe in Weimar. In 1827 he became court musician; in 1857, after Liszt's departure, court capellmeister, which latter post, however, on account of an affection of the eyes, he was compelled to resign. The

best known of his compositions is the music to Schiller's "Glocke" (symphonic tone-pictures).

Storace, (1) Ann Selina, famous coloratura singer, b. 1766, London, d. Aug. 24, 1817, Herne Hill Cottage (near Dulwich), daughter of the Italian double-bass player, Stefano S. She studied under Sacchini in Venice, and shone from 1780-1808 at Florence, Milan, Vienna, London.

(2) Stephen, brother of the former, b. 1763, London, d. there March 19, 1796. He was a pupil of his father's and of the Conservatorio S. Onofrio at Naples. He went with his sister to Vienna, where he produced his first Italian comic opera, returned with her to London, and there composed many vaudevilles and operas. In all, S. wrote 18 works for the stage, including some adaptations (for example, of Dittersdorff's *Doktor und Apotheker* and Salieri's *Grotta di Trofonio*). His last opera, *Mahmoud*, completed by Kelly and Ann S., was produced after his death.

Storch, Anton M., composer of male choruses, b. Dec. 22, 1815, Vienna, where he died Dec. 31, 1887, as a retired choirmaster (choruses: "Letzte Treue," "Grün"; also music to burlesques, etc.).

Stöwe, Gustav, b. July 4, 1835, Potsdam, d. there April 30, 1891; he attended the Stern-Marx Conservatorium at Berlin, and then studied privately with A. B. Marx (composition) and Zech (pianoforte). In 1875 he founded the Potsdam School of Music, of which he was director until his death. S. wrote: "Die Klaviertechnik, dargestellt als musikalisch-physiologische Bewegungslehre" (1886), a work in which the subject is thoroughly discussed in all its details (analysis of the functions of muscles and ligaments in connection with the various modes of touch). Several of S.'s choral works received prizes from the Berlin "Tonkünstlerverein"; pf. pieces and songs appeared in print. S. was a contributor to Breslauer's *Klavierlehrer*.

Str., abbreviation (in pianoforte scores, etc.) for the strings of the orchestra.

Stradella, Alessandro, celebrated composer and singer, b. about 1645, Naples, murdered, through jealousy, Genoa, 1681, having escaped a first attempt at murder in Rome, after the manner "true to life," described in Flotow's opera (with exception of the reconciliation of the duped Venetian), and having been dangerously wounded in a second one at Turin. Nothing further is known of his life, except the love affair on which the opera is based. S. was engaged to write an opera for Venice, made the acquaintance of the mistress of a noble Venetian, and ran away with her before the production of his work. The injured lover would not rest until he had taken the life of S. The story is related by Bourdelot ("Histoire de la musique et de ses effets").

The concluding sentence, "Ainsi périt le plus excellent musicien de toute l'Italie, environ l'an 1670," was probably added by Bourdelot's nephew, who published the work in 1715; for when Bourdelot died, in 1685, it is to be supposed that as he was so well acquainted with the details, he must also have known the exact year. The more correct date for S.'s death is about 1681 or 1682. The following of his compositions have been preserved: his oratorio, written for Rome, *San Giovanni Battista* (a 5, with instruments; Burney possessed a copy, dated 1676); the libretto for his opera composed for Genoa, *La forza del amor paterno* (printed 1678; both these works are connected with S.'s love adventure); also an oratorio, *Susanna* (dedicated to Duke Francesco of Modena, with date April 16, 1681, excluding, therefore, the supposition that he was murdered in 1670); finally, several operas and other works, which are in the Modena Library; a volume of cantatas, in the Library of the Naples Conservatorio; 21 cantatas, in the Library of St. Mark's, Venice (10 of which were published by Léon Escudier, with pf. accompaniment by Halévy), others in the Paris Bibliothèque Nationale and the Conservatoire library, in London, Oxford, Cambridge, and in private hands (Santini, Fétis). The arias "O del mio dolce" ("Pietà signore") and "Se i miei sospiri" (see NIEDERMEYER), circulated under his name, were not written by S. Monographs on S. have been written by A. Catelani ("Delle opere di A.S. esistenti nell' archivio musicale della R. Bibliotheca Palatina di Modena," 1866) and P. Richard, *conservateur* of the Paris Bibliothèque Nationale ("A.S.," 1866).

Stradivari, Antonio, the greatest maker of violins, b. 1644, Cremona, of an old patrician Cremonese family, d. there Dec. 18, 1737. He was a pupil of Niccolò Amati, signed the first violins which he made for Amati with Amati's name; he married in 1667, and, probably, about this time began to work under his own name, *i.e.* on his own account. S. married twice, and had eleven children, of whom, however, only two sons became violin-makers, *viz.*, Francesco, b. Feb. 1, 1671, d. May 11, 1743, and Omobono, b. Nov. 14, 1679, d. July 8, 1742. Both worked in partnership with their father, and were almost old men (58 and 66 years of age) when the former died. A comprehensive monograph, "Cenni sulla celebre scuola Cremonese degli stromenti ad arco . . . e sulla famiglia del sommo A. S." [1872], written by Paolo Lombardini, gives the genealogy of the S. family from the 13th century down to their representatives living at the present day; but among them is no violin-maker other than those mentioned. S. made a great number of instruments, 'celli as remarkable as his violins, violas, and viols of the older kind (gambas, etc.), lutes, guitars, mandolines, etc. He worked for about 70 years;

his last known violin has the date 1736, in his own handwriting. His son Francesco signed from 1725 under his own name. Omobono made some instruments jointly with him, "Sotto la disciplina d'A. S.," and appears to have been more occupied with the material and with sales than with the making of the instruments. The father and the two sons repose in one grave. Fétis, also, wrote a monograph on A. S. (1856). (*Cf.* WASIELEWSKI and VIDAL.)

Straeten, Van der. (See VANDERSTRAETEN.)

Strakosch, Moritz, well-known pianist and impresario, brother-in-law and teacher of Adelina Patti, b. 1825, Lemberg, d. Oct. 9, 1887, Paris. S. wrote several pf. pieces, besides 2 operas.

Strascinando (Ital.), dragging, becoming slower.

Strathspey, a Scotch dance in C time and dotted quaver movement; it resembles the Reel, but is not taken so rapidly.

Straus, Ludwig, an excellent violinist, b. March 28, 1835, Pressburg; pupil of Hellmesberger and Boehm in Vienna. In 1859 he became leader at Frankfort (Museum up to 1864, town theatre up to 1862). From 1864 he lived in England as solo violinist in the court band, leader at the Philharmonic, and for some time member of Hallé's orchestra at Manchester; also esteemed as a quartet player (also violist) at the Saturday and Monday Popular Concerts, and teacher at the London Academy of Music.

Strauss, (1) Joseph, violinist and composer, b. 1793, Brünn, d. Dec. 2, 1866, Carlsruhe; he was the son of an able violinist, studied with his father, Blumenthal, Urbani, and Schuppanzigh at Vienna; also theory under Teyber and Albrechtsberger. At the age of twelve he joined the orchestra of the Vienna Hofoper, was next engaged at the Pesth theatre, 1813 became musical director at Temeswar, later on at Hermannstadt, Brünn, etc., and in 1822 was called to Strasburg to direct a German opera company. In 1823 S. became musical director at the Mannheim court theatre, and in 1824 court capellmeister at Carlsruhe. In 1863 he retired. S. wrote several operas (*Berthold der Zähringer, Armiodan, Die Schlittenfahrt nach Nowgorod*, and others), incidental music to plays, an oratorio (*Judith*), etc. There appeared in print a quartet for strings, several variations for violin, and songs.

(2) **Johann** (sen.), one of the most favourite German dance composers, but who of late has been surpassed by his son, of like name (q.v.), in the favour of the public, b. March 14, 1804, Vienna, d. there Sept. 25, 1849. He was the son of a proprietor of a beer and dancing hall, and only received an erratic musical training, yet already in 1819 was able to take a post as violist in Lanner's (q.v.) Quartet.

When the dance band of the latter was increased he became assistant conductor, and in 1825 founded a quadrille band of his own. He also now appeared with his first waltzes, and was soon the hero of the day. He became so noted, that he was able to maintain a well-trained orchestra, and of considerable size, with which, from 1833, he made concert tours, first in Austria, but as early as 1837 to Paris, London, etc. Already in 1834 he was bandmaster of a militia regiment, and in 1835 he was entrusted with the musical direction of the court balls. Among his many waltzes the following are the most important: "Gabrielen-Walzer," "Taglioni-Walzer," "Victoria-Walzer," "Caecilien-Walzer," "Electrische Funken," "Mephistos Höllenrufe," "Bajaderenwalzer." The number of his publications is about 250, among which also many marches, potpourris, etc. A selection of his works, in 7 vols., was edited by his son Johann (1889, Breitkopf und Härtel).

(3) JOHANN (jun.), b. Oct. 25, 1825, Vienna; he founded in 1844, in addition to his father's orchestra, one of his own; but after his father's death he undertook the conductorship of the former, and made what was good, better. He greatly extended his concert tours, and though a frequent, was always a welcome guest at Petersburg, Berlin, London, Paris, and even in America. In 1863 he married the vocalist Jetty Treffz, and handed over the band to his brothers Joseph and Eduard. As a composer, he followed from the commencement in the footsteps of his father. Of his waltzes, "An der schönen blauen Donau," on an Austrian, but especially Viennese folk-melody, also "Künstlerleben," "Geschichten aus dem Wiener Wald," "Wiener Blut," and "Bei uns zu Haus," etc., obtained enormous popularity. Of late S. has become a composer of operettas, and has proved a worthy rival to Offenbach and Lecocq; but he still remains a composer of waltzes and quadrilles, and his operettas include many taking waltzes, which are included, in detached form, in the *répertoires* of open-air bands. His operettas are: *Indigo* (1871), *Der Karneval in Rom* (1873), *Die Fledermaus* (1874; revised as *La tzigane*, Paris, 1877), *Cagliostro* (1875), *Methusalem* (1877), *Blinddekuh* (1878), *Das Spitzentuch der Königin* (1880), *Der lustige Krieg* (1881), *Eine Nacht in Venedig* (1883), *Der Zigeunerbaron* (1885), *Simplicius* (1887), and *Ritter Pasman* (1892). The waltzes of S., in intention, certainly belong to those works calculated to please the million, and even his operettas do not aim at the highest ideals of art; yet the rhythm and melody of the dances, and especially the refined instrumentation, deserve recognition on the part of musicians.

(4) JOSEPH, brother of the former, b. 1827, d. July 22, 1870, Warsaw; conductor of his brother's band. He also cultivated dance composition, though not with the skill and *finesse* of

his brother. The present leader of the band is his youngest brother—Eduard, also a diligent dance composer.

(5) RICHARD, highly talented composer, b. June 11, 1864, Munich, where his father, Franz S., was royal chamber musician (performer on the French horn). He studied under capellmeister W. Meyer there, and first drew attention to himself by his symphony in F minor (produced under Levi, 1881); further by his serenade for 13 wind instruments (Op. 7), which H. v. Bülow performed everywhere with the Meiningen orchestra. In 1885 H. v. Bülow attracted him to Meiningen as ducal court musical director, but as early as 1886 he was appointed third capellmeister at Munich, and went in 1889 to Weimar as court capellmeister (with Lassen). He has produced up to now: a pf. sonata (Op. 5), "Stimmungsbilder" for pf. (Op. 9), a 'cello sonata (Op. 6), a violin concerto (Op. 8), French horn concerto (Op. 11), "Wanderers Sturmlied" (a 6, mixed chorus and orchestra), a pf. quartet (c minor, Op. 13), a symphony (F minor, Op. 12), the symphonic poems "Aus Italien" (Op. 16), "Don Juan" (1889), "Macbeth" (1891), "Tod und Verklärung" (1890); also songs rich in colouring, etc. In his recent works S. is entirely influenced by the Berlioz-Liszt-Wagner tendency, and shows special mastery of colouring and instrumentation.

Stravagante (Ital.), extravagant, unrestrained, *i.e.* with boldness of execution.

Streabbog. (See GOBBAERTS.)

Streicher, Johann Andreas, pianist and pianoforte manufacturer, b. Dec. 13, 1761, Stuttgart, d. May 25, 1833, Vienna; he was a fellow-student of Schiller's at the Karlsschule, from which they both escaped together. In 1793 he married Nanette Stein (b. Jan. 2, 1760, Augsburg, d. Jan. 16, 1833, Vienna), the daughter of Georg Andreas Stein (q.v.), and removed the pianoforte manufactory of the latter to Vienna, devoting himself more and more to the study of the construction of the instrument. His invention was the mechanism with blow of the hammer from above, which Pape imitated in Paris.

Streichzither. (See ZITHER.)

Strepitoso (Ital.), noisy.

Stretto is generally applied to the rapidly following (canonic) voice entries, shortly before the close of a fugue, in which the Dux and Comes do not come one *after* the other, but, partly, the one with the other. It is also applied to a lively closing passage such as is frequently to be met with at the end of concerto movements, arias, etc.

Striggio, Alessandro, one of the first composers of Intermezzi, b. about 1535, Mantua; he lived first at the court of Cosimo de' Medici, and was afterwards court maestro at Mantua. He was a renowned lute-player and organist.

His Intermezzi are: "L'amico fido" (1565), "Pysche" (for the betrothal of Francesco de' Medici with Johanna of Austria). He also composed festival music of similar contents for the Florentine court, 1569, on the occasion of the presence of an Austrian Arch-Duke (the music is printed), and 1579, for the marriage of Francesco de' Medici and Bianca Capello (jointly with Strozzi, Caccini, and Merulo). Of his works the following appeared in print: 3 books of madrigals *u* 6 (1566-68), a book of madrigals *a* 5 (1560, and frequently), "Il cicalamento delle donne al buccato, e la caccia," etc. (1567 and 1584; S. was also a composer of programme music); "Di Hettore Vidue e d'Alessandro S. e d'altri . . . madrigali a 5 e 6 voci" (1566). Some madrigals are also to be found in various collections.

Strinasacchi, Regina, distinguished lady violinist, b. 1764, Ostiglia (near Mantua), d. 1839, Dresden, where, after brilliant concert tours, she married the 'cellist, J. C. Schlick. S. was a pupil of the Conservatorio della Pietà at Venice (Mozart wrote for her his *B*7 sonata with violin *ad lib.*)

Stringed Instruments. The only S. I. in use in European high-class music: the violin, viola, 'cello, and double-bass, are the final result of a slow development of perhaps a thousand years. They are all constructed on the same principle, as the merest glance at them will show. This mode of construction, most favourable to the formation of a noble, full tone, was invented somewhere about the end of the 15th century, especially for the violin, and was gradually transferred to the larger kinds of S. I.; so that 'cello, viola, and double-bass supplanted at a much later period the older S. I., which were called viols (*Viola da braccio, Viola da gamba, and Violone*), as is shown under the article "VIOLIN." The origin of S. I. has, hitherto, not been established, but there are no kinds of proofs to hand justifying us in dating them from antiquity. No monument of the pre-Christian age exists giving a representation of a bowed instrument. According to general acceptance, the East is the cradle of S. I. This generally-received statement rests, however, on a very poor foundation, for in the 14th century the Arabian writers on music (*see ARABIANS*) used the *Rebab*, or *Erbeb*, and *Kemantsche*. Although nothing really points to an earlier existence of S. I. among them, still one has come to the conclusion that the West may have received them from the Arabians after the conquest of Spain; while, on the other hand, many proofs exist showing that since the 9th century, if not for a longer period, the West was familiar with instruments of this kind. This is not the place to discuss the matter in detail; it must suffice to point to the fact that the oldest representations of a stringed instrument (in Gerbert, "De

musica sacra" II., reproduced), a one-stringed "Lyra," belonging to the 8th or 9th century, shows very great similarity to the later "Gigue." Again, we have mention of the *Chrotta* (*Crewith*) as far back as the 7th century, and already in the 11th and the 12th centuries many varied forms of S. I. existed side by side. If the *Rubeba, Rubella*, likewise the still older *Rebeca*, may be derived from the Arabian *Rebab* (which, at any rate, cannot be denied), why should not just the reverse mode of reasoning be possible, especially if there is testimony in its favour? The *Chrotta* of the Celts, if the crook be taken away; is a viol with angular sound-chest, such as we find them in the 12th century. Two principal, but different, forms of S. I. existed side by side for centuries: from the one (probably less old) with flat sound-chest sprang the *Chrotta*; while the other, with arched belly of mandoline form (the old German *Fiidula*), is, probably, of German origin. It is also possible that the *Trumscheit* (q.v.), a peculiar instrument, probably of German origin, which existed almost up to the present, preserved the prototype of the S. I. The accounts of this one, it is true, only reach back as far as the 15th century. Also the early occurrence of the (*Drehleier*) *Hurdy-Gurdy* points to a Western origin of S. I. The oldest S. I. had no frets (*see REBEC and VIELLA*); the frets first appeared at a time in which the *Lute*, which it can be proved was imported from the Arabians, first began to be spread about in the West, *i.e.* the 14th century; and, about the same time, there appeared all kinds of transformations in the outward shape of S. I., which betray the influence of the *Lute* (great number of strings, the rose); and in the development of S. I. these show a decidedly backward step; the rose at least was altogether a hindrance to powerful tone. (*Cf. SOUNDHOLES.*) From the 15th to the 16th centuries we find, side by side, a great number of various kinds of the great and the small *Gigue*, for which no long lease of life could be expected, and which were all supplanted by instruments of the violin kind. For the explanation of the very varied outlines of the S. I. of olden times, it may, in addition, be pointed out that the side bouts were necessary for those S. I. which had a considerable number of strings (above three), and, consequently, a higher arched bridge. Matters went so far in the enlargement of the side bouts, that, finally, instruments were made whose sound-body had almost the form of an *x*. For the instruments with, at most, three strings (the *Rubebe*, in fact, had only two, and a *Bordun*) no side bouts were necessary; and, for a long time, indeed, they preserved their pear-shaped sound-chest. (*See GIGUE.*)

Stringed Orchestra. (*See ORCHESTRA.*)

Stringed Quartet is the name given to the ensemble of two violins, viola, and 'cello;

likewise to a composition for these instruments. (See QUARTET.) Less correctly, the expression S. Q. is brought into the modern orchestra in the sense of the collective body of strings (including double-bass).

Stringed Quintet, generally two violins, two violas, and 'cello, or two violins, viola, and two 'celli, and even two violins, viola, 'cello, and double-bass; rarely, three violins, viola, and 'cello, or other combinations. In a similar manner, stringed sextet, septet, etc., consist of combinations of various kinds.

Stringendo (Ital.), drawing together, *i.e.* becoming faster, gradually faster. Concerning the natural laws of S. on a small scale, as means of expression, see AGOGICS.

Strings. The S. of our musical instruments are either *gut* strings, those made from intestines (especially of lambs), or *metal* strings (formerly of brass or copper wire, and even iron, now of cast steel). Both kinds, in order to obtain deeper tones without the necessary length, have been artificially loaded by the so-called process of over-spinning. Steel strings are thickly covered with copper wire, gut strings with silver wire. Also strings of silk spun over with silver are used (in the guitar and zither).

Strohfiedel (Straw-fiddle), an instrument made of wood and straw (Xylophon, *Holzharmonika*, *Gigelyra*; Lat., also *Psalterium ligneum*), the well-known instrument of percussion popular amongst the Tyrolese singers; it consists of variously-tuned bars of wood, struck with sticks; the bars lie on straw. The S. is characteristically employed, e.g. in Saint-Saëns' *Danse Macabre*. How the same acquired the name of "Fiedel" and "Gigelyra" has not been yet investigated.

Stromento, Instrument; *S. da fiato*, wind inst.; *S. da penna*, Clavier (the early "Kiel-flügel," clavicembalo, spinett).

Strophe (Gk. from *στροφειν*, to turn), identical so far as the word sense is concerned with the Latin *versus* (from *vertere*, to turn); in poetry, however, it is sharply distinguished from verse. By verse is understood a line of a poem; by S., on the other hand, several lines of a lyrical poem, which, by metre and by contents (and in modern poetry also by rhyme) are connected so as to form a higher unity. Among the Greeks, who, as is known, had a highly developed art of metre, the S. was further divided into Kola (members) and Metra (verses). On the other hand, in the choruses of Greek tragedy and in the odes of Pindar several strophes again combined to form a higher unity (S., Antistrophe, and Epode), answering exactly to the two *Stollen* and to the *Abgesang* of German poetry of the late Middle Ages, especially of the Meistersingers, which formed together a so-called *Bar*. S. formation is of typical importance in the matter of musical form. R. West-

phal, in his "Theorie der musikalischen Rhythmik" (1881), has given a detailed description of the Greek art of metre.

Strozzi, (1) Pietro, one of the Florentine musicians from whose circle proceeded the invention of the *Stilo rappresentativo*. (Cf. FLORENTINE REFORMATION OF MUSIC.) S. composed, with Striggio, Caccini, and Merulo, the festival play for the marriage of Francesco de' Medici and Bianca Capello, and also set to music Rinuccini's *Mascarada degli accecati* in 1595.

(2) Bernardo, Franciscan monk at Rome, published from 1618-30 motets *a 5*, also masses, psalms, concertos, magnificats, etc.

(3) Barbara, noble Venetian lady, published from 1644 to 1658 madrigals, cantatas, ariettas, and duets.

(4) Gregorio, Abbate, apostolic proto-notary at Naples; he published: "Elementarum musicæ praxis" (1683, vocal exercises in canon form *a 2*), and "Capricci da sonare sopra cembali e organi" (1687).

Struck, Batistin (known generally only as Batistin), b. about 1680, Florence, d. Dec. 9, 1755, Paris; one of the first who established the 'cello in the opera orchestra there. He wrote 3 grand operas for Paris (*Méléagre* [1705], *Manto la fée* [1711], *Polydore* [1720]) and a large number of ballets for the court festivals at Versailles; also a number of cantatas and arias.

Strungk (Strunck), Nikolaus Adam, distinguished violinist and prolific opera composer, b. 1640, Celle, d. Sept. 23, 1700, Dresden. At the early age of twelve he assisted his father in his post as organist at Celle, and at the age of twenty became principal violinist in the band at Brunswick; later on at Celle, and after that at Hanover. In 1678 he undertook the post of musical director at a Hamburg church. When the Elector Friedrich Wilhelm of Brandenburg wished to engage him as capellmeister, Duke Ernst August of Hanover exercised his right as sovereign, named him his chamber organist, made him a canon, and took him on a journey to Italy; there S. gained the respect of Corelli. He also played several times with success before the Emperor at Vienna. About 1685 he was called to Dresden as vice-capellmeister, and in 1694 succeeded Bernhard as court capellmeister. From Dresden he went to Leipzig to conduct the opera during the fair. In 1696 he gave up his post of capellmeister and settled in Leipzig, in order to devote himself to the direction of the opera. S. composed several pieces for the first German Opera in Hamburg (*Sejanus* [2 parts, 1678], *Doris*, *Esther*, *Die drei Töchter des Kekrops*, *Theseus*, *Semiramis*, *Floretto*, 1683), also 16 other operas for Leipzig (1693-1700 (Cf. Riemann, "Opernhandbuch"). Of his compositions the only one printed is: "Musikalische Uebung auf der Violine oder Viola da Gamba in etlichen Sonaten über die

Festgesänge in gleichen etlichen Ciaconen mit 2 Violinen bestehend" (169r).

Strüss, Fritz, distinguished violinist, b. Nov. 28, 1847, Hamburg; pupil of Unruh, Auer (1865), and Joachim (1866). He was for a short time member of the Schwerin court orchestra (1866), since 1870 in the Berlin ditto, 1885 "Kammervirtuos," 1887 royal concertmeister, also teacher at the Scharwenka-Klindworth Conservatorium.

Stumpf, Johann Christian, famous bassoon-player, about 1785 in Paris, afterwards in Altona; from 1798 up to his death, in 1801, *Repetitor* at the Frankfort town theatre. He published: Entr'actes for orchestra, pieces for clarinets, horns, and bassoons, a flute concerto, 4 bassoon concertos, a quartet for stringed trio and bassoon, clarinet duets, violin sonatas with 'cello, 'cello duets, etc.

Stumpff, Karl, b. April 21, 1848, Wiesentheid (Lower Franconia), son of a physician; he studied from 1865-70 at Würzburg and Göttingen, first jurisprudence, afterwards physics, philosophy, and theology, took his degree at Göttingen, and qualified himself there in 1870 as private lecturer on philosophy; he became professor in ordinary at Würzburg in 1873, was called to Prague in 1879, to Halle-a.-S. in 1884, and to Munich in 1889, where he now resides. From youth upwards S. was a zealous lover of music, and often hesitated as to whether he ought not to devote himself entirely to the art. To this inclination we owe his important work "Tonpsychologie" (1st and 2nd vols. 1883, 1890), which followed up a path first trodden by Th. Lotze and G. Th. Fechner; this work must be looked upon as the natural consequence, and healthy continuation, of Helmholtz's "Lehre von den Tonempfindungen." S. also wrote "Ueber Tonpsychologie in England" (in the *Vierteljahrsschrift für Musikwissenschaft*), and "Ueber den psychologischen Ursprung der Raumvorstellung," etc.

Stuntz, Joseph Hartmann, composer and conductor, b. July 25, 1793, Arlesheim (near Basle), d. June 18, 1859, Munich, pupil of Peter v. Winter. He had already written several operas for Italian towns (Milan, Venice), when in 1824 he became chorus-master of the Munich Court Opera. In 1826 he succeeded his teacher as court capellmeister. S. composed for Munich several German operas, many sacred works (masses, Stabat, etc.), and published: 2 overtures, a quartet for strings, nocturnes for two voices, and some male choruses.

Style (from Lat. *stilus*, "pointed"), mode of writing, peculiarity of structure, whether subjective, as the S. of a certain master (Beethoven's, Mozart's, Schumann's, Chopin's S.), or objective, as the mode of writing required for a species of composition, or for certain instruments (instrumental S., vocal S., church S., orchestral S.,

operatic S., chamber S., quartet S., pianoforte S., organ S., etc.). One speaks further of a *strict* S., by which is meant a mode of writing in real parts or voices, with due observance of the laws in force for vocal style (see VOCAL MUSIC); and of a *free* S., which is not one confined to a definite number of parts or voices, but one in which these are increased or diminished at pleasure, etc. Other distinctions more of an esthetic nature are those of a pathetic, naïve, sentimental, romantic, classic style. (Cf. CLASSICAL, ROMANTIC.)

Su (Ital.), on; *sul* = *su il* (*sul* G, on the G string); *sui* = *su i*, *sullo* = *su lo*, *sugli* = *su gli*.

Sub- (diapente, etc.). (Cf. HYPO.) Subdominant, *i. e.* underdominant.

Sub-bass, in the organ, a 16-foot Gedakstimm, mostly in the pedal.

Subdominant. (See DOMINANT.)

Subito (Ital.), suddenly, immediately.

Subject is the name given to the theme of a fugue (q. v.). There are fugues with two subjects (double fugue), three subjects (triple fugue), in which the themes are independently developed. If the second S. is only the counterpoint to the first, it is called counter-subject.

Submediant, the third below the key-note, the sixth degree of the scale.

Subsemitonium modi, the under semitone of the key, the leading note; that is, from below to the tonic, which is an essential element in all modern scales; *e. g.* in c major = b-c, in a minor = g \sharp -a, etc. (Cf. MINOR KEY and CHURCH, MODES.)

Succo, Reinhold, b. Nov. 23, 1844, Görlitz, studied at the Berlin Akademie, became in 1863 organist of St. Thomas's, Berlin, in 1874 teacher of theory at the Royal High School, and in 1888, member of the Akademie. S. has composed organ pieces, also sacred and secular vocal works.

Sucher, Joseph, excellent conductor, b. Nov. 23, 1843, Döbör (Eisenberg district), Hungary; he studied first law at Vienna, but turned entirely to music, studied theory under S. Sechter, and then first became conductor of the academical vocal society and "Repetitor" of the Court Opera, afterwards capellmeister at the Comic Opera, but went in 1876 as capellmeister to the Leipzig town theatre. He married the distinguished dramatic singer Rosa Hasselbeck (b. Velburg, in the Upper Palatinate), and was engaged with her from 1878 by Pollini for Hamburg. In 1888 S. became court capellmeister at Berlin as C. Schroeder's successor, when Frau S. was likewise engaged as prima donna. Both are excellent interpreters of Wagner, and Frau S. has won triumphs in the rôles of Isolde (Bayreuth, 1886) and Sieglinde.

Suegala. (See SCHWEGEL.)

Suffocato (Ital.), deadened (muffled).

Suite (*Partie, Partita*), one of the oldest forms (cyclical), consisting of several movements, a succession (*suite*) of several dance movements written in the same key, and offering contrast of character. The oldest combinations of this kind are the obvious ones of the Paduana and Gaillarde (q.v.) in the lute books of the first half of the 16th century. At the beginning of the 17th century the Corrente and Allemande (for example, in Scheidt, 1621) are also found, but not arranged in S. order. The more ancient name of the genuine S. was *Sonata da camera*, in the form which it assumed in the second half of the 17th century (for stringed instruments). The term *Balletto* is also identical with it. The name S. first sprang up at the end of the 17th century among French composers for the lute; and for clavier, the name *Partie* (*Partita*); Couperin, however, uses the term *Ordre*. The four characteristic sections of the S. are: *Allemande*, *Courante*, *Sarabande*, and *Gigue*; when more movements were intercalated (Intermezzi: *Gavotte*, *Passepied*, *Branle*, *Menuet*, *Bourrée*, and *Doubles* on a dance piece), this took place, as a rule, between the *Sarabande* and the *Gigue*. (Cf. the respective articles.) A movement is seldom inserted before the *Sarabande*, but more frequently, a *Preludium*, before the *Allemande*. The chamber S. attained to its highest stage of development through J. S. Bach. Within recent times the S. has been transferred to the orchestra, and greatly extended in compass, especially by Franz Lachner, who in his suites has displayed great contrapuntal skill. A degenerate form of S., likewise for orchestra (but especially for strings), is of quite recent date. It does not confine itself to the principal types of the movements of the older S., but rather resembles the old *Diverissement*, i.e. it consists of a series of light movements, somewhat in the style *galant*, without any use being made of the higher artifices of counterpoint.

Sullivan, (Sir) Arthur Seymour, one of the most important living musicians, b. May 13, 1842, London, pupil of the Royal Academy of Music, and also of the Leipzig Conservatorium (1858-61). In 1876 S. became director of the National Training School for Music (until 1881), afterwards member of the Council of the Royal College of Music. Of his compositions the following deserve mention:—Overture and incidental music to Shakespeare's *Tempest* (written at Leipzig; the overture was performed at a students' concert before he left that city), *Merchant of Venice*, *Merry Wives of Windsor*, *Henry VIII.*, and *Macbeth* (1888); ballet, *L'île enchantée* (1864); symphony in E; overtures: "Sapphire Necklace" and "Marmion," "Overture di Ballo," "In Memoriam"; oratorios: *The Prodigal Son*, *The Light of the World*, *The Martyr of Antioch* (1880); cantatas: *Kenilworth*, *The Golden Legend* (1887), and *On Shore and Sea*;

concerto for 'cello, *Duo concertante* for pf. and 'cello, pf. compositions ("Thoughts," "Twilight," "Day-Dreams"), and songs. Great success attended his operettas in England and America, while the attempt to acclimatise them in Germany has not as yet proved much of a success: *The Contrabandista*, *Cox and Box*, *Thespis*, *The Zoo*, *Trial by Jury*, *The Sorcerer*, *H.M.S. Pinafore*, *The Pirates of Penzance*, *Patience* (*Bunthorne's Bride*), *Iolanthe* (*The Peer and the Peri*), *Princess Ida* (1884), *The Mikado* (1885), *Ruddigore* (1887), *The Yeoman of the Guard* (1888), *The Gondoliers* (1890). His latest works are the grand opera *Ivanhoe* (1891), besides a re-casting of the operetta *Contrabandista* (1867) as *The Chieftain* (1894), and incidental music to *King Arthur* (1894).

Sulzer, (1) Johann Georg, writer on esthetics, b. 1719, Winterthur, d. Feb. 25, 1779, Berlin. He was at first preacher in a village near Zürich, then private tutor at Magdeburg; he went as professor to the Joachimsthal Gymnasium, Berlin; and, when he had lived for some time in Switzerland (after the death of his wife), received a post at the Berlin "Ritterakademie," which, on account of illness, he was forced to resign in 1773. His works, for their time of great merit, are: "Pensées sur l'origine et les différents emplois des sciences et des beaux-arts" (in the reports of the sittings of the Berlin "Akademie," 1757; also separately, in a new German revision, 1772, under the title, "Die schönen Künste in ihrem Ursprung," etc.; "Allgemeine Theorie der schönen Künste" (1772, 4 vols.; 2nd ed. 1792-94, 4 vols.; in addition, 3 vols. "Litterarische Zusätze" by Blankenburg, 1796-98, and 8 vols. of supplements by Dyck and Schatz, 1792-1806; the musical articles are, for the most part, by J. A. P. Schulz). Also a report on Hohlfeld's music-writing machine (see MELOGRAPH) for the Berlin "Akademie" is by S. (1771).

(2) Salomon, reformer of the Jewish service of song, b. March 30, 1804, Hohenems (Vorarlberg), d. Jan. 18, 1890, Vienna; chief cantor of the Jewish community in Vienna (from 1825). He published "Schir Zion" (Jewish song-book), Hebrew hymns and other songs. By new compositions, and by the formation of an excellent synagogue choir, he was able to regenerate the Jewish temple service of song.

Superfluous, i.e. augmented (Ger. *Uebermässig*) are intervals which are greater than major or perfect by a chromatic semitone. The inversion of superfluous intervals gives diminished. Chords are called augmented when they are limited (in a thoroughbass sense) by an augmented interval; namely, the augmented Triad (with augmented fifth) and the various kinds of augmented chords of the

sixth $\begin{matrix} \flat & \flat & \flat \\ \& & \& & \& \\ 4 & 5 & 6 \\ 3 & 4 & 5 & 6 \\ & 2 & & \end{matrix}$ 4 with augmented sixth).

Suppé, Franz von, operetta composer, b. April 18, 1820, Spalato (Dalmatia), d. May 21, 1895, Vienna. He sprang from a family of Belgian origin, displayed musical talent at an early age, and the flute was the first instrument which he learnt. After his father's death his mother went to Vienna, and he entered the Conservatorium, having Sechter and Seyfried for his masters. When Donizetti stayed in Vienna for the preparation of his *Linda di Chamounix*, S. seized the opportunity to get advice from him. His first post was that of capellmeister at the Josephstadt theatre; after that he was, for a short time, theatre capellmeister at Pressburg, and until 1862 at the Theater an der Wien. From 1865 he was again at the Leopoldstadt theatre. S. composed not only operettas, but also a mass, a requiem, a symphony, overtures, quartets, etc., which bear witness to his musical training; he owes his fame, however, to his light works à la Offenbach: *Der Apfel* (1834, Zara, privately), *Das Mädchen vom Lande* (Vienna, 1847), *Paragraph 3* (1858), *Das Pensionat* (1860), *Die Kartenschlägerin*, *Zehn Mädchen und kein Mann* (1862), *Flotte Bursche* (1863), *Das Corps der Rache* (1863), *Pique-Dame*, *Die schöne Galathea* (1865), *Leichte Kavallerie* (1866), *Freigeister*, *Franz Schubert*, *Cannébas*, *Frau Meisterin*, *Banditenstreiche*, *Tantalusqualen* (1868), *Isabella*, *Die Prinzessin v. Dragan*, *Fatinizza* (1876), *Tricoche und Cacolet*, *Boccaccio* (1879; produced in London 1882), *Donna Juanita* (1880), *Der Gascogner* (1881), *Herzblättchen* (1882), *Die Afrikareise* (1883), *Des Matrosen Heimkehr* (1885), *Böllmann* (1887), and *Die Jagd nach dem Glücke* (1888).

Suriāno, (Soriano), Francesco, famous composer of the Roman School, b. 1549, Rome, d. there Jan., 1620. He was chapel boy of St. John's, Lateran, studied under Zoilo and Roy, and afterwards became a pupil of G. M. Nanini and Palestrina. He acted first as maestro to the French church of St. Louis, in 1587 at Santa Maria Maggiore; 1588, again at the St. Louis Church; 1599 at the Lateran, and in 1600 again at Santa Maria Maggiore. His printed works are 2 books of madrigals a 5 (1581, 1592), 2 books of madrigals a 4 (1601, 1602), motets a 8 (1597), a book of masses u 4-8 (1609; among which the arrangement a 8 of Palestrina's "Missa Papæ Marcelli"), "Canoni e oblighti di CX sorti sopra l' Ave Maris Stella a 3-8 voci" (1610), 2 books of psalms and motets a 8-16 (1614-1616), villanelle a 3 (1617), and Magnificat a 4, together with a Passion (1619).

Susato. (See TYLMAN SUSATO.)

Suspension (Ger. *Vorhalt*) is the substitution of a neighbouring (dissonant) note (major or minor upper or under-second) in place of the note belonging to the chord, to which the suspended note afterwards proceeds. The S. is either prepared (when the dissonant note is tied

from the previous harmony [a]), or it appears free (b; cf. CHANGING NOTE):



S. was formerly (about 1700) also the name of a manner of playing—namely, of the somewhat delayed placing of a melody note (after a short "breath pause"), indicated by \odot over the note, e.g.:



For further information respecting the S., see DISSONANCE; concerning the S. written as appoggiatura, see APPOGGIATURA; compare also ANTICIPATION.

Susprium (*Pausae minima*), old name for the half-bar rest.

Süssmayer, Franz Xaver, known through his connection with Mozart, b. 1766, Steyr, d. Sept. 17, 1803, Vienna. He was a pupil of Mozart's, and scored, among other things, some arias of that composer's *Titus*. In 1792 S. became capellmeister at the "Nationaltheater," and in 1794 second capellmeister at the "Hofopertheater"; he also wrote a series of operas, of which *Solimān II.* and *Der Wildfang* appeared in print.

Svelto (Ital.), lively, free.

Svendsen, (1) Oluf, flautist, b. April 19, 1832, Christiania, d. May 15, 1888, London; pupil of the Brussels Conservatoire. From 1855 he held a prominent position in London, and in 1867 became teacher at the Royal Academy of Music.

(2) Johann Severin, Norwegian violinist and a fresh, sound, and clever composer, b. Sept. 30, 1840, Christiania; he was first trained by his father, the teacher of music Guldbrand S., attended from 1863-67 the Conservatorium at Leipzig, and studied under David, Hauptmann, Richter, and Reinecke; he then travelled through Denmark, Scotland, the Faroe Islands, Iceland, and England, stayed in Paris from 1868-69, and from 1871-72 became leader of the Leipzig "Euterpe" concerts, after marrying an American lady at New York in the summer of 1871. From 1872-77 he conducted the concerts of the Christiania Musical Association, passed the winter of 1877 in Rome, the summer of 1878 in London, and the next year and a half again in Paris. In 1880 he returned to his post at Christiania, and in 1883 was appointed court conductor at Copenhagen. The compositions of S. are natural and flowing, and, at the same time, original and interesting; he is strongly influenced by national peculiarities, which only

colour his music, and never appear extravagant or sought after. Here is the catalogue of his works which have appeared in print:—Quartet for strings (Op. 1), part-songs for men's voices (Op. 2), octet for strings (Op. 3), 1st symphony (D, Op. 4), quintet for strings (Op. 5), violin concerto (Op. 6), 'cello concerto (Op. 7), overture to Björnson's *Sigurd Slembø* (Op. 8), "Carnaval à Paris" for orchestra (Op. 9), Funeral March for Charles XV. (Op. 10), "Zorahayde," legend for orchestra (Op. 11); festival polonaise for orchestra (Op. 12), Coronation March for Oscar II. (Op. 13), "Hochzeitsfest" for orchestra (Op. 14), 2nd symphony (B \flat , Op. 15), humorous march (Op. 16), 4 Norwegian Rhapsodies (Op. 17, 19, 21, 22), overture to *Romeo and Juliet* (Op. 18), quartet for strings (Op. 20), 2 books of songs (Op. 23, 24), romance for violin in G with orchestra (Op. 26). In addition there are transcriptions for orchestra of pianoforte works by Bach, Schubert, and Schumann; also arrangements of Norwegian, Swedish, and Icelandic popular melodies for small orchestra.

Sweelinck, Jan Pieters, b., according to the most recent investigations, not at Deventer, but at Amsterdam, between April and October, 1562, d. Oct. 16, 1621, at Amsterdam. He was probably a pupil of Zarlino in Venice, was already in 1580 organist of the old church at Amsterdam, as successor to his father, who died in 1573. S. was chiefly of importance as the originator of the organ fugue evolved from one theme, with which, gradually, several counter-themes associate, pressing forward ever in more complicated fashion, until at the highest point the piece comes to an end. No one of his pupils and successors ever came within measurable distance of him. It was the great Bach to whom was assigned the task of bringing the embryonic form to highest completion. A series of organ pieces from a MS. in the library of the Greyfriars' monastery, Berlin, was published by Eitner (Berlin, Simrock); others are at the Berlin Royal Library, MSS. 191; some pieces in Fitz-William Book, Cambridge; others, in the Brussels Royal Library, the library of Christ Church, Oxford, and the British Museum. His vocal works for several voices are: Cantiones, psalms, and chansons, of which score copies are in the possession of the Netherland Association for the History of Music at Amsterdam. They follow popular lines, and are distinguished by free melodic formation, and thus point to the future. Up to now are known: "Livre 1-4, des Pseaumes de David, 4-8 parties" (Amsterdam and Haarlem, 1613-23); these psalms are published with German text by Martinus Martinus, by Cotbus in Berlin, 1616 and 1618; "Rimes françaises et italiennes à 2-3 part. avec chansons à 4 p." (Leyden, 1612); "Cantiones sacræ cum basso cont. ad organum 5 voc." (Antwerp, 1619); besides some wedding songs and chansons in collections. The works of S. are now being

published by the N.-Nederl. Musikgesch. Vereeniging.

Swell organ. (See MANUALS.)

Swert, Jules de. (See DESWERT.)

Swieten, Gottfried (Baron) van, b. 1734, Leiden, d. March 29, 1803, Vienna. He took his degree at Leiden, 1773, with "Dissertatio sistens musicæ in medicinam influxum et utilitatem," and was afterwards Director of the imperial court library, Vienna. S. translated the text of *The Creation* and *The Seasons* into German for Haydn.

Swinnerton-Heap, Charles, b. 1847, Birmingham; Mendelssohn scholar, from 1865-67 was a pupil of the Leipzig Conservatorium (Moscheles, Reinecke); in 1867 he became pupil of Best, for organ, in Liverpool. Since 1868 he has been an esteemed pianist and conductor at Birmingham; in 1870 he took his degree of Mus.Doc. (Cambridge). S. has written several chamber works, overtures, cantatas, anthems, organ pieces, songs, etc.

Swoboda, August, teacher of music at Vienna; he has published "Allgemeine Theorie der Tonkunst" (1826), "Harmonielehre" (1828-29, 2 vols.), and "Instrumentierungslehre" (1832).

Syfert, Paul. (See SCACCHI.)

Sympathetic tones (Ger. *Mittönen*). This is one of the most important of acoustical phenomena in music. It consists in this: that bodies capable of giving out sound, vibrate through sympathy when their fundamental tone is made to sound; for example, a string tuned to *a'* trembles violently, and sounds so long as *a'* is given out by any instrument or voice. But strings, resonators, etc., are also brought into sympathetic sounding if one of the harmonic over-tones of their clang be made to sound. This sympathetic vibration is at first not total, but partial, so that the strings, resonators, etc., only strengthen the note given; the bodies sounding by sympathy make in this case not only strong partial vibrations, but weaker total vibrations, which latter, if the tone-exciting body be suddenly damped, can be quite well perceived. Thus the so-called under-tones acquire real existence, which explains the consonance of the minor chord, as the upper-toné series does that of the major chord. (Cf. CLANG.)

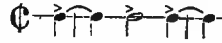
Symphoneta, an expression frequently occurring in writers of the 16th century, and one which has repeatedly been misunderstood (for example, Fétis). Glarean gives the key to the meaning in his "Dodekachordon," p. 174, where he ventilates the question which of the two ought to be the more highly esteemed—the composer of a beautiful melody (Phonascus), or the master of writing in many parts (S.).

Symphonic poem; Ger. *Symphonische Dichtung*. (See SYMPHONY and PROGRAMME MUSIC.)

Symphony (Gk. *Symphonia*; Ital. *Sinfonia*, "a sounding together") was the term used by the ancient Greeks for what we now call the consonance of intervals. In 1595 Joh. Gabrieli used the name *Symphonia sacra* collectively for his polyphonic (!) movements, partly for voices with instruments, partly for instruments alone (called separately canzone and sonate). At the commencement of the development of the opera at Florence in the 17th century, the (very short) instrumental introduction received the name of S. The S. first of all developed itself as a prelude to opera (cf. OVERTURE), but still more significantly in the works of several movements, named church sonatas or concertos, for strings or for strings and wind (with continuo). The concertos of Handel and Bach for orchestra are the really final forerunners of the true S. The name S. for such works appeared about the middle of last century: Grétry, Gossec, Sammartini, Stamitz, Cannabich, Haydn. The last-named inserted between the second and third of the three movements customary until then (Allegro, Adagio, Allegro) a menuet. But Haydn rendered still higher service by characterisation of the orchestral instruments according to their *timbre*; and he was the first to make the S. what it is at the present day. The only features added to it by Mozart and Beethoven were those belonging to their different natures. Beethoven, besides, considerably increased the orchestra. (cf. ORCHESTRA.) A novelty introduced by him was the Scherzo in place of the Menuet; likewise in the 9th Symphony, the introduction of voices, and the transposed order of the Adagio and Scherzo, which has since frequently been imitated. Beethoven rendered the contents of the S. altogether of greater importance, stirring the soul to its lowest depths; and he developed the separate movements at greater length than his predecessors; also, instead of a Finale of the Rondo kind, produced one more in keeping with the form and character of the first movement. S. writers since Beethoven have not been able further to extend the form; nevertheless it would be a grievous error to regard it as antiquated: the symphonies of Schumann, Brahms, Raff, Rubinstein, show that it is still possible to fill it with new contents. The symphonic poems of modern times (Berlioz, Liszt, Saint-Saëns, R. Strauss) are not further developments of the S. form; that notion is already excluded, in that they have not generally a really definite form. They belong to the category of so-called Programme Music (q.v.), whose most essential representatives they are. Programme music is, however, a mixed art-form, whose principles of formation are not of a purely musical nature: music certainly takes a dominant position in it, but similar to that in opera and in the modern Lied. (cf. ABSOLUTE MUSIC, ESTHETICS, DRAMATIC MUSIC, etc.)

Syncope (Gk., really means "intersec-

tion"). This is a term in music applied to the connecting of an unaccented with the next accented beat, e.g.:



by which the plain course of the metre is contradicted, and by which deviations from the plain dynamic shading can be made (anticipation of the tone strength of the next accented beat). Harmonically, S. is either a prolongation of the note of a chord into the next chord, or an anticipation.

Synemmenon. (cf. GREEK MUSIC, I.) In the musical treatises of the Middle Ages, S. stood for $b\flat$, especially in the pre-Odo letter notation, in which A was equal to our C ($G = b$, g minus, or G synemmenon = $b\flat$).

Syrinx (Ger. *Panflöte*), one of the ancestors of the organ, namely, the shepherd's pipe of the ancients. It consists of several reed pipes stuck together with wax, and blown with the mouth (Papageno's instrument in the *Magic Flute*).

System, (1) by *tonal system* is understood the theoretical definition of the tone relationships which serve for practical music making. The modern tonal system differs essentially from those of earlier times; and, though modern science may flatter itself with the delusion that the true relationships of nature have been discovered, still it is by no means impossible that future generations may look upon our tonal system as a standpoint that has been passed. The practical exercise of music is not the result of an established system, although, naturally, one that has been handed down from a distant period may exert a powerful influence over it; theory is never the mother, but practice. And it is owing to this, that all tonal systems agree in certain fundamental principles; that they do not appear to contradict, but rather to be related to one another. The oldest tonal systems are those so-called of five degrees (five sounds within the octave), in which the scale has no semitone progressions, but leaves gaps, which at a later period were filled up. Such were the old Chinese and Celtic (Gaelic, Scottish), i.e. a major scale without 4th or 7th, or a minor scale without 2nd or 6th (a pure descending minor scale without under-third and under-seventh);

a . . c . d . e . . g . a . . c . d . e

Many melodies of Gregorian chant avoid in similar manner the semitone progression. (cf. The Psalm Intonations, the "Hymnus Ambrosianus," etc.) The enharmonic (q.v.) of Olympus was perhaps a similar employment of scales of 5 degrees, afterwards differently explained by the theorists; the leaving out of the lichanos, likewise paranete, turned the Phrygian

and the Lydian scale into one without semitone progression:—

Phrygian: d . e . . . g . a . b . . d ,

Lydian: c . d . . . f . g . a . . . c ,

By a similar proceeding the Dorian scale led to the later form of the enharmonic genus:—

$\overline{ef} . . . a . \overline{bc} . . . e$

For a long period systems of seven degrees (the absolute diatonic system of ancient Greek music, Church Modes, the fundamental Indian, Chinese scale) were most in use. The later enharmonic-chromatic S. of the Greeks contained 21 degrees (*see* GREEK MUSIC); the Arabic-Persian tonal system of ancient times had 17 degrees. (*See* ARABIANS AND PERSIANS.) The modern tonal system, as it first of all became fixed in practice, like the later Chinese and Indian, had 12 degrees (in German Tablature there were only $c . c\sharp . d . d\sharp . e . f . f\sharp . g . g\sharp . a . b\flat . b\sharp . c' .$ and not the tones $c\flat . d\flat$, etc.); the one represented by our present notation (if we accept as possible $b\flat$ before c and f , and x before b and e) consists of 28 degrees, and is the one used for our present theory of acoustics; yet it has no definite limits, for the sound values given under "Tone, determination of," are not all which the theory of acoustics recognises within the octave. The conflict—since this vast development—between theory and practice led to the necessity of reconciliation by means of *temperament* (q.v.), of which, up to now, the one has been preferred which answers to ancient practice, viz. equal temperament with 12 degrees.

(2) Again, one speaks of a *system of harmony*, of a Rameau, Tartini, Valotti, Abbé Vogler, Kirnberger, Hauptmann, etc., S. Systems of this kind seek to establish simple explanations for the wealth of possible harmonies; such, indeed, as will reduce the great number of possible formations to the fewest possible types, from which the rest can be derived. The results of these reductions are: (a) Similar formations (identification), which, starting from various notes, show the same relationships, so that one appears only a transposition of the other: for example, $c : e : g = f : a : c$, $c : f : a = f : b\flat : d$, etc. This has been probably recognised since the existence of polyphonic music, and the rules for discant are based on it already in the 12th century. (b) The inter-relation of formations containing (according to modern views) the same notes, but placed one above the other in different order, *i.e.* partly in a fresh octave position; according to this, $e : g : c'$ is related to $c : e : g$, *i.e.* is an inversion of the same. This system of inversions (*Sistema dei rivolti*) is generally referred to Valotti or to Abbé Vogler, but it is much older; Rameau already gave it practical shape in his "Basse fondamentale." But even Zarlino knew the identity of harmonies formed by

similar notes in different octave positions; and he conceived harmony as based on the dual principle of the major and the minor chord. (c) The conception of chords changed in their physical, likewise musical clang effect by the alteration of a note, or by suspension of a note, or by addition of a note, in the sense of harmonies which have undergone change. The recognition of this is quite modern. The assertion that *each compound clang must be conceived in the sense either of a major or of a minor chord* was first expressed in this form by the compiler of this Dictionary; it is, however, not quite new, but only a more precise *exposé* of the idea on which Fétis' "Traité de l'harmonie" is based. (d) The view that a major or minor chord must allow of being classified as tonic, under- or over-dominant, and that there are no other functions in harmony, is the latest acquisition to theory (likewise brought forward by the compiler). If this simplification of harmonic apparatus be compared with the triads, chords of the 7th and 9th, even 11th and 13th, with which the systems of the theorists of the last century were crammed, one may acknowledge that Fétis was right when he thought he could explain the science of harmony in a couple of hours to a clever pupil. Many details with which our treatises on harmony are filled are unnecessary ballast; while others do not concern harmony, but musical composition and counterpoint.

(3) Same as STAVE (q.v.).

Systema, system. *S. participatum* (*see* TEMPERAMENT). In the musical theory of the ancient Greeks, S. was an interval of a certain size filled in with intermediate sounds; for example, a tetrachord, octachord (scale up to the octave), etc.; hence in the later Middle Ages the various kinds of hexachords were called systems (*S. naturale* or *regulare*, *S. transpositum*, *S. durum*, *S. molle*). Concerning *S. meta-bolon*, *teleion* (*perfectum*), and *ametabolon*, *see* GREEK MUSIC, I.

Szarvady, Wilhelmine. (*See* CLAUSS-SZARVADY.)

Szekely, Imre, pianist and composer, b. May 8, 1823, Matyfalva (Hungary). He gave many successful concerts in London (where he frequently remained for some time), Paris, Hamburg, etc., and settled definitely in Pesth in 1852, where he is highly esteemed as a teacher. He has published many pianoforte works (concertos, fantasias, ensembles), also orchestral works and ensembles for strings.

Szymanowska, Maria (*née* Wolowski), excellent pianist, b. 1790, Poland, d. 1831, Petersburg, studied under Field; she made successful concert tours in Germany, and published some brilliant pf. pieces.

T.

T. on part-books stands for tenor.—*t.* usual abbreviation for *tempo*; a *t.* = a *tempo* (in the first *tempo* = *tempo primo*). On the other hand, *t. s.* is an abbreviation for *tasto solo* (see GENERAL-BASS); *t. c.* = *tutte corde* (see CORDA).

Tablature (Ger. *Tabulatur*), (1) the rules for singing of the *Meistersingers*, which did not, however, concern music only, but extended to poetry, both in the matter of form and contents. The most rapid and vivid idea of them is to be gained from Richard Wagner's music drama, *Die Meistersinger von Nürnberg*.—(2) A method of notation, obsolete since the beginning of the last century; in it staves and note-heads were not used, but the notes were indicated by letters or figures. As our notation on lines is only an abbreviated letter notation (the bass clef is an *f* become unrecognisable, the alto clef a *c*, the treble clef a *g*), it is by no means surprising that the letter notation with A-G is older than our system of notes. Its origin is to be found at least as far back as the 10th century, but certainly cannot be traced back, as was formerly supposed, to Gregory the Great. (Cf. LETTER NOTATION.) This so-called German; or Organ Tablature, in general use during the 15th and 16th centuries was specially intended for organ and clavier. For other instruments, especially the lute (q.v.), there was a special letter or figure T., which had reference to the fingering, and which, according to the tuning of the instruments, had different meaning.

(1) ORGAN TABLATURE.
(Upper Voices written on Lines.)

Organ tablature notation showing two staves with letters and rhythmic flags below them.

(2) GERMAN LUTE TABLATURE.

German lute tablature notation showing a single staff with letters and rhythmic flags below them.

3) FRENCH LUTE TABLATURE.

French lute tablature notation showing a single staff with letters and rhythmic flags below them.

(4) ITALIAN LUTE TABLATURE.

Italian lute tablature notation showing a single staff with letters and rhythmic flags below them.

(Isaak : " Innsbruck ich muss dich lassen.")


The feature common to all tablatures is the peculiar mode of indicating the rhythmical values of the notes by marks placed over the letters, likewise figures : A point ● for the breve, a stroke | for the semibreve, a flag ∟ for the minim, a double flag for the crotchet, a triple flag for the quaver, and a quadruple flag for the semiquaver. The same signs over a line, ♫, ∟, etc., served as rests. As the tablatures, already in the 16th century, used cross-bars, in place of flags, for several minims in succession (a method first adopted in mensural notation at the beginning of the 18th century), thus : , and employed the bar-line throughout, those tablatures are in many respects more like the notation of the present day than mensural notation, especially as the melody part was sometimes written on a staff of five lines with black note-heads, and as with these were associated the rhythmical value signs. (Cf. Ex. 1.) Numerous publications in organ tablature have been handed down to us by Virdung, Agricola, Luscinius, Hans Gerle, Arnold Schlick, Jakob Paix, Amerbach, Bernh. Schmid, Woltz ; further, the lute tablature works of Hans Judenkünig, Georg Neusiedler, W. Heckel, Ochsenkuhn, etc. Cf. Kiesewetter, "Die Tabulaturen der alten Praktiker," and v. Wasielewski, "Geschichte der Instrumental Musik im 16. Jahrhundert" (1878), also Bacon and O. Fleischer. The examples of the tablatures quoted here may serve by way of illustration.

Tableau. (See ACT.)

Tabourot, Jean. (See ARBEAU.)

Tacchinardi, (1) Niccolò, famous singer (tenor), b. Sept. 3, 1772, Florence, d. there March 14, 1859. He was very short-necked, so that he appeared deformed; but by his noble singing overcame the repulsive impression

caused by his appearance, and sang, first on Italian stages, then from 1811-14 at Paris with Crivelli at the Italian Opera. He was, later on, court singer at Florence, and appeared on various Italian stages up to 1831. T. also published vocal exercises and the pamphlet "Dell' opera in musica sul teatro italiano e de suoi difetti."

(2) Fanny, daughter of the former. (See PERSIANI.)

Tacet (Lat., also Ital. *tace* or *taci*, abbr. *tac.*). In an orchestral or vocal part this word signifies that during the movement in question the part is silent.

Tadolini, Giovanni, b. 1793, Bologna, d. there Nov. 29, 1872; pupil of Mattei (composition) and Babini (singing), from 1811-14 accompanist and chorus director of the Paris Italian Opera, and from 1830-39 again in the same capacity; for the rest, he occupied himself with composition at Bologna. He wrote 8 operas (*La fata Alcina*, Venice, 1815; *La principessa di Navarra*, Bologna, 1816; *Il credulo deluso*, Rome, 1817; *Tamerlano*, Bologna, 1818; *Il finto molinaro*, Rome, 1820; *Moctur*, Bologna, 1824; *Mitridate*, Venice, 1826; and *Almanzor*, Trieste, 1827); also canzonets, etc.

Taffanel, Claude Paul, b. Sept. 16, 1844, Bordeaux, distinguished flute virtuoso, pupil of Dorus, and for composition, of Reber; at present professor of the flute at the Paris Conservatoire. Since 1892 he has been musical director of the Grand Opéra and conductor of the Conservatoire Concerts, Paris, as successor to Jules Garcin.

Tag, Christian Gotthilf, cantor at Hohenstein, Saxony, b. 1735, Bayerfeld, Saxony, d. July 19, 1811. He published: "6 Choralvorspiele nebst einem Trio und Allabreve" (1783); 12 preludes and a symphony for organ (1795), several books of songs (1783, 1785, 1793, 1798), among which a dramatic scena and a hymn *a 4*; "Urians Reise um die Welt" and "Urians Nachricht von der Aufklärung" (1797); "Naumann, ein Totenopfer" (1803, voice with pf.); "Melodie zum Vater Unser und den Einsetzungsworten," with organ (1803); "Wörlitz" (1803, voice with pf.). T. also left a large number of sacred vocal works (72 cantatas, 11 masses, many motets, sacred arias, etc.), and instrumental works.

Tagelied. (See AUBADE.)

Tagliana, Emilia, opera singer (coloratura soprano), b. 1854, Milan, pupil of the Conservatorio there, also a private pupil of Lamperti. T. sang first at Naples, Florence, Rome, Paris, and Odessa, from 1873-77 at Vienna, where she studied diligently under Hans Richter's direction, and from 1881-82 at Berlin, where she was appointed royal "Kammersängerin." Her voice is not a powerful one, but sweet and flexible; and she is graceful in appearance.

Täglichsbeck, Thomas, violinist, composer, and conductor, b. Dec. 31, 1799, Ansbach, d. Oct. 5, 1867, Baden-Baden. He was a pupil of Rovelli at Munich, and in 1817 became violinist in the Munich theatre orchestra, where he was for some time deputy-conductor. He afterwards undertook extensive concert tours, and in 1827 became capellmeister to the Prince of Hohenzollern-Hechingen until 1848. After that he lived at Strassburg, Löwenberg (Silesia), and Dresden. T. wrote numerous divertissements, fantasias, variations, etc., for violin and pf., also violin and orchestra; a "Concert militaire" (Op. 8) for violin, a concertino, several violin sonatas, a pf. trio, 2 symphonies, a mass with orchestra, part-songs for male chorus and mixed chorus, pf. songs, etc. His two symphonies were produced at Paris with success at the *Concerts du Conservatoire* (1835, 1837).

Taglioni, Ferdinando, son of the famous ballet master, Salvatore T., b. Sept. 14, 1810, Naples; from 1842-49 church maestro and conductor of the town orchestra at Lanciano, then from 1852 leader at the San Carlo Theatre, Naples. After he had suffered imprisonment for a political offence, he became editor of the Neapolitan *Gazetta Musicale*, gave historical concerts with analytical programmes, and founded a school for choral singing. T. wrote at Lanciano many sacred works, but few were printed. He published, however, a large number of small musical treatises, among which: "Proposta di un regolamento per l'insegnamento obbligatorio della musica nelle scuole primarie e normali" (1865); "Metodo razionale per l'insegnamento del canto corale nelle scuole infantile e popolari" (1871); "Manuale per l'insegnamento pratico de' canti per udizione" (1870); "Manuale di rudimenti elementari per l'insegnamento teorico del canto corale nelle scuole popolari" (1870); "Disegno di un corso di estetica musicale" (1873), etc.

Taille (Fr.), tenor; *Basse-t.*, second (lower) tenor. T. also stands for a tenor viol and violin. (See VIOLA.)

Tail-piece, that part of the instruments of the violin class to which the lower ends of the strings are fastened.

Taktstock (Ger.), conducting-baton. (See CONDUCTING, ART OF.)

Talex, Adrien, b. 1821, d. Feb., 1881, Paris; a well-known composer of *salon* pieces, also of 7 one-act operettas (1872-78, Paris).

Tallis (Tallys), Thomas, famous English composer, court organist (together with his pupil Byrd) to Henry VIII., Edward VI., also to the Queens Mary and Elizabeth, d. Nov. 23, 1575. In 1575 he received, with Byrd, the privilege of printing music, and published: "Cantiones quæ ab argumento sacræ vocantur, 5 et 6 partium" (1575). Some of his compositions are to be found in J. Day's

"Morning and Evening Prayer" (1560), Boyce's "Cathedral Music," Barnard's "Church Music," also in the historical works of Hawkins and Burney. Novello, in his collection of services, anthems, and hymns, reprinted a large number of T.'s works; his "Full Cathedral Service" appeared in two new editions by Oliphant and Rimbault, and the latter also republished his "Order of Daily Service, with the Musical Notation."

Talon (Fr.), heel (*i.e.* part near the nut) of a violin bow.

Tamberlick, Enrico, famous tenor singer, b. March 16, 1820, Rome, d. March 15, 1889, Paris, son of an officer of the Treasury Department. He was to have studied law at Bologna, but went on to the stage, and distinguished himself first at Naples, but afterwards at Lisbon, Madrid, Barcelona, Paris, London, Petersburg, etc. He also visited North and South America. Later on, T. sang again at Madrid, but for many years before his death he altogether withdrew from public life.

Tambour (Fr.), (1) drummer; (2) the drum itself (Ital. *Tamburo*, from the Spanish-Arabic *Tambor*).

Tambourin, an old Provençal dance in duple time and moderate movement, accompanied by the tambourine. In France, on the other hand, by T. is understood a kind of long, narrow drum, used in Provence, which is played together with the Galoubet (a kind of flageolet); both instruments by the same player.

Tambourine (Fr. *Tambur de Basque*), an instrument used in Spain, Lower Italy (also in the East), to accompany the tarantella and other dances (in the hand of the dancers themselves).

Tambur (*Tambur*), an Arabic-Persian stringed instrument of the lute kind, which, like the mandoline, was played with a plectrum. (*Cf.* ARABIANS.)

Tamburini, Antonio, famous bass singer, b. March 28, 1800, Faenza, d. Nov. 9, 1876, Nice. He was son of a teacher of music, began life as a chorister at Faenza, and then was singer of small parts in an itinerant opera company (Bologna, Cento, etc.); by 1824, however, he had made for himself a brilliant reputation, and won triumphs at Milan, Rome, Venice, Naples (at the "Teatro Nuovo"). From 1824-32 he was in the service of Barbaja, who had the theatres at Naples, Milan, and Vienna in his own hands; but from 1832-41 T. distinguished himself at the Théâtre Italien, Paris, by the side of Rubini, Lablache, and Persiani, Grisi, Viardot, etc. Afterwards he still sang at London, also in Italy and Russia, etc., up to 1855, when he withdrew to his estate near Sévres. In 1822 T. married the singer Marietta Goja.

Tamburo (Ital.), drum (q.v.).

Tamtam. (*See* GONG.)

Tanaka, Shohé, a young Japanese musical theorist, pupil of Spitta in Berlin, who became known through his experiments in the domain of just intonation (his harmonium with just intonation was christened by H. von Bülow "Enharmonium"). *Cf.* *Vierteljahrsschrift f. Musikwiss.*, 1890.

Tanbur. (*See* TAMBUR.)

Tanéjeff, S. J., b. Nov. 13, 1856, pupil of Nic. Rubinstein and Tschaikowsky; he teaches at the Moscow Conservatoire, and is an esteemed pianist.

Tangents, the name of the metal tongues or pins situated at the back of the keys on the old clavichord; they did not pluck the strings, like the quills of the harpsichord (*cembalo*), but only grazed, "touched" them, and hence produced tone in a manner similar to that produced by bows of stringed instruments. The T. likewise formed the boundary of the sounding portion of the string, which would have always produced two sounds but for the damper, the interwoven strip of cloth situated to the left of the player. As soon as the tangents left the strings this damper acted on the whole string (these strips of cloth were not in G. Silbermann's [q.v.] *Cembal d'amour*). The "Bebung" (q.v.) was a mode of playing on the clavichord only rendered possible by this peculiar method of tone production.

Tansur, William, English composer and theorist, b. 1700, Dunchurch, d. Oct. 7, 1783, St. Neots, occupied a post as organist at Barnes; from 1739 he filled similar posts at Ewell, Leicester, and St. Neots. He published: "A Compleat Melody, or the Harmony of Sion" (1735 and 1738); "The Melody of the Heart" (1737); "Heaven on Earth" (1738); "The Royal Melody Compleat" ("New Harmony of Zion," 1754 and 1755); "The Royal Psalmist Compleat" (no date); "The Psalm-Singer's Jewel" (1760); "Melodia sacra" (1772); also a theoretical work: "A New Musical Grammar" (1746; several editions, the later ones with the title: "A New Musical Grammar and Dictionary," 1767, and frequently), which also appeared in epitome form as "Elements of Musick Displayed, or its Grammar made Easy" (1772).

Tapada (*Tapadillo*, Sp.), Gedackt (organ stop). Like the *Baxoncello* (q.v.), it is of 13 and 26 feet.

Tappert, Wilhelm, writer on music, b. Feb. 19, 1830, Ober-Thomaswaldau (near Bunzlau); he was trained at the Seminary at Bunzlau for a schoolmaster, and followed that profession for some years, but in 1856 turned his attention to music, attended Kullak's Conservatorium, and studied theory privately under Dehn. From that time T. made his home in Berlin; he gives

instruction in music, but is especially active as a writer on music. From 1876-80 he edited the *Allg. Deutsche Mus. Ztg.*, and was for some years one of the most diligent contributors to the *Musikalisches Wochenblatt, Klavierlehrer*, and other papers, etc. He published in pamphlet form: "Musik und musikalische Erziehung" (1866); "Musikalische Studien" (1868); "Das Verbot der Quintenparallelen" (1869); "Wagner Lexikon. Wörterbuch der Unhöflichkeit, enthaltend grobe, höhrende, gehässige und verleumderische Ausdrücke, welche gegen den Meister Richard Wagner, seine Werke und seine Anhänger von den Feinden und Spöttern gebraucht worden sind" (1877). T. is a zealous collector of old tablatures (lute tablatures, etc.), and possesses many a rare, puzzling specimen. The result of his investigations and experience should certainly be made known. T. has composed songs, arrangements of Old German songs, and études for pianoforte.

Tarantella, a Neapolitan dance, but apparently of Tarentine origin, unless, as stated, it received its name from the Tarantula, the bird-catching spider, whose bite, according to popular report, excites a rage for dancing; and, on the other hand, the results of that bite can only be averted by dancing. The specimens handed down to us from old writers of dances for healing the bite of the Tarantula have little resemblance to the T. of modern times. The latter is of extremely lively movement (*presto*), and is in $\frac{3}{8}$ or $\frac{3}{4}$ time (Gigue). Like all other dances, the T. has been pressed into the service of musical art, and has become a favourite form for brilliant solo pieces (for pianoforte, violin, cello, etc.).

Tarchi, Angelo, opera composer, b. 1760, Naples, d. Aug. 19, 1814, Paris, studied under Tarantino and Sala at the Conservatorio Della Pietà. He wrote a great number of Italian operas for Naples, Turin, Venice, Milan, Florence, Mantua, Bergamo, London, etc., up to 1797, in which year he turned his steps in the direction of Paris, and wrote a series of French comic operas, of which, however, only one, *D'auverge à auverge* (Théâtre Feydeau, 1800), achieved success, and, indeed, was published in two German editions (at Hamburg as *Von Gasthof zu Gasthof*, at Vienna as *Die zwei Posten*). T. had been long forgotten when he died.

Tardando (Ital.), same as *Ritardando*.

Tarditi, Orazio, composer of the Roman School, in 1640 organist of St. Michael's, Murano; 1642 of the cathedral at Arezzo, 1647 Camaldunian monk at Ravenna, 1648 maestro at Faenza Cathedral. He published 3 books of masses *a* 3-5 (together with some psalms, partly with instruments, 1639, 1648, 1650); "Messa e salmi concertati *a* 4 voci" (1640); "Messa e salmi $\frac{3}{2}$ 2 voci" (1668); 15 books of "Motetti concertati" *a* 1-5, partly

with organ bass, partly with instruments (violins, theorbos); of these several books have not been preserved. Also 4 books of motets "a voce sola" with thoroughbass (3rd book, 1646); psalms *a* 8 with bass (1649); completoria and litanies *a* 4, together with antiphons *a* 3 (1647); litanies *a* 3-5, antiphons and motets *a* 3, and a Te Deum *a* 4 (1644); madrigals *a* 5 (1639), 2 books of "Canzonette amoroze" *a* 2-3 (1642, also 1647), collected by Al. Vincenti, and "Sacri concentus" *a* 2-3 (1655, Op. 35!), which are preserved in Bologna (Liceo Filarmónico) and Breslau (Town library).

Tartini, Giuseppe, famous violinist, composer, and theorist, b. April 12, 1692, Pirano (Istria), d. Feb. 16, 1770, Padua. He received his school training at Pirano and Capo d'Istria. T. energetically opposed the wish of his parents that he should enter a Franciscan monastery, and in 1710 attended the University of Padua in order to study jurisprudence. Music, especially violin-playing, had long been one of his favourite occupations, yet he was still more enthusiastic about the art of fencing; he is said, indeed, to have been somewhat of a bully. The course of his life was suddenly changed when he secretly married a relation of Cardinal Cornaro's, and, being accused of abduction, was forced to escape. Completely withdrawn from the world, he became a violin virtuoso; he lived at Assisi, where by means of a friendly monk he had found an asylum, and he received theoretical instruction from Czernohorsky (Pater Boemo), organist of the monastery. After two years he returned to Padua, where the lawsuit against him had been withdrawn. Soon after that he heard at Venice the famous violinist Veracini, by whose playing he was urged on to fresh study. He sent his wife to his relations at Pirano, and withdrew to Ancona. About this time (1714) T. discovered Combination Tones (q.v.), of which he made practical use in his aim after pure intonation. In 1721 he was appointed solo violinist and orchestral conductor at the Basilica di Sant' Antonio at Padua, which post he held until his death, although it was but scantily endowed. From 1723-25, however; he lived at Prague as chamber musician to Count Kinsky, whither (his virtuosity was already becoming widely known) he was summoned to the festival in connection with the coronation of Charles VI. He is said to have refused a brilliant offer from London. In 1728 T. established at Padua a school of higher development of violin-playing, from which sprang Nardini, Pasqualino, and many other violinists of distinction. T.'s method of bowing is regarded as a model by all modern performers; his compositions for the violin are classical, and appear from time to time, in new editions (several violin sonatas and a Gigue in G. Jensen's "Classische Violin Musik"). He published 18 violin concertos (Op. 1, in 3 parts *a* 6); 12 violin sonatas with cello or cembalo

(likewise as Op. 1; published in Paris); 6 violin sonatas (Op. 2); 12 violin sonatas with bass (Op. 3); 6 concertos for solo violin, 2 violins, viola, and 'cello, or *Cembalo di concerto* (Op. 4); 6 violin sonatas with continuo (likewise as Op. 4); 6 ditto (Op. 5); 6 ditto (Op. 6); 6 ditto (Op. 7); "Sei sonate a 3, due violini col basso" (Op. 8); 6 violin sonatas with continuo (Op. 9); and the "L'arte dell' arco." The concertos appeared in various editions at Paris and Amsterdam. T. left, besides, in manuscript, 48 violin sonatas with bass; a trio for two violins and bass; and 125 concertos *a 5*, also a *Sinfonia a 6* (2 horns and strings; Königsberg Library). The so-called "Trillo del diavolo" was a posthumous work, which has frequently been published. "L'arte dell' arco" was reprinted in Choron's "Principes de Composition" (6 vols.), also separately by André. Sonatas have been published by Alard, Léonard, David, G. Jensen, Wasielewski, etc. Tartini's theoretical writings are:—"Trattato di musica seconda la vera scienza dell' armonia" (1754); "De' principj dell' armonia musicale contenuta nel diatonico genere" (1767); a reply to a criticism of his "Trattato," "Risposta . . . alla critica del di lui trattato di musica di Monsgr. Le Serre di Ginevra" (1767), and a letter to a pupil, "Lettera alla signora Maddalena Lombardini (afterwards Mme. Syrmen) inserviente ad una importante lezione per i suonatori di violino" ("Europe littéraire," 1770). In his last years T. wrote the pamphlet, "Delle ragioni e delle proporzioni"; this was not printed, and appears to be lost. Another treatise on ornaments for the violin seems not to have been printed, but appeared in a French translation by P. Denis, "Traité des agréments de la musique" (1782). Biographical notices on T. were written by Abbate Fanzago (1770), J. A. Hiller (1784), A. Forno (1792), C. Ugolini (1802), Fayolle (1810). Tartini's system of sounds is essentially a development of that of Rameau, for T. attempts to work out his system without going beyond the seventh overtone, and refers the minor consonance to a (undertone) series opposed to the upper-tone one. The conception of the minor chord as counterpart of the major chord, as its antipodes—which, indeed, Zarlino had already formulated before him—is expounded with all desirable clearness on pp. 65, 66, 91, etc., of the "Trattato."

Taschengeige (Ger.), pochette, kit (q.v.).

Taskin, Pascal, famous instrument-maker at Paris, b. 1723, Theux, d. Feb. 9, 1795; the inventor of the leather tangents of the clavichord. (Cf. PIANOFORTE.) His nephew, Joseph Pascal T., was keeper of the king's (Louis XV.) instruments. His second son, Henry Joseph, b. Aug. 24, 1779, Versailles, d. there May 4, 1852, music page-boy to Louis XVI., pupil of his aunt, the organist, Mme.

Couperin, published pf. trios, a pf. concerto, a caprice for pf. and violin, pf. pieces, songs, etc. Three operas remained in manuscript. A grandson of his, Alexander T., b. March 8, 1853, is a highly-esteemed opera singer in Paris (at the Opéra Comique).

Tasto solo (abbr. *t. s.*) is an indication in harpsichord or organ accompaniment (continuo), which, for the rest, is provided with thoroughbass figuring, to accompany a passage without harmony, only with the bass notes indicated. A single note which is only to be accompanied in octaves (*unisono*) is indicated in figuring by a small nought, for example:



Taubert, (1) K. Gottfr. Wilhelm, b. March 23, 1811, Berlin, d. Jan. 7, 1891; he was son of an official in the Ministry of War, studied under Ludwig Berger (pianoforte) and Bernhard Klein (composition), also at the Berlin University from 1827-30, appeared at an early age as pianoforte virtuoso and composer in Berlin, lived there some time as music teacher, became in 1831 leader of the court concerts, in 1842 capellmeister at the opera and conductor of the symphony *soirées* of the royal band, was named "Oberkapellmeister" in 1869, and from 1875 became president of the musical section of the Royal Academy of Arts. T. was a prolific and well-known composer, and published symphonies, overtures, much chamber music, songs, pf. pieces, vocal works, etc. His "Kinderlieder," also the music to Euripides' *Medea* and Shakespeare's *Tempest* met, and still meet, with great success. His operas are: *Die Kirmess* (1832), *Der Zigeuner* (1834), *Marquis und Dieb* (1842), *Foggeli* (1853), *Macbeth* (1857), and *Cesario* (1874).

(2) Otto, b. June 26, 1833, Naumburg-a.-S., studied at the Gymnasium there, was at first "Prefect" of the cathedral choir, and in music, a pupil of O. Claudius, studied from 1855-58 at Halle, took his degree of Dr.Phil. at Bonn in 1859, and filled the post of teacher in various schools. Since 1863 he has been at the Torgau Gymnasium, where he is both cantor at the town church and conductor of the town choral society. T. produced excellent results with the limited means there: he prepared, for example, performances of ancient dramas with new music, published many songs, part-songs, etc., and wrote, besides much not relating to music: "Die Pflege der Musik in Torgau" (1868); "Der Gymnasialsingchor in Torgau" (1870); "*Daphne* das erste deutsche Operntextbuch" (1878). He also published a book of poems.

(3) Ernst Eduard, b. Sept. 25, 1838, Regenwalde (Pomerania); as student of theology at Bonn, he was the private pupil of Albert

Dietrich, then turned his whole attention to music, and studied further under Kiel at Berlin, where he now lives. T. has published chamber music, pf. pieces, and songs.

Taudou, Antoine, French violinist and composer, b. Aug. 24, 1846, Perpignan; pupil of the Paris Conservatoire (*Prix de Rome*, 1869), and, since 1883, professor of harmony at the Conservatoire. He has published a trio for flute, viola, and 'cello, a pf. trio, a stringed quartet (♯ minor), violin concerto, and several pieces for orchestra.

Tausch, (1) Franz, celebrated clarinet-player, b. Dec. 26, 1762, Heidelberg, d. Feb. 9, 1817, Berlin. At the early age of eight he joined the Mannheim orchestra, to which his father also belonged, went in 1777 with the court to Munich, and remained there until, in 1789, he received an advantageous engagement in the Berlin court orchestra. In 1805 he established a wind-instrument school. T. published 2 clarinet concertos, 2 concertantes for two clarinets, andante and polonaise for clarinet, duets for clarinet, trios for two clarinets and bassoon, 6 quartets for two basset-horns and two bassoons with two horns *ad libitum*, military marches, etc. T. was in every way a worthy rival of Beer and Stadler. Bärmann was his pupil. His son, Friedrich Wilhelm T., was an excellent clarinet-player (d. 1845).

(2) Julius, pianist, composer, and conductor, b. April 15, 1827, Dessau, d. Nov. 11, 1895, Bonn; pupil of Fr. Schneider. He studied from 1844-46 at the Leipzig Conservatorium, settled in 1846 at Düsseldorf; after the departure of Ries, he undertook the direction of the Künstlerliedertafel, became in 1853 deputy, and in 1855 successor of Schumann as conductor of the Musical Society and of the subscription concerts (retired 1889), was also assistant conductor at several Lower Rhenish Festivals. Of his compositions there appeared in print: songs, duets, vocal works with orchestra, "Der Blumen Klage auf den Tod des Sängers" (soprano solo and female voices) and "Dein Leben schied, dein Ruhm begann" (male chorus), quartets for male voices, an Ave Maria for soprano solo and orchestra, music to *As You Like It*, pf. pieces, a festival overture, etc.

Tausig, Karl, eminent pianoforte virtuoso, b. Nov. 4, 1841, Warsaw, d. July 17, 1871, Leipzig. He was the son of an excellent pianist (Aloys T., d. March 14, 1885, pupil of Thalberg; brilliant pianoforte pieces), was trained, first by his father and afterwards by Liszt, and by his stupendous, unerring technique and his excellent renderings, attracted extraordinary notice. His short life consisted mainly of concert tours. From 1859-60 his headquarters were at Dresden, in 1862 at Vienna, and, after 1865, Berlin, where in 1866 he

founded an academy for the higher development of pianoforte-playing, which, however, he gave up in 1870. T. only wrote some pf. pieces ("Soirées de Vienne," caprices on themes of Strauss, etc.), but, on the other hand, was active as editor of classical pianoforte works; he also prepared a new edition of Clementi's "Gradus ad Parnassum" with subtle increase of difficulties, and arranged the piano score of Wagner's *Meistersinger*. After his death, his "Technische Studien" were published by Ehrlich. His widow, Seraphine (von Brabely), a pupil of Dreyschock's, is an excellent pianist.

Tauwitz, Eduard, b. Jan. 21, 1812, Glatz, d. July 25, 1894, Prague; he was capellmeister at Wilna Theatre in 1837, Riga (1840), Breslau (1843), and Prague (1846). He received a pension in 1863, and became director of the Sophien Akademie and choirmaster of the Male Choral Society. T. wrote sacred music, songs for one and more voices, and the operas: *Trilby* (Wilna, 1839), *Bradamante* (Riga, 1844), and *Schmolke und Bakel* (comic, Breslau, 1846).

Tayber. (See TEYBER.)

Taylor, Edward, English musical antiquarian, b. Jan. 22, 1784, Norwich, d. March 12, 1863, Brentwood. He was originally engaged in business, but, especially owing to his fine bass voice, was more and more drawn to music; he also played various wind-instruments and the organ. Once devoted to music, he became absorbed in its history and theory, and in 1837 succeeded Stevens as Professor of Music at Gresham College. T. was one of the founders of the Purcell Club and the Musical Antiquarian Society, also member of the Glee Club and of the Vocal Society. He published: "Three Inaugural Lectures" (1838); "The English Cathedral Service, its Glory, its Decline, and its designed Extinction" (1845, in the *British and Foreign Review*); "An Address from the Gresham Professor of Music to the Patrons and Lovers of Art" (1838, a plea for the founding of a musical library at Gresham College). T. composed some glees and other vocal pieces, and published a collection of Rhineland popular songs, also adapted to English words several German oratorios (Graun's *Tod Jesu*, F. Schneider's *Sündflut*, and Spohr's *Last Judgement, Calvary*, and *Fall of Babylon*).

(2) Franklin, celebrated pianist, b. Feb. 5, 1843, Birmingham; from 1859-61 pupil of the Leipzig Conservatorium (Plaidsy, Moscheles, Hauptmann, Richter, Papperitz); he returned, after a short stay in Paris, in 1862, to London, where he holds a high position as pianist and teacher. In 1876 he was teacher at the National Training School for Music, and since 1882 has been one of the principal professors of the pianoforte at the Royal College of Music. His "Primer of the Pianoforte" (1879), an excellent

little book, appeared also in German. T. has translated Richter's "Harmonielehre," "Kontrapunkt," and "Kanon und Fuge" into English, and revised a new edition of the first 12 Beethoven sonatas, etc.

Technics, a term expressing the mechanical, so to speak trade, element of art: that which can and which must be learnt. One speaks both of the T. of composition and of the T. of execution; and when the term is used in common parlance the latter is generally meant. Modern virtuosity, developed to such a high degree, demands of everyone who wishes to enter the lists, a technical perfection which presupposes mechanical practice continued through many years, and with iron persistency; the kind and manner of study has, therefore, quite changed. Formerly, the harmonious development of technical ability and musical understanding were kept in view, and the material for practice provided spiritual nourishment for the pupil; but in our days, in order the quicker to conquer the mechanical difficulties of execution, and to bring them to the highest degree of virtuosity, *technical studies* are employed, *i.e.* use is made of the elements, from which musical phrases, passages, runs, ornaments, etc., are evolved, in small fragments, without interrelation—pure mechanism. The same is done for singing, and the playing of all instruments. A certain danger lies therein; and the teacher who proceeds in this manner, must, on the other hand, see to the spiritual nourishment of his pupils if he does not wish mechanical work to destroy or to stultify their powers.

Tedesca, **Fernanda**, excellent lady-violinist, b. 1860, on an estate near Baltimore, d. Aug., 1885; she received instruction from Wilhelmj at Wiesbaden, also from Vieuxtemps and Léonard at Paris.

Tedesco, (1) **Ignaz Amadeus**, pianist (called in Bohemia the "Hannibal of the octaves"), b. 1817, Prague, d. Nov., 1882, Odessa; he was pupil of Tomaczek, and made successful concert-tours, especially in Russia. His compositions are mostly of the brilliant *salon genre*.

(2) **Fortunata**, important dramatic singer, b. Dec. 14, 1826, Mantua, pupil of Vaccaj at the Milan Conservatorio, made her *début* in 1844 at La Scala, and sang afterwards at Vienna, Paris (at the Grand Opéra from 1851-57, and from 1860-62), Lisbon and Madrid, and in America. In 1866 she retired.

Te Deum, a setting of the words of the so-called Ambrosian Hymn (q.v.): "Te deum laudamus," etc. The original setting was a noble chorale melody, whereas the T. D. of modern times is written in a grand style, and with calculated massive effects. A T. D. has even been written for several choirs, orchestra (and organ).

Telemann, (1) **Georg Philipp**, the most celebrated contemporary of J. S. Bach—better known during his lifetime than the latter, but now little more than an historical name—b. March 14, 1681, Magdeburg, d. June 25, 1767, Hamburg. He received his school training first at the cathedral school, Magdeburg, under the eye of his father, who was a minister, and afterwards at the Zellerfeld, and also at the Hildesheim Gymnasium; in 1700 he attended the University at Leipzig in order to study jurisprudence and modern languages. Already at the age of 12 he had written an opera (for which Lully was his model), and, indeed, was so far advanced in music that in 1704 the post of organist at the "Neukirche," Leipzig, was entrusted to him. He had previously been obliged to write a composition every fortnight for St. Thomas's, where at that time Kuhnau was cantor. He founded, besides, a *Colligium musicum*, a choral society (consisting of students), which gained great esteem, and took part in the "Neukirche" performances; and thus St. Thomas's, whose choir the students had formerly strengthened, suffered. At that time T. wrote several operas for the Leipzig theatre; but this he was no longer allowed to do after his appointment as organist. Still in the year 1704 he was called to Sorau as capellmeister to Count Promnitz, and there he made friends with Printz. In 1708 he accepted a call to Eisenach as leader, in the following year succeeded Hebenstreit as court capellmeister, and retained this title, together with a pension, up to his death, although he had only remained four years in Eisenach and afterwards had only sent compositions there. T. also made friends with J. S. Bach, and became godfather to Ph. E. Bach. In 1712 he went to Frankfort as capellmeister of the "Barfüsser" and the "Katherine" churches, and in 1721 to Hamburg as town musical director, where he remained until his death. Before his departure to Hamburg he had received, in addition to his Eisenach title of capellmeister, a similar one from the Margrave of Bayreuth. The fact that after Kuhnau's death, in 1722, the post of cantor at St. Thomas's and the direction of the town music was offered to him, also that when he declined, the council proceeded with great discontent to a new election (Bach, as is known, was the candidate selected), are proofs of the high consideration in which T. was held. T. was the prototype of a German composer making a business of his profession, *i.e.* he wrote down his works with astonishing rapidity, just as he wanted them, just as they were wanted. His style was flowing and correct, and he was master of counterpoint; but he lacked the purity, the depth, and the thoroughness of Bach. According to approximate calculation, his works were as follows: 12 yearly series of church cantatas and motets, 44 Passions, 32 compositions for the installation

of preachers, 33 "Hamburger Kapitänsmusiken" (each consisting of an instrumental movement and an oratorio), 20 compositions for jubilee, coronation and consecration festivals, 12 funeral and 13 wedding pieces, over 300 overtures, many serenades and oratorios (Zachariäs' *Tageszeiten*, *Auferstehung*, *Befreites Israel*; Ramlers *Tod Jesu*, *Auferstehung*, *Mai*; Ahlers *Tag des Gerichts*; a fragment from Klopstock's *Messias*), etc. In addition, about 40 operas, mostly written for Hamburg. There appeared in print, nearly all engraved by T. himself: 12 violin sonatas (1715, 1718), "Die kleine Kammermusik" (6 suites for violin, German flute, oboe, and clavier, 1716), 6 trios for various instruments (1718). "Harmonischer Gottesdienst oder geistliche Kantaten" (1725), "Auszug derjenigen musikalischen und auf die gewöhnlichen Evangelien gerichteten Arien," etc. (1727), "Der getreue Musikmeister" (songs, sonatas, fugues, etc., 1728), sonatas for two German flutes or violins without bass (Amsterdam), "Allgemeines evangelisches musikalisches Liederbuch" (1730), 3 trios and 3 scherzi for two violins or flute and bass, humorous songs for soprano and strings, 6 new sonatas for clavier alone or with violin, or flute and continuo; "Scherzi melodichi" (for violin, viola and bass, 1734), "Siebenmal sieben und ein Menuett," "Heldenmusik" (12 marches), 50 more minuets, an overture and suite for two violins or oboes, two violas and continuo; quartets for violin, flute, gamba, and continuo, "Piombine" (intermezzo for two voices, two violins, and continuo), "Sing-, Spiel- und Generalbassübungen," with continuo (1740); "Jubelmusik" (1 cantata for one voice, and 1 for two voices, with stringed quartet), "Kleine Fugen für die Orgel," methodical sonatas for violin or flute with continuo (2 parts), 3 sets of clavier fantasias, "Tafelmusik" (overtures, concertos, symphonies, quartets, trios, and solos in sets of 3), quartets (*ad libitum* trios) for two flutes or violins and two (one) celli. In later years T. himself could no longer remember all that he had written.

(2) Georg Michael, grandson of the former, b. April 20, 1748, Plön (Holstein), d. March 4, 1831, as cantor and musical director at Riga. He published: "Unterricht im Generalbassspielen auf der Orgel oder sonstigen Klavierinstrumenten" (1773; in 1775 he replied to the criticism of this work, which appeared in the *Allgemeine Deutsche Bibliothek*, vol. 23); "Beiträge zur Kirchenmusik" (1785, organ pieces); "Sammlung alter und neuer Kirchenmelodien" (1812); and "Ueber die Wahl der Melodien eines Kirchenlieds" (1821).

Telen (*Telein*, *Telyn*). (See HARP.)

Telephone (Gk. "speaking at a distance"), an instrument invented by Reis (1860) and considerably improved by Graham Bell (1876) and Edison (1878), which communicates sound

by means of an electric current. The T. consists of two bells with vibrating metal plates (two electric magnets) and a connecting wire. By means of the electric current, which, by the vibrations of the plates is now interrupted, now stopped, the sound vibrations which move the metal plates, entering into the one bell, are reproduced in the other bell by movement of the other plates. The *Phonograph* is a clever improvement on the T., for it at once translates the vibrations in form of curves, which can be preserved, and afterwards reproduced by introducing them into an apparatus of extraordinary sensitiveness. Cf. Hoffmann, "The T." (1877); Reis, "Das T. und sein Anrufapparat" (1878); Sack, "The Telephone" (1878); and Grawinkel, "Lehrbuch der Telephonie und Mikrophonik" (2nd ed., 1884).

Tellefsen, Thomas Dyke Akland, Norwegian pianist and composer, b. Nov. 26, 1823, Drontheim, d. Oct., 1874, Paris, where he lived from 1842; he studied at first with Chopin, and then became a teacher of music. T. published: 2 pf. concertos, a violin sonata, a cello sonata, a trio, pieces for pf. and violin, and many waltzes, nocturnes, mazurkas, etc., for pf. alone.

Temperament (Lat. *Systema participatum*; Ger. *Temperatur*; Fr. *Tempérament*), the regulation for practical musical purposes of the unavoidable deviations of intervals from acoustic purity. Every consonant chord (major or minor) consists of principal tone, third tone, and quint tone, which, when given with their natural ratios, fully amalgamate one with another, presenting one clang (q.v.). In chord succession one clang is followed by that of one of the partial tones (third or fifth) of the first clang, or the clang of one of its overtones of the second order. If these other clangs, like the first, are to give fifth or third ratio exactly, it follows that a far greater number of various tone values is necessary than we have in our (twelve degrees within the octave) system of keyed instruments (pianoforte, organ, etc.). For, already the under-third of a tone taken as starting-point (for example, $a\flat$ under-third of c) has as $\frac{2}{3}$ a different pitch value from the under-octave of the second third ($g\sharp$ as third of the third of c), of which the vibration quotient is $\frac{2}{3}\frac{2}{3}$, i.e. $g\sharp$ is then about $\frac{1}{2}\frac{2}{3}\frac{2}{3}$ ($=\frac{2}{3}:\frac{2}{3}\frac{2}{3}$) lower than $a\flat$. The table under "Tone, Determination of" (q.v.) gives an idea of the endless variety of conceivable tone values; the impossibility of making use of all these in their full purity, likewise the recognition that the means of distinguishing differences of pitch are limited ($\frac{1}{2}$ to $\frac{1}{3}$ of the comma *syn-tonum* may, most probably, be taken as the extreme limit of perception of difference), brings home the thought of an *identification of values*

almost identical, and renders T. indispensable. Since about the end of the 17th century only twelve values within the octave have been in practical use. The oldest kinds of T. were by unequal beats, *i.e.* some pure values were selected which had to serve for the others. A. Schlick (1511), P. Aaron (1523), L. Fogliani (1529), J. Zarlino (1558), etc., and even Kepler (17th century), Euler (1729) and Kirnberger, etc., selected those which favoured the tones of the c major scale, with—corresponding to the five upper keys of the keyboard—insertion of five middle tones. (*Cf.* Riemann's "Katechismus der Musikwissenschaft," pp. 34-47.) To such false relationships objection has of late been taken, and unequal T., in consequence, abandoned. The equal T. of twelve degrees, which was established just before 1700 (Neidhardt and Werkmeister) divides the octave into twelve equal portions (semitones, hence "twelve semitone system"), through which mean values are obtained; no interval is perfectly pure, but all fairly serviceable. The thirds of equal T. (*cf.* table under "Tone, Determination of") are certainly all too large by about $\frac{2}{3}$ of a comma; the third, however, can better bear being out of tune than the fifth. The endeavour to obtain purer thirds has led to renewed, though vain efforts with systems of more degrees. Only a tone-system of 53 degrees answers all demands (first demonstrated by Nicholas Mercator, *c.* 1675); this, however, is a very unwieldy apparatus. It is, indeed, possible to construct an instrument in which this gigantic T. is fully developed. (*Cf.* Helmholtz, "L. v. d. Tonempfindungen," 19th supplement; G. Engel, "Das mathematische Harmonium" [1881], and Shohé Tanaka, "Studien im Gebiete der reinen Stimmung" [Vierteljahrsschrift f. Mus.-Wiss., 1890; also separately]). Its practical employment is, however, problematical; besides, to keep such an instrument in tune would prove an herculean task.

Templeton, John, celebrated English tenor singer, b. July 30, 1802, Riccarton, near Kilmarnock (Scotland), d. July 2, 1886, New Hampton; he studied under Blewitt, Welsh, De Pinna, and Tom Cooke in London, commenced singing in 1828 in provincial towns, and was engaged at Drury Lane in 1831. In 1833 and 1835 he was "Malibran's tenor." After 1840 T. devoted himself principally to concert singing, and retired from public life in 1852.

Tempo (Ital. "time"), measure, the determination which, in a single instance, regulates the absolute value of the note values. Before the 17th century the means of indicating various kinds of T. were extremely limited. Yet at that period the notes had a fairly fixed average value, the "*integer valor*" (q.v.), which changed considerably in the course of centuries; so that in transcribing musical works of the 14th to the 16th century the values must be reduced to at

least one-half, or even a quarter, and in still older ones to an eighth, if one desires to obtain a fairly correct idea of the music. The determinations: *Allegro*, *Adagio*, *Andante*, sprang up about 1600; and with these were soon associated *Presto*, *Largo*, and the sub-species: *Allegretto*, *Andantino*, *Prestissimo*. As these indications were frequently used in a very arbitrary manner, about the end of the 17th century, absolute, invariable determinations were thought of, and this led to the invention of the metronome (q.v.). At the present day determinations of T. are much in vogue, which for pieces of a certain definite character suggest the kind of movement, thus: *T. di marcia* (march time = *Andante*, the rate about = 72-84 M.M.), *T. di minuetto* (minuet time, about = *Allegretto*, faster than the preceding), *T. di valse* (waltz time = *Allegro moderato*, still quicker), etc. The indication *T. giusto*, "in exact time," refers to such well-known types; if it appear in pieces which belong to none of these, it must be understood as normal (medium) T., *i.e.* *Andante-Allegretto* (76-80 M.M.). (*Cf.* AGOGICS.)

Tempus (Lat. "time"), in the older mensurable music, the time value of the Breve, the original time unit, somewhat as the crotchet with us. Only in the case of Alteration (q.v.) could the Breve be equal to two "times" (*tempora*). Since the 14th century, in which by the side of triple time, binary times were revived, a distinction was made between *T. perfectum* and *T. imperfectum*, which latter shortened the value of the Breve by a third; for in *T. perfectum* the Breve was equal to three semibreves, but in *T. imperfectum* only to two of equal length, *i.e.* the semibreve became the time unit; and to this may be traced the origin of modern time determinations. (*Cf.* MEASURE.) The sign for *T. perfectum* was the circle O, that for *T. imperfectum* the half-circle C, *i.e.* our $\frac{C}{2}$, now the sign for $\frac{4}{4}$ time.

Ten Brink. (*See* BRINK, TEN.)

Tenebræ (Lat. "darkness"), the name of the solemn service in the Sistine Chapel and other Roman Catholic churches, at which, during the singing of the Lamentations, the candles burning on the altar are extinguished one by one.

Teneramente (*con tenerezza*), in a tender manner.

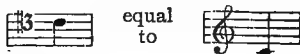
Tenglin, Hans, German composer who flourished from the 15th to the 16th century. In Forster's collection there are to be found German songs 4 by him: "Auszug guter alter und neuer teutschen Liedlein" (1539), and "Kurtzweiliger guter frischer teutschen Liedlein" (1540).

Ten Kate. (*See* KATE, TEN.)

Tenor (Fr. *Taille*), (1) the high male voice,

which, however, is not distinguished from the low (the bass), as the soprano from the alto, by the preponderance of a high register over a low one; the so-called head register only occurs exceptionally in male voices, and is only occasionally used by way of substitution. The real full notes of the male voice from the lowest bass to the highest T. are produced by the same function of the vocal cords as those of the so-called chest notes of women's voices. (Cf. REGISTER.) There are two principal species of tenor voices, the so-called "lyric" and the "dramatic." The latter answers somewhat to the mezzo soprano, *i.e.* it has only a moderate compass (from small *c* to *b*''); it is distinguished by a powerful middle range, and by a timbre of baritone quality. The former has a much clearer timbre, almost reminding one of a soprano voice; and, as a rule, the low notes have little power, but, on the other hand, a wide compass upwards (*c*', *c*'#').—(2) The part in vocal and instrumental compositions which is intended for the tenor voice, and which answers to it as regards compass. Also instruments which have this compass are called tenor instruments, thus: T. trombone, T. horn, and, formerly, T. viol, Tenorpommer, etc.—(3) The term T. really signifies text, running thread, and the term first arose in the 12th century, when discant appeared: it was given to the principal melody taken from Gregorian song, against which a higher one made discant (*i.e.* sang differently). Thus T. became the name for the normal middle voice, and Discant that of the higher opposing voice. To these were added, later on, first the bass, as support (foundation, basis); and then, as an additional filling-up voice, the *contratenor* (counter-tenor), also named *alta vox*, *altus* (high voice)—while the discant assumed the name of *supremus*, *soprano* (the "highest").—(4) In writers on music of the Middle Ages the word T. occurs with various other meanings, viz.: (a) as pause, fermate, prolongation of the last note of a melody; (b) as a term to express the scale, the ambitus (compass) of a Church Mode; (c) the opening tone of the EVOVAE.—(5) Another name for the *Viola* (q.v.).

Tenor Clef, the *c*'-clef of the fourth line



(Cf. C. and CLEF.)

Tenor Horn. (See SAXHORN.)

Tenorino (Ital.) really means a small tenor. It was the term applied to the falsetto tenor (Spanish falsettists), which, before castrati were allowed, took the place of boys' voices in the Sistine Chapel and elsewhere. Later on, to distinguish such singers from the soprano

and alto voices preserved by unnatural means, they were called *Alti naturali*. (Cf. ALTO.)

Tenorist (Ger.), a tenor singer. (See TENOR.)

Tenuto (Ital.), abbrev. *ten.*, sustained. This term signifies that the notes should be held on their full value; *forte i.* (*f. ten.*), sustained forte, without decrease of sound.

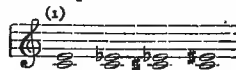
Terpander. (See GREEK MUSIC.)

Terradellas (Terradeglias), Domenico Michele Barnaba, eminent composer of operas of the Neapolitan School, b. at the beginning of Feb., 1711, Barcelona, d. 1751, Rome; pupil of Durante at the Conservatorio Sant' Onofrio, made his *début* in 1739 as a dramatic composer with *Astarte*, followed by *L'intrigue delle cantarine* (Naples, 1740), *Artemisia* (Rome, 1740), *Issifile* (Florence, 1742), *Merope* (ditto, 1743), *Mitridate* and *Bellerofonte* (London, 1746). With exception of *Issifile*, these works met with success. In 1747 T. became maestro of the Spanish church of St. James at Rome. His early death is said to have been caused by the failure of his opera *Sesostri* (Rome, 1751). A mass and an oratorio, *Giuseppe riconosciuto*, remained in manuscript.

Terschak, Adolf, performer on the flute, b. 1832, Hermannstadt (Siebenbürgen), pupil of the Vienna Conservatorium. He made many extended concert tours, and published numerous (150) works for flute.

Tertia (Lat.), third. (1) The organ stop *Terz* (*Ditonus*, *Sesquiquarta* [$\frac{3}{2}$], etc.) is, like all mutation stops, an open flue-stop of diapason measure. The T. belonging to the 8 ft. diapason is of $1\frac{3}{8}$ ($=\frac{3}{8}$); it is also called *Decima septima*. The T. belonging to the 16 ft., $3\frac{3}{8}$ ($=1\frac{3}{8}$), is called *Decima* (q.v.). T. stops of $6\frac{3}{8}$ ($=\frac{3}{8}$), T. of $\frac{3}{4}$ and T. of $\frac{3}{2}$ are rare. The T. in the cathedral organ at Schwerin (by Ladegast) of $12\frac{3}{8}$ ($=\frac{3}{8}$), and the Quint $21\frac{3}{8}$ ($=\frac{3}{8}$) in the cathedral organ at Bremen, have really no sense, as there is no stop of 64 ft. to which they belong. The old term *Terz* of 4 ft. = T. of $3\frac{3}{8}$, and *Terz* of 2 ft. = $1\frac{3}{8}$.

(2) The third degree in diatonic succession. It may be: major, minor, diminished or augmented; for example:—



The major T. is of enormous importance in connection with the elementary study of harmony, for, like the fifth (q.v.), it is one of the fundamental intervals of both the major and the minor chord. Already Zarlino, Tartini, and, within modern times especially, M. Hauptmann, have emphasised the fact that the minor chord has not a minor third (this it only has in thoroughbass), but, like the major chord, a major third, reckoning downwards from the highest note; for the whole

minor chord must be thought of from top to

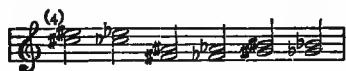
bottom: $\begin{matrix} e \\ c \\ a \\ v \end{matrix}$ The student of harmony need

not load his memory with the minor thirds; it is sufficient if he thoroughly knows the major. He learns them in the easiest way mechanically, if he remembers that the notes of the fundamental scale (without signature) only show three major thirds, namely:

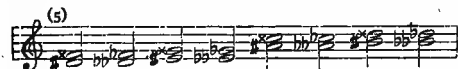
All the others are one semitone smaller (minor thirds), and hence can be extended into major ones by raising the higher (by a \sharp), or lowering the lower note (by a \flat):



Of thirds with similar accidentals (both notes with \sharp or \flat), only those derived from *c, e, f, a,* and *g, b,* are major:



The others are again too small, hence need for the higher note a \times , or for the lower, a $\flat\flat$:



Thirds of all notes without accidentals, likewise those with a simple \sharp and \flat must also be familiar to the student, and in either direction, upwards or downwards.

Terzett, a composition for three concertante parts, especially voices (but, as a rule, with instrumental accompaniment; cf. TRIO and TRICINIUM).

Terziani, Eugenio, b. 1825, Rome, d. there June 30, 1890; he was pupil of Mercadante at the Naples Conservatorio, produced in 1844 an oratorio, *La caduta di Gerico*, and soon after, the operas *Giovanna di Napoli* and *Alfredo* at Rome, whereupon he was named maestro of the Apollo Theatre. After that, from 1867-71, he conducted the orchestra at La Scala, Milan; but he again returned to his former post at Rome, and in 1877 became professor of composition at the Lyceum of Music of the Academy of St. Cecilia. Of his compositions there are still to be mentioned: a Cecilia mass, the requiem for Victor Emanuel, and his last opera, *Nicolò de' Lapi* (*L'assedio di Firenze*, Rome, 1883). T. was also highly esteemed as a teacher of singing.

Terzo suono (Ital.), "the third tone." (See COMBINATION TONE.)

Teschner, Gustav Wilhelm, excellent

teacher of singing, b. Dec. 26, 1800, Magdeburg, d. May 7, 1883, Dresden; he received his first musical instruction from his father, who was organist at Kroppenstedt (near Halberstadt), afterwards from Seebach and Reinhardt at Magdeburg; he then studied (1824) singing and composition under Zelter and Klein at Berlin, went (1829) to Italy, and had the advantage of learning with Ronconi, Bianchi, and Crescentini; he entered into lasting relationship with the celebrated connoisseur of old church music, the Abbé Santini; and, spurred on by the latter, afterwards acquired much merit as a searcher after old musical works in forgotten libraries. On his return to Germany he had further the advantage of lessons in singing from Mieksch at Dresden, and laboured for many years in Berlin, highly esteemed as a master of voice formation according to Italian methods. In 1873 he was appointed royal Prussian professor. As composer, T. only published some Solfeggi; on the other hand, he displayed enormous activity as editor of old sacred vocal music ("Choralbuch" of Hasler, songs of Eccard, Altenburg, Burck, M. Franck, M. Prætorius, Gese, Gumpeltzhaimer, and other German and Italian masters of the 16th and 17th centuries), several books of Italian canzonets and other Italian folk-songs (for one, also for four voices); but, especially, a great number of books of Italian Solfeggi for all kinds of voices (Minoja, 6 books; Crescentini, 5 books; Zingarelli, 10 books; Clari, 8 books). His own Solfeggi appeared some in collections, others separately (elementary exercises, progressive solfeggi, etc.).

Tesi, Vittoria (T. Tramontini), famous singer, b. at the end of the 17th century, Florence, pupil of Redi there, also of Campeggi at Bologna. She made her *début* there, and sang chiefly at Venice and Naples. In 1719 she sang for the wedding festivities at Dresden. In 1737 T. received an engagement for four months at the San Carlo Theatre, Naples, at a fee of about £500. T. was then engaged at Madrid with Farinelli (1738-48?), and passed her last years at Vienna in the house of the Prince of Hildburghausen. She sang still in 1749 with undiminished success, and died there, at an advanced age, in 1778.

Tessarini, Francesco, b. Dec. 3, 1820, Venice, a friend of Wagner's and highly esteemed by him; he was pupil of G. B. Ferrari. T. has composed pf. pieces, sacred music, a cantata, *Inno saluto* (1875), and the opera *L'ultimo Abencerraggio* (1858).

Tessarini, Carlo, important violinist, possibly a pupil of Corelli's, b. 1690, Rimini, principal violinist of the leading church at Urbino. According to Burney, he went to Amsterdam in 1762, and excited attention by the novelty of the style of his compositions. He published:

sonatas for two violins and bass with a canon, 2 books of sonatas for two violins, 12 "Concertini" for solo violin, two ripieni violins, violetta, 'cello, and continuo; 12 sonatas for violin and organ bass, 6 "Divertissements" for two violins, "L'arte di nuova modulazione" (*Concerti grossi* for principal violin, two concertante violins, two ripieni violins, violetta, 'cello, and continuo), "Contrasto armonico" (ditto), and a violin Method: "Grammatica di musica . . . a suonar il violino" (only known in MS. copies; the French and English translations, however, are printed), merely a practical educational work with few theoretical precepts.

Tessitura (Ital.), a term to indicate the average position of the notes of a song or instrumental piece, with regard to the voice or instrument for which it was written.

Testore, Italian family of violin-makers, the father, Carlo Giuseppe (1690-1715), and two sons, Carlo Antonio and Pietro Antonio (1715-45); the father, pupil of Grancino, whose instruments are similar, made excellent 'celli and basses (Bottesini's favourite bass was a T.). The two sons imitated Joseph Guarneri's violins.

Testudo (Lat.), the Roman lyre; from the 15th-17th centuries same as lute.

Tetrachord. (See GREEK MUSIC.)

Teyber (Tayber), (1) Anton, b. Sept. 8, 1754, Vienna, d. there Nov. 18, 1822; at first member of the Dresden Court band, in 1792 cembalo-player at the Vienna Court Opera and adjunct of Salieri, in 1793 "k. k. Kammerkompositeur" and teacher of music to the imperial children. He wrote: sacred pieces, pf. works, a melodrama, an oratorio, stringed quartets, etc.

(2) Franz, brother of the former, b. Nov. 15, 1756, Vienna, d. there Oct. 22, 1810; he first conducted Schikaneder's Opera Company in its wanderings through South Germany and Switzerland, and afterwards at Vienna. Shortly before his death he was named royal imperial organist (Vogler thought highly of him as an organist). T. wrote a number of operas and vaudevilles (*Alexander* [1800], *Der Schlaftrunk*, *Scheradin und Almanzor*, *Der Telegraph*, *Pfändung und Personal-arrest*, *Die Zerstreute*, *Das Spinnerkreuz am Wienerberge* [1807], *Die Dorfdeputierten*, *L'arraggio di Benevento*, etc.), also an oratorio, songs, church pieces, etc.

Thadewaldt, Hermann, the founder and president of the "Allgemeiner deutscher Musikerverband" (1872), b. April 8, 1827, Boden-hagen (Pomerania); he was from 1850-51 military bandmaster at Düsseldorf, and from 1853-55 conductor at the Dieppe Baths. From 1857-69 he conducted a band of his own at Berlin, and in 1871 directed the concerts at the Zoological

Gardens. Since the foundation of the above-named society T. has devoted the whole of his interest to it.

Thalberg, Sigismund, one of the most famous pianoforte players, and also a brilliant composer for his instrument, b. Jan. 7, 1812, Geneva, d. April 27, 1871, Naples; he was the natural son of Prince Moritz Dietrichstein and Baroness v. Wetzlar, and received his training at Vienna under Sechter and Hummel; but, according to his own statement, the chief bassoon-player of the Vienna Court Opera was his real pianoforte-teacher. At the age of fifteen T. was so advanced that he attracted attention in Viennese private circles. In 1830 he undertook his first concert tour through Germany and speedily made a name; at that time he composed his pf. concerto (Op. 5). His first compositions (Op. 1-3, fantasias on themes from *Euryanthe*, on a Scottish melody, on themes from the *Siège de Corinthe*) had already appeared in 1828. In 1835 he took Paris by storm, and in 1836 competed honourably with Liszt, and went in triumph through Belgium, Holland, England, and Russia. In 1855 he went to Brazil, in 1856 to North America, purchased a villa at Naples in 1858, and lived for some years in retirement. In 1862 he resumed his art tours, and went to Paris, London, and in 1863, again to Brazil. From the following year up to his death he lived at Naples. T. was the son-in-law of Lablache; his daughter, Zara T., is a singer gifted with a fine voice. T. solely worshipped virtuosity, and hence did not fulfil the promise given by his earlier compositions. Chord passages divided between the two hands, and enclosing a melody, form a speciality of T.'s writing; by this very brilliant effect he dazzled the public until it became common property. He published: a pf. concerto (Op. 5), a grand sonata (Op. 56), a divertissement (F minor, Op. 7), 2 caprices (Op. 15, 19), 6 nocturnes (Op. 16, 21, 28), *Grande fantaisie* (Op. 22), 12 études (Op. 26), scherzo (Op. 31), andante (Op. 32), *La cadence* (Op. 36, étude), romance and étude (Op. 38), "Thème original et étude" (Op. 45), waltzes (Op. 4, 47), *Decameron musical* (Op. 57, études), funeral march with variations (Op. 59), "Apothéose" (fantasia on Berlioz' Triumphal March, Op. 58), and a great number of fantasias on operatic airs from Mozart (*Don Giovanni*), Weber, Rossini, Meyerbeer, Bellini, Auber, Donizetti, etc., on "God Save the Queen," and "Rule Britannia," etc. As an opera composer he failed twice (*Florinda* [London, 1851] and *Cristina de Svezia* [Vienna, 1855]).

Thallon, Robert, b. March 18, 1852, Liverpool; he went as a child to America (1854), studied music from 1864-76 at Stuttgart, Leipzig, Paris, and Florence, and has lived since then at Brooklyn (New York), distinguished both as organist and music teacher.

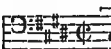

Thayer, (1) Alexander Wheelock, American writer, b. Oct. 22, 1817, South Natick (near Boston); he studied at Cambridge (Mass.), was then assistant at the University Library there, conceived the plan of writing a comprehensive Beethoven biography, and is carrying out this work in a distinguished manner. For this purpose he went to Germany from 1849-51, 1854-56, and 1858, etc., and found opportunity to continue his studies without interruption when he received an appointment at the American embassy, Vienna, in 1860. In 1865 he undertook the post of American consul at Trieste, which he still holds. The fruit of his labours: "Ludwig van Beethovens Leben," has appeared up to now only in German translation by H. Deiters (1866, 1872, 1878, 3 vols.; the 4th vol. has not yet appeared); it was preceded by "Chronologisches Verzeichnis der Werke L. van Beethovens" (1865); he wrote besides: "Ein kritischer Beitrag zur Beethoven-Litteratur" (1877). T. has made the *man* Beethoven the object of his study, and has drawn a living, true portrait of him—one which no previous attempt in any way approached. The preliminary work of O. Jahn for a projected Beethoven biography was placed at his service.

(2) Eugène, b. Dec. 11, 1838, Mendon (Mass.), d. June 27, 1889, Burlington; he was a distinguished organist, also composer.

Theile, Johann, the "father of contrapuntists," as he was called by his contemporaries, b. July 29, 1646, Naumburg, d. there June 24, 1724; he went, when schooldays were over, to Halle, and, soon afterwards, to Leipzig, maintaining himself by teaching music and working in the orchestra as gamba-player. He still studied for some time under Heinrich Schütz at Weissenfels, and then settled as a teacher of music at Stettin. In 1673 he became capellmeister to the Duke of Holstein at Gottorp; but when the court was broken up during the unsettled times of war, he went to Hamburg, and there received the honourable commission to write for the opening of the Hamburg Opera in 1678 the vaudevilles *Adam und Eva, oder der erschaffene, gefallene und wieder aufgerichtete Mensch und Orontes*. In 1685 T. succeeded Rosenmüller as Brunswick capellmeister at Wolfenbüttel, exchanged this post shortly after for a similar one at Merseburg, and, after the death of Duke Christian II. of Sachsen-Merseburg, retired to his native town. Among T.'s pupils is counted Nik. Hasse. His works which have been preserved are: a German Passion (Lübeck, 1673), "Noviter inventum opus musicalis compositionis 4 et 5 vocum pro pleno choro" (20 masses in the style of Palestrina), and "Opus secundum, novæ sonatæ rarissimæ artis et suavitatis" (instrumental pieces a 2-5 with fugal movements in double counterpoint). A Christmas oratorio of T. was produced at Hamburg in 1681, but not printed.

Thematic development, in musical forms of any extent, is the section in which the (previously expounded) principal thoughts (themes) of the movement are freely developed, *i.e.* the motives are fixed in a variety of ways and combined in new manner. Especially in the sonata form, the most important of all instrumental forms, the T. d. follows immediately after the double bars (repetition of the themes), and thus is placed between the first exposition of the themes and their final appearance. In the fugue the carrying of the theme (as *dux* and *comes*) through all the parts is named a T. d., so that in fugue one can also speak of a second and a third D. Anyhow, the term D. proceeds from the fugue, for the D. of the sonata formerly was frequently fugal in character (Cf. FORM.)

Theme is the name given to a musical thought, which, if not completely rounded off and finished, is, nevertheless, so far developed as to present a characteristic physiognomy. The T. is thus distinguished from the *Motive*, which is only a germ of thematic formation. A real T. is already the outcome of the structural strength of a *Motive* (Cf. IMITATION), whether it be that the latter is repeated in similar or inverted motion or that it has received a counter-part (*Gegensatz*). Even the shortest fugue themes of Bach are to be thus explained; for example:

(Subject.)	(Answer.)
	

The fugue has never more than one T.; only double fugues, which develop two subjects separately, and only combine them at the close, can be said to have two themes; and in that they resemble the movement in sonata form. The T. of a set of variations is already a separate piece complete in itself (song, air). Also the Themes of a sonata movement are the products of an amplified motive form. On the introduction of several themes in one piece the design bears further extension (Cf. Riemann, "Katechismus der Kompositionslehre," 1st part); the characteristic difference of several themes is essential if they are to be contrasted.

Theodericus, Xistus. (See DIETRICH.)

Theogerus (Dietger) von Metz, about 1090 Benedictine monk at Hirschau, afterwards Abbot at St. George (Black Forest), finally Bishop of Metz. He wrote a musical treatise printed in Gerbert, "Script." II.

Theorbo (Ital. *Tiorba*, *Tuorba*), a bass instrument belonging to the lute family, a characteristic feature of which was the double neck with two sets of pegs. For, as in the case of the lute, all the strings did not lie over the fingerboard, but a great number, as bass strings (drones), ran by the side of it. In order to

produce notes of lower pitch and greater fullness of tone, these strings were much longer than those similarly placed in the lute, and had a special peg-case, which lay in a tailed prolongation of the neck beyond the peg-case of the finger-board strings. (Cf. CHITARRONE.)

Theory (Gk.), "beholding." The T. of music is either an investigation of the technical manipulations of composition established by practice, reduced to fixed rules, and presented as instruction, as method (general-bass, systems of harmony, counterpoint, and composition), or it is an inquiry into the natural laws of musical hearing, the elementary effects of the various factors of musical art, and of the final perception of completed musical works of art (speculative T. of music, philosophy of music, musical esthetics). Practical and speculative T. are, it is true, closely correlated, yet very distinct domains of intellectual activity. Of both there is a rich literature, although, naturally, rational speculative T. has been, and is, much slower in development than purely empirical technology.

Thern, (1) Karl, b. Aug. 18, 1817, Iglo (Upper Hungary), whither his great-grandfather, Thomas T., who was a builder of organs and pianoforte maker at Salzburg, had taken refuge from the Protestant persecutions, d. April 13, 1886, Vienna. He received musical training at home, afterwards at Pesth, and in 1841, when his music to Gaal's *Notar von Paleska* first made him known, became capellmeister at the Pesth national theatre, and in 1853 teacher of composition and of the pianoforte at the National Conservatorium. T. resigned in 1864, and travelled with his sons, for their further training and for the purpose of giving concerts; but from 1868 he lived again at Pesth, finally Vienna. T. is the popular Hungarian composer of the "Foter-lied," and other melodies which have become almost national. He also published pf. pieces, especially arrangements of classical works for the ensemble playing of his sons. Three operas: *Gisul* (1841), *Die Belagerung von Tiharny* (1845), and *Der Hypochonder* (1855), were successfully produced at Prague. His sons—

(2) Willi, b. June 22, 1847, Ofen, and

(3) Louis, b. Dec. 18, 1843, Pesth, are famous for their excellent ensemble playing on two pianos. They were taught by their father, appeared at an early age in public, studied from 1864-65 under Moscheles and Reinecke at Leipzig, and at the same time gave concerts in various places. In 1866 they undertook their first great tour to Brussels and Paris, and after that many others to England, Holland, etc.

Thesis. (See ARSIS.)

Thibaut IV., King of Navarre, b. 1201, Troyes, d. July 8, 1253, Pamplona. He was a Trouvère, and his adored one was said to have been Queen Blanche, mother of Saint Louis. Bishop La Ravalière collected 63 songs of T.'s

from the Paris Library, and published them in 1742 ("Poésies du roi de Navarre," etc., 2 vols.), but reproduced the melodies in an incomplete form.

Thibaut, Anton Friedrich Justus, professor of law, Heidelberg, b. Jan. 4, 1774, Hameln, d. March 28, 1840, Heidelberg. He wrote "Ueber Reinheit der Tonkunst" (1825, frequently republished; in English, "Purity in Musical Art," by Mr. W. H. Gladstone), a work opposed to romanticism in music. T. had collected a library full of musical treasures, a catalogue of which was printed in 1842; the King of Bavaria procured it for the Munich Library. (Cf. A. F. J. Thibaut: "Blätter der Erinnerung für seine Verehrer," by E. Baumstark [1841].)

Thiele, Karl Ludwig, in his time a highly-esteemed organ-player, b. Nov. 18, 1816, Harzgerode (near Bernburg), d. (of cholera) Sept. 17, 1848, Berlin; son of a teacher, by whom he was first trained, but after removing to Berlin in 1830, he studied at the Royal Institute for Church Music (A. W. Bach) from 1831 to 1833, and was fellow-pupil there of Haupt, with whom he formed a friendship. From 1839 until his death T. was organist and ministrant at the parochial church, Berlin, and published much-esteemed virtuoso pieces for organ.

Thieme (Thiémé), (1) Friedrich, German by birth, teacher of music at Paris from 1780-92, then at Bonn, where he died, June, 1802. He published: "Éléments de musique pratique" (1784, 2nd ed., with a new figuring after the system of Abbé Roussier); "Principes abrégés de musique à l'usage de ceux qui veulent apprendre à jouer du violon" (no date); "Principes abrégés de musique pratique pour le piano," and "Nouvelle théorie sur les différents mouvements des airs . . . avec le projet d'un nouveau chronomètre" (1801). He also published several books of violin duets.

(2) Samuel Lebrecht, b. Dec. 14, 1807, Bernsdorf, d. May 20, 1883, Giebichenstein (near Halle-a.-S.); he was musical director and organist at the "Liebfrauenkirche," Halle.

Thierfelder, Albert, b. April 30, 1846, Mühlhausen, student at the Leipzig Conservatorium, took his degree of Dr. Phil., was musical director at Brandenburg, and in 1888 succeeded Kretschmar as musical director at Rostock University. He is well known as a composer (music to Baumbach's *Zlatarog*, pf. music, orchestral works, operas: *Die Jungfrau vom Königssee*, 1877; *Der Trentajäger*, 1883; and *Almansor*, 1884; etc.).

Thieriot, (1) Paul Emil, b. Feb. 17, 1780, Leipzig, d. Jan. 20, 1831, Wiesbaden; violinist, and a friend of Jean Paul.

(2) Ferdinand, b. April 7, 1838, Hamburg, studied under E. Marxsen at Altona, after-

wards under Rheinberger at Munich, became musical director and teacher at Hamburg, Leipzig (1867), Glogau (1868-70), and artistic director of the Styrian Vocal Society at Graz (until 1885). He now lives in Hamburg. Of his compositions, chamber music, songs and part-songs of merit, have appeared in print.

Thillon, Anna (*née* Hunt), eminent English singer, b. 1819, London, pupil of Tadolini, Bordogni, and Thillon, marrying the last-named at the age of 15. She made her *début* in 1838 at Paris in Grisar's *Lady Melvil*, sang from 1840-44 at the Opéra Comique, Paris; 1844, etc., in London; from 1851-54 in America. In 1856 she retired from the stage owing to illness. In 1867 she was last heard in public at a Kuhe Festival, Brighton.

Thimus, Albert, Freiherr von, b. 1806, Cologne, d. Oct. 14, 1846, as "Hofrat" of the Court of Appeal there. He published: "Die harmonikale Symbolik des Altertums" (1868-76, 2 vols.), a work containing much of interest for those in favour of harmonic dualism.

Third. (*See* TERTIA.)

Third-tones. (*See* QUINT-TONES.)

Thoinan, Erneste, pseudonym of a French writer on music, whose real name was Antoine Ernest Roquet, b. Jan. 23, 1827, at Nantes, d. May, 1894, Paris; he went to Paris in 1844 as apprentice to a merchant, and remained in business for many years, but at the same time acquired a deep knowledge of music, and collected a musical library, which is said to have surpassed that of Fétis. (*Cf.* Pougin's "Supplément," to which T. was a contributor). T. wrote: "La musique à Paris en 1862" (1863); "Les origines de la chapelle-musique des souverains de France" (1864); "La déploration de Guillaume Crestin sur le trepas de Jean Ockeghem" (1864); "Maugars, célèbre joueur de viole" (1865); "Antoine de Cousu et les singulières destinées de son livre rarissime 'la musique universelle'" (1866); "Curiosités musicales et autres trouvées dans les œuvres de Michel Coyssard" (1866); "Un biseauil de Molière; recherches sur les Mazuel, musiciens du XVI. et XVII. siècles" (1878); "Louis Constantin, roi des violons" (1878); "Notes bibliographiques sur la guerre musicale des Gluckistes et Piccinistes" (1878), a satire, "L'opéra *Les Troyens* au Père Lachaise" (1863), etc.

Thoma, Rudolf, b. Feb. 22, 1829, Lehsewitz (near Steinau-a.-O.); he attended the teachers' seminary at Bunzlau, and afterwards, the Royal Institute for Church Music, Berlin. He became cantor of the Gnadenkirche, Hirschberg-i.-S. in 1857, and in 1862 of the Elizabethkirche, Breslau, where he has since lived as conductor of a society bearing his name and as director of a music school. In 1870 he was appointed royal music director. T. has composed church

music, oratorios (*Moses* and *Johannes der Täufer*), an opera (*Helgas Rosen*, 1890), etc.

Thomas, (1) Christian Gottfried, writer on music and composer, b. Feb. 2, 1748, Wehrsdorf (near Bautzen), d. Sept. 12, 1806, Leipzig; unsuccessful competitor with Forkel, Hiller, and Schwencke at Hamburg for the post of musical director, rendered vacant by the death of Ph. E. Bach, after which he lived at Leipzig without holding any appointment. T. published: "Praktische Beiträge zur Geschichte der Musik, musikalischen Litteratur, etc." (1778; the contents refer specially to musical trade matters); *Unparteiische Kritik der vorzüglichsten seit drei Jahren in Leipzig aufgeführten und fernernhin aufzuführenden grossen Kirchenmusiken, Konzerte und Opern* (1798 and 1799, a newspaper which quickly came to an end); and *Musikalische kritische Zeitschrift* (1805, 2 vols.). Of his compositions are known a Gloria for three choirs with instrumental accompaniment, a cantata in honour of Joseph II., and some quartets.

(2) Charles Louis Ambrose, one of the most important modern French composers, b. Aug. 5, 1811, Metz, d. Feb. 12, 1896, Paris. He was the son of a teacher of music, and from an early age received regular instruction in violin and pianoforte playing. In 1828 he entered the Paris Conservatoire, where Kalkbrenner (piano), Douren (harmony), Barbereau (counterpoint), and Le Sueur (composition) were his teachers. As early as 1829 he received the first prize for pianoforte-playing, in 1830 the first prize for harmony, in 1831 honourable mention in the competition for the *Prix de Rome*, and, finally, in 1832, the *Grand Prix de Rome* itself, for his dramatic cantata *Hermann et Kitty*. After he had spent, according to prescription, three years in Italy (Rome, Naples, Florence, Bologna, Venice, Trieste), and had stayed in Vienna, adding to his experiences, he returned in 1836 to Paris, and devoted himself with zeal to dramatic composition. The operas of T.'s first period are: *La double échelle* (one act, 1837), *Le perruquier de la régence* (1838, both at the Opéra Comique); *La Gipsy* (ballet, 1839, jointly with Benoit), *Le panier fleuri* (1839), *Carlina* (1840, both at the Opéra Comique), *Le Comte de Carmagnola* (Grand Opéra, 1841), *Le guerillero* (ditto, 1842), *Angélique et Médor* (Opéra Comique, 1843), *Mina* (ballet, ditto), and *Betty* (ditto). The first four operas pleased; the others met with a cool reception. T. was, therefore, for a time frightened away from the stage, and turned to other spheres; only in 1849 did he appear again before the public with *Caid*, and in 1850 with *Songes d'une nuit d'été*, both at the Opéra Comique; these two works finally established his fame, and gained for him a place of honour among French opera composers. Several works followed afterwards, but were only moderately successful: *Raymond*

(1851), *La Tonelli* (1853), *La cour de Célimène* (1855), *Psyché* (1857), and *Le carnaval de Venise* (1857), all at the Opéra Comique. Then there was a long pause, only broken by *Le roman d'Elvire* (1860). Two decided successes now followed: *Mignon* (1866) and *Hamlet* (1868), the one at the Opéra Comique, the other at the Grand Opéra. When Auber died, in 1871, there could be no question as to his successor at the head of the Conservatoire; the Commune, it is true, appointed Daniel, but as soon as order was restored, T. took his place. Already in 1851 he had been elected Spontini's successor at the Académie, in 1845 was made Knight, in 1858 Officer, and in 1868, Commander of the Legion of Honour. T.'s musical nature was akin to that of Gounod, full of intelligence, grace, and elegance. His speciality was comic opera; his *Mignon* has proved the most successful of modern pieces at the Paris Opéra Comique. His *Hamlet*, it is true, is likewise held in honour in that city. His most recent opera, *Françoise de Rimini*, completed many years ago, was produced April 14, 1882, but with only moderate success. To the list of T.'s works must still be added a one-act comic opera, *Gille et Gilotin* (1874), *Hommage à Boisdieu* (cantata, Rouen, 1875), a cantata for the unveiling of the statue of Le Sœur at Abbeville (1852), a requiem, a solemn mass, a quintet for strings, a quartet for strings, a pf. trio, a fantasia for pf. and orchestra, pf. pieces, a sacred march, a motet, 6 Neapolitan canzonets, and a set of very effective quartets for male voices.

(3) John (Welsh title, "Pencerdd Gwalia," conferred 1861), distinguished performer on the harp, b. March 1, 1826, Bridgend, Glam.; he studied at the Royal Academy of Music under Chatterton (harp), Cipriani Potter and C. J. Read. From 1851-61 he made yearly concert tours on the Continent, and was appointed harpist to the Queen in 1872. T. has taken a prominent part in most Eisteddfodau of importance in his native country, and has been for many years principal teacher of his instrument at the R.A.M., Royal College of Music, Guildhall School of Music, etc. His compositions are chiefly solos and concertos for harp; also two cantatas (*Llewelyn*, 1863; and *The Bride of Neath Valley*, 1866).

(4) Harold, b. July 8, 1834, Cheltenham, d. July 29, 1885, London, a favourite pupil of Bennett at the Royal Academy of Music, also of Potter (theory), and Blagrove (violin), esteemed pianist, professor of the pianoforte at the Royal Academy of Music and the Guildhall School of Music. He wrote many pieces for the pianoforte, also 3 overtures ("Overture to a Comedy," "As You Like It," and "Mountain, Lake, and Moorland").

(5) Lewis William, b. at Bath, distinguished bass singer, especially of oratorio music. He made his first appearance in London in 1854.

(6) Theodore, a man highly to be esteemed for the services which he has rendered to music in North America, b. Oct. 11, 1835, Esens, East Friesland; he went, already as a youth, to New York, and, as regards his musical training, had chiefly to rely upon himself. He first made himself known in New York as an able quartet-player, but suddenly rose into high esteem, when he appeared at the head of an excellently organised orchestra. The concerts of T.'s orchestra for six years caused dangerous rivalry to those of the Philharmonic Society under Bergmann at the Academy of Music (opera house), and exercised a powerful influence over musical culture in other cities of the States, as T. repeatedly, and with pecuniary loss, undertook concert tours with his whole orchestra. In 1877, compelled to dissolve his band, he was soon placed at the head of the Philharmonic Society, although, only a year previously, L. Damrosch, a conductor of great eminence, had been appointed. When he left for Cincinnati, in 1878, in order to organise and manage the Conservatoire there, the New York Symphony Society, now a powerful rival of the Philharmonic, was formed under Damrosch, while the Philharmonic Society fell into such incapable hands, that for the season of 1879-80 T. was forced to come from Cincinnati to conduct the concerts. A year later T. gave up the direction of the Cincinnati Conservatoire and returned to New York as conductor of the Philharmonic Society. In 1888 he disbanded his orchestra and undertook the direction of the Chicago Conservatoire.

(7) Arthur Goring, gifted English composer, b. Nov. 21, 1851, Ratton (Sussex), d. March 21, 1892, London. He only began to study music seriously after he was grown up. From 1875-77 he was a pupil of E. Durand's at Paris, and then studied for three years at the Royal Academy of Music under A. Sullivan and E. Prout, and greatly distinguished himself. His compositions are: a grand anthem for soprano solo, chorus, and orchestra (1878); a cantata, *The Sun Worshipers* (Norwich, 1881); operas: *Esmeralda* (London and Cologne, 1883), *Nadeshda* (1885), and *The Golden Web* (1893, produced after his death); "Suite de ballet," an orchestral suite (1887), etc.

(8) Otto, b. Oct. 5, 1857, Krippen (Saxony); pupil of G. Merkel, since 1890 organist of the Paulikirche, Dresden. He is an able organist and gifted composer (sacred songs, Op. 1; elegies for organ, etc.).

Thomas of Aquino (Aquinas), Saint, b. 1227, Roccasecca (near Naples), d. March 7, 1274, in the Cistercian abbey, Fossanuova, near Terracina, on a journey to the Council at Lyons. He entered the Dominican Order in 1245. At the wish of the Pope, Urban IV., T. composed, in 1263, a communion service, in which occur the Corpus Christi sequence "Lauda Sion" and the hymns

"Pange lingua," "Sacra solemnis," "Verbum supernum," and "Adhortor te," for ever associated in the history of music with his name.

Thomasschule, Leipzig. The post of cantor at the T. is one of marked distinction in the musical world, and it has been held by a number of eminent men: Georg Rhaw, 1519-20; Joh. Hermann, 1531-36; then in direct succession, Wolfg. Jünger until 1540, Ulrich Lange until 1549, Wolfg. Figulus (Töpfer) until 1551, Melchior Heyer until 1564, Valentin Otto until 1594, Seth Calvisius (Kalwitz) until 1615, J. Herm. Schein until 1630, Tobias Michael (deputy, Joh. Rosenmüller) until 1657, Seb. Knüpfer until 1676, Joh. Schelle until 1701, Joh. Kuhnau until 1722, Johann Sebastian Bach until 1750, Gottlob Harrer until 1755, Joh. Friedr. Doles until 1789, Joh. Ad. Hiller until 1800, Aug. Eberh. Müller until 1810, Joh. Gottfr. Schicht until 1823, Chr. Th. Weinlig until 1842, Moritz Hauptmann until 1868, E. Fr. Richter until 1879, Wilhelm Rust until 1892, and Gustav Schreck. The cantor of the T. is teacher of singing to the choir of St. Thomas, formed from the foundation scholars of the T., and he directs or controls the sacred music at St. Thomas's, of which the motet singing every Saturday afternoon forms a special feature. For Sundays and festivals Bach wrote the greater number of his cantatas.

Thomson, César, celebrated violinist, b. March 17, 1857, Liège; he received his first instruction in violin-playing from his father, but entered the Liège Conservatoire as soon as he was seven years of age; Dupuis and Léonard becoming his teachers. In 1873 he went to Italy as chamber musician to Baron von Derwies at Lugano, where he was married in 1877. After many years of concert touring in Italy, he became capellmeister under Bilse at Berlin. In 1883 T. was appointed violin teacher at Liège Conservatoire, where he at present labours as principal teacher of the violin; a great part of his time is, however, spent in concert tours, which yield him an abundance of laurels. T.'s virtuosity is especially wonderful in passages with double-stopping.

Thooft, W. F., b. July 10, 1829, Amsterdam, pupil of Hauptmann and Richter at Leipzig, and for some time capellmeister of the German Opera at Rotterdam. He has written: 3 symphonies, a choral symphony ("Karl V.," gained a prize in 1861), overture to the *Jungfrau von Orleans*, orchestral fantasia, "In Leid und Freud;" also psalms, songs, pf. sonatas, and an opera, *Alcida von Holland* (1866).

Thorne, Edward H., b. May 9, 1834, Cranborne (Dorset); pupil of G. Elvey as chorister of St. George's Chapel, Windsor; in 1870 organist of St. Patrick's, Brighton; afterwards of St. Peter's, Cranley Gardens; now of St.

Michael's, Cornhill. He is an esteemed organist and pf. teacher, and an able composer (services, 125th Psalm for chorus and orchestra, 47th Psalm for female voices, organ preludes, toccata and fugue, festival march, funeral march, overture; there exist in manuscript pf. trios, 'cello and clarinet sonatas, the 57th Psalm for tenor solo, chorus, and orchestra, etc.).

Thoroughbass, same as GENERALBASS (q.v.).

Thureau, Hermann, b. May 21, 1836, Klausthal (Harz), trained at Göttingen and the Leipzig Conservatorium (Hauptmann). He became organist of the principal church at Eisenach in 1863, in 1865 musical director and court cantor, and at the same time seminary music teacher and conductor of the musical society. In 1872 the title of Professor was bestowed on him.

Thüring (Thuringus), Joachim, candidate of theology and *poeta laureatus*, born at Fürstenberg (Mecklenburg). He published: "Nucleus musicus de modis seu tonis" (1622), further continued as "Opusculum bipartitum de primordiis musicis quippe, 1^o De tonis sive modis, 2^o De componendi regulis" (1624).

Thürlings, Adolf, since 1887 Professor of Old-Catholic Theology at the Bonn University, previously preacher to the Old-Catholic community at Kempten (Bavaria); he took his degree of Doctor of Philosophy at Munich University with the dissertation: "Die beiden Tongeschlechter und die neuere musikalische Theorie" (1877), in which, like the compiler of this Dictionary, he showed himself favourable to the conception of harmony in a dual sense. (Cf. MINOR KEY, CLANG, OETTINGEN, etc.)

Turner, (1), Friedrich Eugen, distinguished oboe-player, b. Dec. 9, 1785, Montbéliard, pupil of Ramm at Munich, played (apart from his artistic tours) in the orchestras of Brunswick, Cassel, Frankfurt (under Spohr), and from 1818 at Amsterdam, where he died, March 21, 1827, in a lunatic asylum. T. published: 3 symphonies, an overture, 4 oboe concertos, 4 quartets for oboe and stringed trio, rondos and divertissements for oboe and stringed quartet, a trio for oboe and two horns, duets for oboe and pf., a sonata for horn and pianoforte, a pf. sonata, pf. pieces, etc.

(2) Theodor, b. 1806, Ruffach (Alsace), d. there June, 1885; he was an excellent organist and diligent church composer (30 masses).

Thurmayer. (See AVENTINUS.)

Thursby, Emma, distinguished coloratura singer, b. Nov. 17, 1857, Brooklyn (New York); she studied first with the singing-masters Jul. Meyer and Achille Erani, afterwards at Milan with Lamperti and San Giovanni, finally again in America under Madame Rudersdorff. In 1875 she made her first American concert tour,

appeared in London in 1878, and in 1880 made herself known on the Continent.

Tibia (Lat.), really the "shin-bone," a Roman flute. The term was afterwards applied generally to the instrument named *Aulos* (q.v.) by the Greeks.

Tichatschek, Joseph Alois, famous stage-singer, b. July 11, 1807, Oberwerkelsdorf (Bohemia), d. Jan. 18, 1886, Dresden; he was the son of a poor weaver, and received his training at the Gymnasium of the Benedictine Abbey at Braunau. He went in 1827 to Vienna in order to study medicine, but soon accepted an engagement as chorus singer at the Kärntnerthor theatre; and, when his talent as a vocalist became more and more recognised, he received regular instruction in singing from Cicimera. T. won his spurs, as soloist, at Graz, and, after visiting in rapid succession Vienna and Dresden, was engaged at the Court Theatre, Dresden, in 1837, remaining there until he received his pension in 1872. Among the rôles created by T., "Tannhäuser" stands foremost; and, together with the principal dramatic tenor parts, his *répertoire* also included a number of lyrical and acting parts. On the occasion of the celebration of his 40 years' artistic activity (1870) he received many marks of distinction.

Tie, a curved line above or below two notes of the same pitch which indicates that they have to be played like one note equal in length to the two. This curved line is also called a *bind*.

Tiefenbrucker. (See DUIFFOPRUGCAR.)

Tiehzen, Otto, b. Oct. 13, 1817, Danzig, d. May 15, 1849, Berlin; pupil of the Kgl. Akademie, and esteemed as a composer of songs. He also wrote a *Kyrie* and *Gloria a 6*, a *Christ-mass cantata* for solo and chorus *a 6*, a *Crucifixus (a cappella) a 6*, and a comic opera, *Annette* (1847).

Tierce de Picardie (Fr.), the major third in the concluding chord of a composition in a minor key.

Tiersch, Otto, b. Sept. 1, 1838, Kalbsrieth (near Arneth, Thuringia), d. Nov. 1, 1892, Berlin; pupil of the famous organ-builder and able harmony-teacher J. G. Töpfer at Weimar, afterwards pupil of Heinrich Bellermann, B. A. Marx, and L. Erk at Berlin. He was for several years teacher at the Stern Conservatorium, Berlin, and finally became teacher of singing there. T. was also interesting as theorist; in many of his published writings he attempted to make practical use of the most recent knowledge acquired in the department of acoustics, and in that of the physiology of hearing. (See HELMHOLTZ.) He adopts for his system of harmony the Hauptmann dualism (see HAUPT-

MANN) as basis, but does not logically work it out (see OETTINGEN); so that (like Hauptmann himself) he has not advanced beyond the beginnings of the reform of theoretical harmony, but only moved one step in advance, inasmuch as his exposition of the third relationship of chords and keys is clearer than that of Hauptmann. His writings are: "System und Methode der Harmonielehre" (1868); "Elementarbuch der musikalischen Harmonie und Modulationslehre" (1874); "Kurze praktische Generalbass-, Harmonie- und Modulationslehre" (1876); "Kurzes praktisches Lehrbuch für Kontrapunkt und Nachahmung" (1879), "Allgemeine Musiklehre" (jointly with L. Erk, 1885); "Lehrbuch für Klaviersatz und Akkompagnement" (1881); "Notenfibel" (1882); "Die Unzulänglichkeit der heutigen Musikstudien an den Konservatorien," etc. (1883); and "Rhythmik, Dynamik und Phrasierungslehre" (1886). The very comprehensive articles in Mendel's "Konversationslexikon" on harmony, etc., are also from his pen.

Tiersot, Jean Baptiste Elisée Julien, b. at Bourg (Bresse), where his father was conductor of a male choir (Edm. Pierre Lazare T., b. Aug. 29, 1822, author of "Leçons élémentaires de lecture musicale," 1867); he studied at the Paris Conservatoire (1876), more especially under Savard, Massenet, and César Franck; since 1883 he has been sub-librarian of the Conservatoire. T. is a composer (songs, rhapsodies for orchestra on popular melodies; "Hellas," for solo, chorus, and orchestra) also writer on music ("Histoire de la chanson populaire en France" [1885, Bordin prize], etc.).

Tietjens (really Titiens), Therese Johanne Alexandra, famous dramatic singer (soprano), b. July 17, 1831, Hamburg, of Hungarian parents, d. Oct. 3, 1877, London. She received her musical training at Hamburg, and made her *début* there in 1849 with enormous success. She sang for a short time at Frankfort, and was engaged in 1856 for the Vienna court stage. In 1858 brilliant offers attracted her to London, where she remained until her death, highly esteemed both as a dramatic and oratorio singer. She only once visited Paris (1863), and America (1875).

Tilborghs, Joseph, Flemish theorist and composer, b. Sept. 28, 1830, Nieuwmoer; he studied under Lemmens (organ) and Fétis (composition) at the Brussels Conservatoire, was from 1855-82 music teacher at the normal school at Lierre, and is now professor of the organ at the Royal Conservatoire at Ghent, and professor of counterpoint at the school of music at Antwerp. T. published a suite of excellent organ-pieces, also motets for equal voices, with organ accompaniment.

Tilman, Alfred, Belgian composer, b. Feb. 3, 1848, Brussels, d. there Feb. 20, 1895; pupil

of the Conservatoire. He became known by his great church compositions (Requiem, Te Deum), also cantatas, and 24 fugues *a* 2 and 3, etc.

Tilmant, Théophile Alexander, composer and conductor, b. July 8, 1799, Valenciennes, d. May 7, 1878, Asnières (near Paris). He studied under R. Kreutzer at the Paris Conservatoire, was from 1838-49 second maître de chapelle at the Théâtre Italien, and afterwards principal maître de chapelle at the Opéra Comique. His brother, Alexander T., b. 1808, d. June 13, 1880, Paris, was one of the founders of the Conservatoire concerts, and played in the orchestra, also at the Théâtre Italien, as 'cellist.

Timanoff, Vera, b. Feb. 18, 1855, Ufa (Russia), studied with Nowitzky there, afterwards at the Petersburg Conservatoire, also with Tausig at Berlin, and with Liszt. She is a distinguished pianist.

Timbre, according to common parlance, same as clang-colour (q.v.); but, in a narrower sense, the clang-colour resulting from the difference of the resonant material, as opposed to that resulting from clang composed of partial tones.

Time-signature. At the commencement of every piece of music a figure placed after the clef gives a clue to the metre, *i.e.* the distances between the points of stress of the motives; also the duration of the beats and their subdivisions. It is explained in detail under "Metre" how the bars should always be framed so that each contains two or three real beats. Instead of that, composers frequently adopt a mode of writing which only contains one single beat between two bar-lines (especially for movements in rapid tempo); or, on the other hand, write in so-called *compound time*, in which each bar really contains two (rarely three) real beats. The T. s. in general use at the present day gives in the form of a fraction the number of divisions of the bar; yet, unfortunately it does not clearly distinguish the real beats. In so far as the subdivisions are binary they are never indicated; but as soon as triple subdivision comes into play, the note values, arranged by threes ($\frac{3}{8}$, $\frac{3}{16}$, $\frac{3}{32}$), appear in the signature and conceal the number of true beats. According to the number of real beats there are, in fact, only two different kinds of time (duple and triple); both, however, can appear in a variety of forms, *viz.* :—

A. *Duple (even) time*, as $\frac{2}{4}$, $\frac{2}{2}$ ($\frac{2}{4}$), $\frac{3}{8}$, $\frac{3}{4}$ (ternary division, indicated by figures, of each beat—the beats being then not = \downarrow but $\downarrow \cdot$), $\frac{3}{8}$ (beats = \downarrow), $\frac{3}{16}$ (beats = $\downarrow \cdot$), also condensing every two bars into one as $\frac{2}{4}$, $\frac{3}{8}$, $\frac{3}{16}$ ($\frac{3}{8}$), $\frac{3}{16}$ ($\frac{3}{8}$), $\frac{3}{32}$ ($\frac{3}{16}$).

rarely $\frac{3}{4}$ (4 \downarrow), frequently $\frac{3}{8}$ (4 $\downarrow \cdot$); and, on the other hand, with bars of too small compass, so that each bar only contains one beat, as $\frac{3}{8}$ (in which beats or pulses are minims), $\frac{3}{16}$ (in which the beats are \downarrow), etc.

B. *Triple (uneven) time*, as $\frac{3}{4}$, $\frac{3}{8}$, $\frac{3}{16}$, $\frac{3}{32}$ ($\downarrow \cdot$), $\frac{3}{16}$ (3 $\downarrow \cdot$), $\frac{3}{8}$ (3 \downarrow), or also with condensation of two bars into one as $\frac{3}{8}$, $\frac{3}{16}$, $\frac{3}{32}$, $\frac{3}{64}$ (6 \downarrow), $\frac{3}{16}$ (6 $\downarrow \cdot$); and, on the other hand, with too small time measure, *i.e.* in each bar only one beat, as $\frac{3}{8}$ (in which beats are minims), $\frac{3}{16}$ (with \downarrow as beat), $\frac{3}{32}$ (with $\downarrow \cdot$ as beat), $\frac{3}{64}$ (with \downarrow as beat); in all the last four cases as so-called *Ritmo de tre battute* (a real bar actually consisting of three bars).

An important variety of triple time, really the original form (*see* METRE, ART OF), is the one with unequal beats, *viz.* :—

$\frac{3}{4}$ as $\downarrow \downarrow \downarrow$ *i.e.* alternately a crotchet (up-beat) and a minim (point of stress) as beats; and thus

$\frac{3}{8}$ as $\downarrow \downarrow \downarrow$

$\frac{3}{16}$ as $\downarrow \downarrow \downarrow$ etc.

Composers would do well to indicate at the beginning of a piece which are the true beats; instead of this one finds a metronome mark such as $\downarrow = 40$, a value which cannot safely be controlled by feeling (instead of $\downarrow = 120$, or, still better, $\downarrow \downarrow \downarrow$ without signature). To write $\downarrow = 160$ in place of $\downarrow = 80$ is fundamentally false, for it leads one to ignore the allabreve character.

The oldest measurable music (up to the end of the 13th century) had no time-signatures; from the 12th to the 13th century only one kind of time (triple) was known. The older Troubadours certainly sang in even measures, but their system of notation was imperfect, and very free. Only when, in the 14th century, church music had been powerfully developed, and had shaken off the fetters of dogmatic theory, was respect shown to equal, as well as triple measure; and, as the bar-line was still unknown, time-signatures became necessary. The oldest time-signs are those expressing the perfect (ternary) or imperfect (binary) value of the Breve:—

O *Tempus perfectum* ($\equiv = 3 \downarrow$),

C *Tempus imperfectum* ($\equiv = 2 \downarrow$).

From the 14th to the 16th century the Breve had about the value which now the whole-bar note (semibreve) has, and which the Long had from the 12th to the 13th century, *i.e.* it represented a bar in the modern sense. In the transcription of old notations the value of notes should, therefore, be taken in diminution; without this the difficulty of perceiving the rhythmic relationships is considerably increased.

Thus *Tempus perfectum*, if we take the half of the tone values, answered to our $\frac{3}{2}$ time, *Tempus imperfectum* to $\frac{3}{4}$ time. To these was soon added the mensural determination for the binary and ternary value of the semibreve; and the latter was, indeed, fixed by a point in the time-sign: \odot *Prolatio major* ($\odot = 3 \square$) in perfect time, \circ *Prolatio major* ($\circ = 3 \bullet$) in imperfect time. Then the absence of the dot always indicated binary division of the semibreve (*Prolatio minor*). Thus \odot was our $\frac{3}{2}$ time; \circ , $\frac{3}{4}$ time; \bullet , $\frac{3}{2}$ time; and \circ , $\frac{3}{4}$ time. Each of these four time signs could have a stroke through it (see DIMINUTION), whereby a *tempo* twice as fast was indicated. The sign for *Tempus imperfectum* with the stroke through it is still used, in the same sense, at the present day, ♩ (allabreve time). Of similar meaning was ♩ (*Hemicirculus inversus*). For smaller values than the semibreve smaller mensural determinations were not necessary, as they were always binary. On the other hand, time-signatures were established by the theorists, also for the value of the Long, and even for the Maxima, although they never attained to any degree of practical importance. (See MODE.) Concerning the many time-signatures fixed by the theorists, of which only those named above came into general use, cf. Riemann, "Studien zur Geschichte der Notenschrift," p. 254, etc. (History of time-signatures). Fractions ($\frac{3}{8}$, $\frac{3}{4}$, $\frac{3}{2}$) have nothing in common with our time-signatures of to-day. (Cf. PROPORTION.)

Timpani (Ital.). (See DRUM.)

Tin, as material for organ pipes. (See ORGAN METAL.)

Tinctoris, Johannes (really Jean de Vaerwere), Belgian writer on music and composer, b. about 1446, Poperinghe, d. 1511, Nivelles. About 1475 he was maestro at the court of Ferdinand of Arragon at Naples, who sent him in 1487 across the Alps (to France and the Netherlands) to seek after singers for his chapel; but from this journey he never returned. He finally became canon at Nivelles, was one of the most learned musicians of his time, and wrote, among other things, the oldest existing musical dictionary: "Terminorum musicæ diffinitorium" (at Naples without date, but, as Fétis conclusively shows, printed about 1475). His other works remained in manuscript: "Expositio manus secundum magistrum Johannem T.," "Liber de natura et proprietate tonorum" (written in 1476); "De notis ac pausis;" "De regulari valore notarum;" "Liber imperfectionum notarum;" "Tractatus alterationum;" "Super punctis musicalibus;" "Liber de arte contrapuncti" (reprinted, Coussemaker, "Script." IV., written in 1477, T.'s most important work); "Proportionale musices," and "Complexus effectuum musices." Also a mass

("L'homme armé") and some chansons of T.'s exist in manuscript (Rome, Dijon); other chansons are in Petrucci's "Odhecaton" (1501), and a Lamentation in his "Lamentationes" of 1506.

Tinel, Edgar, pianist and composer, b. March 27, 1854, Sinay (Belgium); from 1863 he studied under Brassin, Gevaert, and Kufferath at the Brussels Conservatoire, obtained in 1877 the *Prix de Rome* for composition with a cantata, *Klokke Roeland* (printed as Op. 17). In 1882 he became director of the Institution for Church Music at Malines as successor to Lemmens, in 1889 inspector of the music schools under state subvention. Since then T. has made a name with entr'actes to Corneille's "Polyeucte," "Kollebloemen," for tenor, chorus, and orchestra; "De drie ridders," for baritone, chorus, and orchestra; *Te Deum* (Op. 26); oratorio, *Franciscus*, Op. 36 (important; performed at the Cardiff Festival, 1895); motets, "Marienlieder," pf. pieces, etc. He has also published "Le chant grégorien, théorie sommaire de son exécution" (1890).

Tintinnabula (Lat., also *Nolæ*), the name of small bells, tuned to the notes of a scale, which the monks cast in various sizes, from the 10th to the 12th century. They appear to have introduced them into organs (as "Glockenspiel"), for they were called "organica T."

Tiorba (Ital.). (See THEORBO.)

Tiraboschi, Geronimo, b. Dec. 28, 1731, Bergamo, d. June 3, 1784, as librarian of the Ducal Library at Modena. He wrote a comprehensive history of Italian literature (1772-82, 13 vols.; 2nd ed. 1805-12, 20 vols.), with notes on musical history; the 6th vol. of his "Biblioteca Modenese" contains an "Appendice de' professori di musica" (1786).

Tirade (Fr.; Ital. *Tirata*), running passage, especially for singing.

Tirasse (Fr.), pedal-coupler.

Tiré (Fr.), down stroke. (See BOWING.)

Tirolienne. (See TYROLIENNE.)

Tischer, Johann Nikolaus, castle and town organist at Schmalkalden, 1731 up to 1766; he was a gifted composer of his time, and published several pf. suites, divertissements, concertos, etc.; also compositions for the flute, oboe, horn, etc. Sacred works, violin concertos and sonatas, etc., remained in manuscript.

Titl, Anton Emil, b. Oct. 5, 1809, Pernstein (Moravia), d. Jan. 21, 1882, Vienna, capellmeister at the Burg Theatre, Vienna; a well-known composer (operas, *Die Burgfrau*, Brünn, 1832; *Das Wolkenkind*, Vienna, 1845).

Titoff, Nicolai Alexejewitsch, b. April

28, 1801, Petersburg, d. there Jan. 6, 1876; favourite Russian song composer.

Toccata (Ital., from *toccare*; Fr. *toucher*, "to touch") is one of the oldest names for pieces for keyed instruments (clavier, organ), and originally meant the same as *Sonata*, *Fantasia*, *Ricercar*, etc. T., according to M. Prætorius' definition (1620), originally meant a free prelude, introduction. In the oldest remaining examples (by A. Gabrieli and C. Merulo) the T. begins with some full harmonies, but gradually running passage work is more and more introduced, interspersed with small fugal periods. The modern T. is likewise entirely a piece for keyed instruments, and its only characteristic marks are that it moves along throughout in notes of short value and that it is written in a fair number of parts. (Cf. Bach's organ Toccatas, Czerny's and Schumann's pianoforte Toccatas, etc.)

Toccato in the old art of trumpeting meant the bass part of a trumpet piece (really kettle-drum!). (See CLARINO.)

Todi, Luiza Rosa de Aguiar (her real name, according to Vasconcellos' dictionary, which contains so many details concerning this very celebrated singer; neither Mendel-Reissmann, nor Pouglin, nor Grove has consulted this work), b. Jan. 9, 1753, Setubal, Portugal (her husband, Francisco Saverio T., was a violinist, of Italian descent). She appeared already in 1768 as Dorine in Molière's *Tartuffe* at the Bairro Alto Theatre at Lisbon with great success, but studied under David Perez up to 1772 in order to become a vocalist. She appeared in London in 1772 and 1777, but not with decided success. In the latter year, however, she obtained her first complete triumph in Paesielo's *Olympiade* at Madrid, and from 1778-79 and 1781-82 she was received with enthusiasm at the *Concerts Spirituels* at Paris. She also sang at Berlin in 1781, but did not please Friedrich II., who was no friend of Italian music, gave concerts in South Germany, sang at Vienna, at the court and at the opera, and in 1781 accepted an engagement at Berlin, from which, however, she soon withdrew. In 1783 she entered into rivalry with La Mara at Paris, and the excited public formed itself into parties, the Todists and the Maratists. T. took Petersburg by storm in 1784, and received an engagement; thus there only remained Berlin which refused to her unqualified recognition; but she was in a measure compensated when, in 1786, Friedrich Wilhelm II. engaged her at a high salary with many concessions. She now sang up to 1789 at Berlin and Petersburg, went in 1789 once more to Paris, but was soon frightened away by the first disturbances of the Revolution; and as in this year her Berlin contract expired, and her demand of a salary of 6,000 Thalers was refused, she returned *via* Italy to her native land. She died at the age of 80, having been blind for many

years, Oct. 1, 1833, at Lisbon. Vasconcellos also published a separate biography of T.

Todini, Michele, b. about 1625, Saluzzo (Piedmont), performer on the musette (bag-pipe), and maker of instruments, some of them with highly-complicated mechanism (one was a combination of organ, clavier, lute, and strings), described both by A. Kirchner, in his "Phonurgia," and by T. himself in his "Dichiarazione della galleria armonica" (1676). T. lived in Rome.

Tofte, Waldemar, b. Oct. 21, 1832, Copenhagen, pupil of Joachim and Spohr, solo violinist in the royal orchestra and teacher of the violin at the Conservatorium, Copenhagen; an excellent violinist.

Tolbecque, Jean Baptiste Joseph, famous composer of quadrilles, b. April 17, 1797, Hanzinne (Belgium), d. Oct. 23, 1869, Paris. He studied under R. Kreutzer and Reicha at the Conservatoire, was for a short time violinist at the Italian Opera, but soon turned to the profitable *genre* of dance music, and, until the appearance of Musard, was the most favourite ball conductor in Paris; at the same time he played the violin for many years in the Conservatoire orchestra. Other musical representatives of the same family are his brothers:—Isidore Joseph, b. April 17, 1794, d. May 10, 1871, Vichy, also a composer of dance music.—Auguste Joseph, b. Feb. 28, 1801, d. May 27, 1869, Paris; an able violinist who played in the orchestra of the Grand Opéra and the concerts of the Conservatoire, afterwards at Her Majesty's Theatre, London.—Charles Joseph, b. May 27, 1806, d. Dec. 29, 1833, Paris (violinist, conductor at the Théâtre des Variétés); also a son of Auguste Joseph—Auguste, b. March 30, 1830, Paris; excellent 'cellist, pupil of Vaslin at the Conservatoire, from 1865-71 teacher of the 'cello at the Marseilles Conservatoire, afterwards at Paris, 'cellist at the Conservatoire concerts; and his son—Jean, b. Oct. 7, 1857, likewise a gifted 'cellist.

Tomaschek (Tomačėk), Johann Wenzel, distinguished organist, famous teacher and composer, b. April 17, 1774, Skutsch, Bohemia, d. April 3, 1850, Prague. He received his first instruction in singing and violin-playing from the *Regens chori* Wolf at Chrudin, attended the school of the Iglau monastery, also (1790) the University of Prague in order to study law, but he then turned entirely to music, and, after he had received a thorough theoretical training, became one of the most noted teachers of music in Prague. T. devoted particular attention to fantasia in strict style. Droyschok, Kittel, Schulhoff, Kuhe were his pupils. T. wrote many sacred and secular vocal works, also an opera, *Seraphine* (1811). There appeared likewise in print a mass for orchestra, hymns, cantatas, songs (in Bohemian and German), a

symphony, a pf. concerto, a quartet for strings, a trio, 5 pf. sonatas and other works for pf. Among various works, a "Harmonielehre" and 2 Requiems remain in manuscript.

Tomasini, Luigi, distinguished violinist, b. 1741, Pesaro, d. April 25, 1808, Esterházy, leader, and chamber musical director to Prince Esterházy under J. Haydn, of whom he was an intimate friend. He published violin concertos, quartets, concertante duets; he also wrote for Prince Anton 24 divertissements for baritone, violin and 'cello, etc. Of his children, two daughters sang in church and opera at Eisenstadt, and two sons were able violinists.

Tomeoni, Florido, b. 1757, Lucca, trained in Naples. From 1783 he lived as teacher of music at Paris, where he died, August, 1820. He published: "Méthode qui apprend la connaissance de l'harmonie et la pratique de l'accompagnement selon les principes de l'école de Naples" (1798), and "Théorie de la musique vocale" (1799); also some vocal pieces. His brother Pellegrino, b. 1759, teacher of music at Florence, published "Regole pratiche per accompagnare il basso continuo" (1795).

Tommasi, Giuseppe Maria, Cardinal, gifted philologist and connoisseur of the history of church music, b. Sept. 14, 1649, son of a Prince of Parma, at Castle Alicate, Sicily, d. Jan. 1, 1713, Rome. He published: "Codices sacramentorum nongentis annis vetustiores . . . Missale Gothicum sive Gallicanum vetus, Missale Francorum, Missale Gallicanum vetus" (1680); "Psalterium juxta editionem Romanam et Gallicanam" (1683); "Responsorialia et Antiphonaria Romanæ ecclesiæ a. S. Gregorio M. disposita cum appendice monumentorum veterum" (1686); "Antiqui libri missarum Romanæ ecclesiæ, i.e. Antiphonarium S. Gregorii" (1691); "Officium dominicæ passionis feriæ VI. parasceve majoris hebdomadæ secundum ritum Græcorum" (1693); "Psalterium cum canticis et versibus primo distinctum" (1697); also in a complete edition (1748-54, 7 vols.).

Tonal Fugue. (See FUGUE.)

Tonality, the modern conception (amplified by Fétis) of the key, which passes far beyond the limits of harmony as represented by the scale. T. expresses the particular meaning which chords receive through their relationship to one principal clang, that of the *tonic*. The older system of harmony, essentially based on the scale, regarded the tonic as its beginning and ending note, whereas the modern system, in which chords are considered as clangs, establishes one clang (a major or a minor chord) as tonic. Thus *C major* is the ruling tonality when the harmonies can be regarded as related to the *C major* chord. For instance, the succession



in the sense of one key is not possible according to the older system of harmony, although no one could deny that the ear receives it as such. In *C major* T. it consists of: tonic—contra third clang—tonic—plain third clang—tonic, i.e. only related clangs are opposed to that of the tonic. (See CLANG SUCCESSION.)

Tone, (1) a musical sound or clang (q.v.); only clangs with regular vibrations are tones. (2), the interval consisting of two semitones.

Tone, Determination of, that is, the mathematical determination of pitch relationships, the establishment of the relative vibration numbers or string lengths for the various musical intervals. The sound-wave lengths or vibration ratio is the exact mathematical expression of the character of the relationship between two notes. For example, $c : e$ as $4 : 5$ (cf. QUINT-TONES) = a (pure) major third, whereas $c : e$ as $64 : 81$ is the ratio of the fourth fifth ($[2 : 3]^4$, octave transposition being ignored). The following table of the most important conceivable tone values within the compass of an octave, starts from c , and from it the acoustic values of the other notes are determined. Against all values are given the determinations, (1) according to the degree of relationship (each tone is expressed as result of step of fifth [quint], third, or octave [Q, T, O] from c ; cf. INTERVAL); (2) in vulgar fractions which show the ratios of the string lengths, compared with c as 1 (for example, $g = \frac{3}{2} c$); (3) in decimal fractions which give the relative vibration figure; and, finally, (4) in logarithms (q.v.) on basis 2, which change the proportions into differences, showing at once which interval is greater, which smaller. Whether $16 : 15$ or $2,187 : 2,048$ is the greater interval can only be shown after elaborate calculation; the logarithms, on the other hand, express directly the differences of pitch. The table, in addition, contains (likewise in logarithms on basis 2) the exact values of the system of 53 degrees (cf. TEMPERAMENT); also, for convenience of comparison, those of the 12 degree system of equal temperament: finally, for the lovers of a chromatic system of tones, all determinations in logarithms on basis $\sqrt[12]{2}$ which give whole numbers for the system of 12 semitones ($1^{00000} = \sqrt[12]{2}$ octave). The figures in fatter type give the values of the 12 degree stave of equal temperament, which as middle values are of excellent service. The horizontal strokes above or below the alphabetical names of the tones enable one more quickly to perceive the harmonic relation between c and the tone in question, likewise between the various tones.

SYNOPSIS

OF THE MOST IMPORTANT DETERMINATIONS OF TONE.

Tone.	Degree of Relationship.*	String Lengths.	In Decimals.	In Logarithms on basis 10.	In Logarithms on basis 2.	System of 53 degrees.	System of 12 degrees of equal temperament.	In Logarithms on basis $\sqrt[12]{2}$
						Relative Vibration Number.		
c	Prime	$\frac{1}{1}$	1,00000	0,00000	0,00000	0,00000	0,00000	0,00000
B#	$\frac{T 8 Q}{5 O}$	$\frac{32768}{32805}$	1,0012	0,00049	0,00162	Schisma		0,01953
dbz	$\frac{3 O}{2 T 4 Q}$	$\frac{2025}{2048}$	1,0114	0,00490	0,01629			0,19552
c	$\frac{4 Q}{T 3 O}$	$\frac{80}{81}$	1,0125	0,00539	0,01792	Comma syntonium		0,21506
B#	$\frac{12 Q}{7 O}$	$\frac{524288}{531441}$	1,0136	0,00588	0,01954	Comma of Pythagoras		0,23460
dbz	$\frac{O}{3 T}$	$\frac{125}{128}$	1,024	0,01030	0,03421	Diesis minor		0,41058
c	$\frac{8 Q}{2 T 4 O}$	$\frac{6400}{6561}$	1,0252	0,01079	0,03584			0,43012
c#	$\frac{3 T 2 O}{5 Q}$	$\frac{243}{250}$	1,0288	0,01233	0,04097		0,03773	0,49166
c#	$\frac{2 T}{Q}$	$\frac{24}{25}$	1,04165	0,01772	0,05889	Minor Chroma		0,70672
d2	$\frac{3 O}{5 Q}$	$\frac{243}{250}$	1,05351	0,02263	0,07519			0,90224
c#	$\frac{T 3 Q}{2 O}$	$\frac{128}{135}$	1,05470	0,02312	0,07681	Major Chroma		0,92178
* c# (dbz)	17th Overtone	$\frac{16}{17}$	1,0625	0,02632	0,08746		0,083333	1,04912
dbz	$\frac{O}{T O}$	$\frac{15}{16}$	1,06666	0,02802	0,09311	Leading Tone Step		1,11732
c#	$\frac{7 Q}{4 O}$	$\frac{2048}{2187}$	1,06785	0,02851	0,09473		0,09433	1,13685
emz	$\frac{4 O}{5 Q 3 T}$	$\frac{30375}{32768}$	1,0788	0,03293	0,10940			1,31288
dbz	$\frac{3 Q}{2 T O}$	$\frac{25}{27}$	1,08	0,03342	0,11103			1,33237
d	$\frac{2 T 3 O}{6 Q}$	$\frac{729}{800}$	1,0974	0,04037	0,13409		0,11320 0,13207	1,60897
c x	$\frac{3 T 2 Q}{2 O}$	$\frac{1024}{1125}$	1,0986	0,04085	0,13570			1,62840
ebb	$\frac{6 O}{10 Q}$	$\frac{59049}{65536}$	1,1098	0,04526	0,15038			1,80449
d	$\frac{T O}{2 Q}$	$\frac{9}{10}$	1,11111	0,04575	0,15200	Minor Whole Tone		1,82403
c x	$\frac{2 T 6 Q}{4 O}$	$\frac{16384}{18225}$	1,11135	0,04624	0,15462		0,16666	1,85544 2,00000
emz	$\frac{4 O}{T 6 Q}$	$\frac{3645}{4096}$	1,12374	0,05066	0,168300			2,01960
d	$\frac{2 Q}{O}$	$\frac{8}{9}$	1,125	0,05115	0,16992	Major Whole Tone		2,03910

* Q denotes a step of the fifth upwards; $\frac{1}{Q}$ one downwards; in a similar manner T and O represent respectively a step of a third and octave upwards; $\frac{1}{T}$, $\frac{1}{O}$ similar ones downwards.

Tone.	Degree of Relationship.	String Lengths.	In Decimals.	In Logarithms on basis 10.	In Logarithms on basis 2.	System of 53 degrees.	System of 12 degrees of equal temperament.	In Logarithms on basis $\sqrt[2]{2}$
						In Logarithms on basis 2.		
Relative Vibration Number.								
\equiv g ²	$\frac{2}{3} \text{ T O}$	$\frac{375}{512}$	1,36535	0,13523	0,44925			5,39100
f	$\frac{3}{6} \text{ O } \frac{3}{6} \text{ T}$	$\frac{729}{1000}$	1,3716	0,13722	0,45601	.. 0,45283		5,47212
*f (i ²)	11th Overtone	$\frac{8}{11}$	1,375	0,13830	0,45943			5,51316
f	$\frac{2}{2} \text{ T O}$	$\frac{18}{25}$	1,38888	0,14266	0,47393	.. 0,47170	Minor Augm. Fourth	5,68716
g ²	$\frac{4}{6} \text{ O}$	$\frac{729}{1024}$	1,40459	0,14757	0,49022			5,88264
f	$\frac{2}{0} \text{ O T}$	$\frac{32}{45}$	1,40625	0,14805	0,49185	.. 0,49056	Major Augm. Fourth	5,90220
g ²	$\frac{2}{2} \text{ O T}$	$\frac{45}{64}$	1,42222	0,15296	0,50814	.. 0,50943	Minor Dim. Fifth	6,09776
f ²	$\frac{6}{3} \text{ O}$	$\frac{512}{729}$	1,42375	0,15345	0,50977			6,11730
g ²	$\frac{2}{2} \text{ T}$	$\frac{25}{36}$	1,44	0,15835	0,52606	.. 0,52830	Major Dim. Fifth	6,31282
g ²	$\frac{6}{0} \text{ O}$	$\frac{500}{729}$	1,458	0,16375	0,54398			6,52776
f x	$\frac{3}{3} \text{ T } \frac{2}{0} \text{ O}$	$\frac{256}{375}$	1,4646	0,16579	0,55074	.. 0,54717		6,60888
abz	$\frac{7}{11} \text{ O}$	$\frac{177147}{262144}$	1,4798	0,17021	0,56541	.. 0,56604		6,78492
g	$\frac{3}{0} \text{ O}$	$\frac{27}{40}$	1,48148	0,17069	0,56704			6,80448
f x	$\frac{5}{3} \text{ O } \frac{2}{0} \text{ T}$	$\frac{2018}{2025}$	1,48315	0,17118	0,56866			6,82392
abz	$\frac{5}{7} \text{ O}$	$\frac{10935}{16384}$	1,49835	0,17560	0,58333	.. 0,58490	.. 0,58333	7,00000
g	$\frac{0}{0} \text{ O}$	$\frac{2}{3}$	1,5	0,17609	0,58496	.. 0,58490	Fifth	7,01955
az ²	$\frac{3}{2} \text{ T } \frac{3}{0} \text{ O}$	$\frac{675}{1024}$	1,51705	0,18099	0,60125			7,21500
g	$\frac{5}{2} \text{ O}$	$\frac{160}{243}$	1,51875	0,18148	0,60288	.. 0,60377		7,23456
f x	$\frac{13}{7} \text{ O}$	$\frac{1048576}{1594323}$	1,52095	0,18200	0,60450			7,25400
abz	$\frac{0}{3} \text{ O T}$	$\frac{125}{192}$	1,536	0,18639	0,61917	.. 0,62264	.. 0,64152	7,43004
g ²	2 T	$\frac{16}{25}$	1,5625	0,19382	0,64385	Aug. Fifth		7,72627
abz	$\frac{3}{4} \text{ O}$	$\frac{81}{128}$	1,58024	0,19872	0,66015	.. 0,66038		7,92179
g ²	$\frac{4}{2} \text{ O T}$	$\frac{256}{405}$	1,58203	0,19920	0,66177		.. 0,66666	7,94133
abz	$\frac{0}{0} \text{ O}$	$\frac{5}{8}$	1,6	0,20412	0,67807	.. 0,67924		8,13686
g ²	$\frac{8}{3} \text{ O}$	$\frac{4096}{6561}$	1,60182	0,204610	0,67969			8,15628
abz	$\frac{4}{0} \text{ O } \frac{2}{0} \text{ T}$	$\frac{50}{81}$	1,62	0,20951	0,68599	.. 0,69811		8,23188
*abz (a)	13th Overtone	$\frac{8}{13}$	1,625	0,21085	0,70043	.. 0,71698		8,40516

Tone.	Degree of Relationship.	String Lengths.	In Decimals.	In Logarithms on basis 10.	In Logarithms on basis 2.	System of 53 degrees.		In Logarithms on basis 2.	In Logarithms on basis $\sqrt[12]{2}$.
						System of 53 degrees.	12 degrees of equal temperament.		
Relative Vibration Number.									
c'	$\frac{2 T 5 O}{8 Q}$	$\frac{6561}{12800}$	1,95092	0,28923	0,96416				11,56987
$b\sharp$	$3 T$	$\frac{64}{125}$	1,95312	0,28973	0,96578				11,58941
$db\flat$	$\frac{8 O}{12 Q}$	$\frac{531441}{1048576}$	1,97308	0,29511	0,98045	0,98113			11,76539
c'	$\frac{T 3 O}{4 Q}$	$\frac{81}{160}$	1,97530	0,29563	0,98208				11,78493
b	$\frac{2 T 4 Q}{2 O}$	$\frac{1024}{2025}$	1,97755	0,29612	0,98370				11,80440
$db\flat$	$\frac{6 O}{T 8 Q}$	$\frac{32805}{65536}$	1,99774	0,30053	0,99837				11,98046
c'	O	$\frac{1}{2}$	2,00000	0,30103	1,00000	1,00000	1,00000	1,00000	12,00000

Tone Relationship, a modern conception, which refers to the connection of tones with clangs. Tones are related to one another in the first degree, directly related, when they belong to one and the same clang (q.v.). To c are related in the first degree $g, f, e, a\flat, a$, and $e\flat$; for $c : g$ belongs to the C major chord or C minor chord; $c : f$ to the F major chord or F minor chord; $c : e$ to the C major chord or A minor chord; $c : a\flat$ to the A \flat major chord or F minor chord; $c : a$ to the F major chord or A minor chord; and $c : e\flat$ to the A \flat major chord or C minor chord. Tones related to one another in the first degree are consonant. (Cf. CONSONANCE.) Tones which do not belong to the same clang, which are not, therefore, directly related to one another, but only through the mediation of one of the first degree, are related to each other in the second degree. It is idle to discuss relationship of the third, fourth, or still more distant degrees, since all tones not directly related are dissonant one against the other. The varied quality of dissonances depends entirely on the kind of mediation necessary for the understanding of the interval; this mediation, however, is not effected by tones, but by clangs, so that clang relationship comes into question. Tones which belong to clangs related in the first degree are reciprocally easier to understand than those which must be referred to clangs related in the second degree. The following are clangs related to one another in the first degree:—(1) Those of like kind (both major or minor) whose fundamental tones are related to each other in the first degree; (2) those of dissimilar kind, of which one is the change-clang (Wechselklang) of a chord tone of the other, i.e. for the major chord, the minor (under) clang of the principal tone, quint tone, and third tone; for the minor chord, the major

clang of the principal tone, quint tone, and third tone—or generally: principal change-clangs (upper- and under-clang of the same tone), fifth change-clangs (Quintwechselklänge) and third change-clangs (Terzwechselklänge); to these must be added the leading-tone-change-clangs (Leittonwechselklänge). The following are thus related in the first degree to the C major chord: the G, F, E, A \flat , A, E \flat major, and the F, C, A, E minor, chords; to the A minor chord: the D, E, F, C \sharp , C, F \sharp minor, and the E, A, C, F major, chords. All others are not directly intelligible, but need mediation or additional explanation. The tone relationship depends on the relationship of the tonics (principal clangs); thus all keys are related in the first degree to C major (also A minor) whose tonic is one of the clangs which are here represented as related in the first degree to C major chord (also A minor chord). On the other hand, there are related in the second degree to the key of C major, for instance, D, B \flat , B, D \flat majors, D, B minors, and all standing yet further; likewise to the key of A minor, G, B, B \flat , G \sharp minors, G, B \flat majors, etc. In general it is to be noted that the minor relationship is much less utilised by composers than the major one, which is no doubt partly a result of the imperfect theoretical knowledge of the nature of the minor key in the older systems of harmony. M. Hauptmann denied such a connection of the minor keys one with the other as belongs to the major keys. On the different character of the keys dependent on the relationship to the Fundamental Scale, see article CHARACTER OF KEYS.

Tongue-pipes (Reed-pipes) are wind instruments in which the sound is produced by regular alternate opening and closing of the wind-passage by means of a vibrating tongue.

(*Cf.* WIND INSTRUMENTS.) With regard to the various kinds of tongues, see REED. The tongue-stops (reed-stops) of the organ, not counting the few delicate free-reed stops (*Æoline*, *Phys-harmonica*), do not essentially differ. In proportion as the tongues are stronger, more capable of resistance, the more need is there for a stronger supply of wind to make the pipe speak, and the stronger is the resultant tone. Again, the strength of the tone is increased by outspreading (funnel-shaped) tubes; on the other hand, by pipes narrowed at the top (half-stopped), it is diminished. Thus we have the following stops all more or less related to one another: those of the trombone species (*Serpent*, *Bombarde*, *Tuba*, *Ophicleide*), the trumpet (*Clarin*), bassoon (*Dulcian*, *Bassoon*), *Oboe*, *Clarinet*, *Schalmei*, *Cornet* (*Zink*), *Basethorn*, *Horn*, etc. Obsolete reed stops are the *Sordun*, *Rackett*, *Bärpfeife*, *Bassanelli*; likewise all names compounded with *Regal*. (*Cf.* ORGAN and articles referring to the various stops.)

Tonic is generally the note which gives the name to the key, *i.e.* in *C major* *c*, in *G major* *g*, etc. In the modern system of harmony, by *T.* is also understood the triad of the *T.*, *i.e.* in *C major* the chord of *C major*, in *C minor* the chord of *C minor*, etc. (*See* TONALITY.)

Tonic Sol-fa Association, a vocal society widely spread in England, and counting hundreds of thousands of members. Its aim is the study of a *cappella* singing with pure intonation, and it makes use of a special notation with the solmisation syllables: *Doh, Ray, Me, Fah, Soh, Lah, Te*. The soul of the undertaking for many years was the Nonconformist minister J. Curwen (q.v.), who developed the method invented by Miss Elizabeth Glover, of Norwich, published instruction books, and also edited the paper, *The Tonic Sol-fa Reporter*. The speciality of the Tonic Sol-fa method consists in this, that the solmisation syllables do not stand for fixed notes, but always for fixed degrees of the scale. For example, *Ray*, for the second, *i.e.* in *C major* *d*, in *D major* *e*, etc.; it is, therefore, identical with the *system of figures* which, for a time, was in vogue in Germany for the teaching of singing in the public schools. (*Cf.* NATORP.) The passing to another key is effected by changing the meaning of a note; for example, *e* is changed from *Me* to *Lah* (the two notes written one smaller than the other, mi) when a passage is to be made through fa^\sharp to *g*, *i.e.* when a modulation is made from *C major* to *G major*. It is clear that the Tonic Sol-fa method is a revival of the old solmisation, only with the exception of the seventh of the key, which, as is known, was excluded in the solmisation named after Guido of Arezzo. For music of free formation the Tonic Sol-fa method is as little sufficient as was, for a similar reason, the antiquated hexachord solmisation at the beginning of last

century; but it fits well with the non-tempered principle of Helmholtz, and stands, therefore, in direct opposition to the endeavours of the modern "chromatic" (*see* VINCENT) systems based on the principle of equal temperament, and in which only twelve different kinds of pitch-values are recognised within the octave. J. Hullah invented suitable names for the intermediate *chromatic* tones; for fa^\sharp he made the syllable brighter, for fa duller, thus: *a* (*Fa, la*) with sharp becomes *e* (*Fe, le*), *e* (*Re*) becomes *i*, *o* (*Do, sol*) becomes *a* (*Da, sal*), while *i* does not need brightening, as from *Mi* or *Si* upwards there is only a semitone step. By reversed process, where chromatic lowering enters, *i* becomes *e*; *e*, *a*; *a*, *o*; *o*, *u* (*Sol* $\text{p} = \text{Su}$).

Tonus (Gk.), (1) signifies whole tone, major second.—(2) Also key; especially in connection with the Greek scales or the Church Modes. It is synonymous in meaning with *Modus*; for example, *T. Lydius*, the Lydian key of the Greeks, or of the Middle Ages. (*Cf.* GREEK MUSIC and CHURCH MODES.)

Tonwechselfmaschine. (*See* VALVE.)

Töpfer, Johann Gottlob, famous organist and writer on organ-building, b. Dec. 4, 1791, Niederrossla (Thuringia), d. June 8, 1870, Weimar. He first received scanty musical instruction from the local cantor Schlömilch, and then obtained a subsidy which enabled him to study more thoroughly under Destouches, Riemann, and A. E. Müller at Weimar. He attended the Gymnasium and teachers' institution there, in 1817 became teacher of music at the institution, and in 1830 was appointed town organist at Weimar. T.'s writings, from which many things have been extracted and circulated concerning the organ, are: "Die Orgelbaukunst" (1833); "Die Orgel; Zweck und Beschaffenheit ihrer Teile" (1843); "Die Scheiblersche Stimmethode" (1842); "Theoretisch-praktische Organistenschule" (1845; method of harmony and composition for organ); "Lehrbuch der Orgelbaukunst" (1856, 4 vols.; 2nd ed. by Max Allihn, 1888). T. was for many years a contributor to the *Urania*. (*See* KÖRNER, 2.) His practical musical works are: "Allgemeines und vollständiges Choralbuch" (a 4 with interludes), a concert piece for organ, a grand organ sonata, cantata (*Die Orgelweihe*), many organ pieces (preludes, interludes, etc.), a sonata and variations for flute and pf., a sonata for pf., a trio for pf., violin, and 'cello, etc.

Torelli, Giuseppe, famous violinist, the creator of the *Concerto grosso*, b. Verona; he was appointed in 1685 at the San Petronio church, Bologna, became in 1703 leader of the band of the Margrave at Ansbach, where he died in 1708. T.'s principal works are the "Concerti grossi con una pastorale per il Santissimo Natale," Op. 8 (1709), recently published in Jensen's "Classische Violin-Musik"; these are written for two concertante violins, two ripieni violins,

viola, and continuo. He also published: Op. 1, "Balletti da camera a 3 violini e B. C.;" Op. 2, "Concerto da camera a due violini e basso" (1686); Op. 3, "Sinfonie a 2-4 istromenti" (1687); Op. 4, "Concertino per camera a violino e violoncello;" Op. 5, "6 sinfonie a 3, e 6 concerti a 4" (1692); Op. 6, "Concerti musicali a 4" (with organ); Op. 7, "Capricci musicali per camera a violino e viola overro arciliuto." (Compare CORELLI.)

Torrance, Rev. George William, b. 1835, Rathmines (near Dublin); he was at first organist of various churches in Dublin, studied still in 1856 at the Leipzig Conservatorium, and from 1859 at Dublin University; in 1869 he emigrated to Australia, where he holds a high position in Melbourne. In 1879 he obtained the degree of Mus. Doc. from Dublin University. T. has written the oratorios *Abraham* (1855), *The Captivity* (1864), and *The Revelation* (1882); also an opera, *William of Normandy* (1859), etc.

Torri, Pietro, in 1689 was chamber organist at Munich, then at the court of Bayreuth, in 1703 chamber music director at Munich; in 1715 capellmeister and Electoral Councillor, at the same time capellmeister (doubtless only titular) at Cologne and Brussels, in 1732 acting capellmeister at Munich, where he died, July 6, 1737. T. wrote for Munich, between 1690 and 1737, 26 operas; for Brussels, in 1706, an oratorio (*Les vanités du monde*); he was esteemed more especially for his chamber duets.

Tösch, (1) Carlo Giuseppe, really Toesca della Castella-Monte, violinist and composer, b. 1724, Romagna; in 1756 violinist in the Mannheim band, in 1768 leader. He went in 1778 with the court to Munich, where he died, April 12, 1788. T. composed several ballets, 6 symphonies for two violins, two oboes, two horns; 1 for two violins, two oboes, two horns, tenor, and cello; 24 quartets for flute and strings, 3 quintets for flute and strings, and 3 sextets for flute, oboe, bassoon, and stringed trio.

(2) Johann Baptist, son of the former, also an excellent violinist; he (1788) succeeded his father, whom he surpassed as composer; he died May 1, 1800, Munich. The symphonies of T. were highly esteemed in Paris before those of Haydn became known. He published at Paris: 10 stringed quartets, 6 trios for two violins and cello, and 18 symphonies (various instrumentation, but without trumpets, clarinets, and double-bass).

Tosi, Pier Francesco, famous singer (castrato) and teacher of singing, b. 1647, Bologna, d. 1727, London; son of the opera and vocal composer Giuseppe Felice T. (1630 organist of San Petronio, Bologna; and 1683 maestro di cappella at Ferrara Cathedral). After singing at Dresden and on various other Italian stages in Germany, T. settled in London 1692, where, after the loss of his voice, he devoted

himself to teaching. His famous work, "Opinioni de' cantori antichi e moderni o sieno osservazioni sopra il canto figurato" (1723), was translated into English by Galliard ("Observations on the Florid Song," etc., 1742), and into German by Agricola ("Anleitung zur Singkunst," 1757).

Tosti, Francesco Paolo, b. April 7, 1827, at Ortona (Abruzzi); he was a pupil of the Royal College, St. Pietro a Majella, Naples, was soon appointed pupil teacher (maestrino) by Mercadante, but for reasons of health gave up this position in 1869. After a severe illness, he went to Rome, where Sgambati proved a friend to him and helped him to appear in public as a concert singer, when he was at once appointed teacher of singing at the court. In 1875 he removed to London, and in 1880 became teacher of singing to the Royal Family. T. has written many Italian and English songs, which enjoy great popularity.

Tosto (Ital.), quick, rapid.

Tottmann, Albert Karl, b. July 31, 1837, Zittau; he studied at the Leipzig Conservatorium, entered as violinist into the Gewandhaus orchestra, and in 1868 became musical director at the old theatre, which post he resigned in 1870. T. has given many lectures on musico-esthetic subjects, and has published the following treatises: "Kritisches Repertorium der Violinen- und Bratschenliteratur," "Der Schulgesang und seine Bedeutung für die Verstandes- und Herzensbildung der Jugend," as well as musical articles for newspapers, dictionaries, etc. He has also published some vocal works (hymns, sacred and secular choruses, a melodrama, *Dornröschen*, etc.) and pf. pieces.

Touch (Ger. *Anschlag*). This term is used to express the manner in which keys are pressed down on the pianoforte and organ. An instrument is described as having a heavy or a light T., i.e. one requiring much or little expenditure of strength. Again, one speaks of the T. of a pianoforte-player; he is said to have a good, soft, powerful, or a hard, jerky, weak T.; any one of these according as he understands how to handle the instrument, or does so according to his physical nature. Finally, there are various kinds of touch, both for pianoforte and organ, by which the articulation prescribed by the composer is effected. The principal kinds are the *Legato* T., the *Staccato* T.; the former binds the notes thoroughly together, so that while the second key is being pressed down the first is raised; the latter sharply divides them, i.e. the first key is left before the second is touched. There are subordinate kinds: the *Legatissimo* T., in which notes are held on after others have been touched, so far as they are harmonically related to the same; the *Non-legato* T., the quietest kind of *Staccato*, when the note is held as long as possible, and yet always clearly separated from the next one (it is indicated by

....., *i.e.* the combination of the staccato dot with the legato slur). The real *Staccato* is generally taught in three different ways: (1) with perfectly quiet arm and hand, and only a quick raising of the finger from the key (*leggiero*), a mode of touch specially employed in rapid scale passages; (2) with a light, quick movement of the wrist for each note; and (3) with light movement of the elbow, *i.e.* raising of the whole forearm. As a matter of fact, this last distinction is only a theoretical one. The practical genuine staccato, which alone is of value, proceeds from the upper arm, and allows rapid movement of the hand with perfectly free wrist action. Cf. Riemann's "Catechism of Piano-forte Playing" (Augener) and "Praktische Anleitung zum Studiren der Technischen Uebungen." Passages consisting of groups each of two notes with legato tie, demand a special kind of touch:



In such cases the hand and arm must be quietly raised after every second note, or rather the second (lighter) note must be touched during the upward movement of the hand. Again, ornaments (Pralltriller, Mordent, *Anschlag*, Turn), which are counted in the value of a note, are often produced with greater ease and smoothness if preceded by a slight raising of the hand, which adds considerably to the elasticity. (Cf. ATTACCA-ANSATZ.)

Tourjée, Eben, b. June 1, 1834, Warwick (Rhode Island). In 1867 he established "The New England Conservatory of Music," Boston, and made himself known by his introduction of class teaching in music.

Tours, Berthold, b. Dec. 17, 1838, Rotterdam; he studied under Verhulst, also at Brussels and Leipzig. In 1878 he became musical adviser to Messrs. Novello & Co. T. has written much sacred music, pieces for pianoforte and other instruments, and also a "Primer of the Violin."

Tourte, François, famous maker of violin bows, b. 1747, Paris, d. there April, 1835. He improved violin bows by introducing a metal plate at the nut to fix the hair, and by using exclusively Pernambuco wood cut with the grain.

Toy Symphony, the English name of Haydn's *Kinders-Sinfonie* (No. 62 in Pohl's catalogue in his "J. Haydn," Vol. 2, Section A); the original parts are entitled "Sinfonia Berchtolsgadensis." Another T. S. which enjoys almost equal reputation is the one by Anton Romberg. Compositions of a similar character have been written by C. Reinecke, Lachner, and Gurlitt.

Tp., abbrev. for *Timpani*.

Tr., abbrev. for *Trumpet*.

Trackers (Ger. *Abstrackten*; Fr. *Abrégés*), part of the mechanism of an organ, which draws down, whereas the stickers work by pressure.

Tractus (Lat., "drawn," *i.e.* slow, restrained melody). The term applied to a melody in the Roman Catholic Church, which is used during Lent and other fasts instead of the Alleluia (originally sung in a joyful manner).

Traetta, Tommaso, famous composer of the Neapolitan School, b. March 30, 1727, Bitonto (Naples), d. April 6, 1779, Venice. He was for ten years (1738-48) a pupil of Durante at the Conservatorio di Loreto. His first dramatic attempt, *Il Farnace* (San Carlo Theatre, 1751), proved an instantaneous success, and T. found his hands fully occupied in satisfying the requests of the best Italian theatres for new operas. In 1758 his excessive productiveness was somewhat moderated, when he accepted the posts of court maestro and music teacher to the princesses at Parma. His opera *Ippolito ed Aricia*, performed at Parma in 1765, on the occasion of the wedding of a princess with the Prince of the Asturias, resulted in his receiving a pension from the King of Spain. The Duke of Parma died in that year, and T. undertook the direction of the so-called Ospedaletto (Conservatorio for girls) at Venice; he, however, resigned this post in 1768 to Sacchini, for he was called to Petersburg by Catherine II. as court composer in place of Galuppi. He remained there until 1786, and then came to London. He was received in a cool manner, and returned to Italy. His residence in Petersburg had greatly affected his health; his strength gradually collapsed, and as a composer he no longer achieved success as of yore. T. possessed a natural gift for dramatic effect, which alone can ensure success to opera composers. By his energy, truthfulness of expression, and powerful harmonies, he distinguished himself from the composers of his, and of a later day. The catalogue of his operas gives 37 numbers, but he also wrote some sacred works (Stabat, Passion of St. John), and for his pupils in the Ospedaletto an oratorio for female voices, *Rex Salomon arcam adoraturus in templo*.

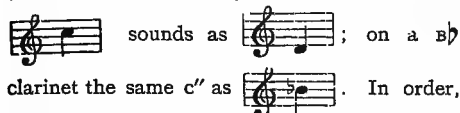
Trampeli, brothers, Johann Paul, Christian Wilhelm, and Johann Gottlob, famous German organ-builders at the end of the 18th century at Adorf (Saxony).

Tranquillo (Ital.), quiet.

Transcription (Lat.), an arrangement of a composition other than the original one. The term is often used in the sense of Paraphrase, Fantasia (on opera melodies, etc.).

Transposing Instruments, the name given to wind instruments for which the key which answers to their natural scale (upper-tone series) is noted as c major. Horns, trumpets, cornets, clarinets, also English horn, basset horn, besides the modern brass instruments

(bugle horns, tubas, etc.), are T.I. On a D horn



In order, therefore, properly to read the transposing instruments in a score as they sound, one simply reads *all notes as interval signs* from c as prime; for example, F♯, as an augmented 4th; this note then for an instrument in B♭ becomes the augmented 4th from B♭ (= e); for one in A♭, the augmented 4th from A♭ (= d), etc. All T. I. are equally easy to read. The re-tuning of one or all the strings of a violin (for example, a half-tone higher, *c.* SCORDATURA), adopted by certain violin virtuosi, changes the violin in whole or in part into a transposing instrument (so that, for example, the key of C♯ major is played as c major). The notation in that case best follows the fingering, with indication of the alteration in tuning.

Transposition, changing a piece from one key to another. T. presupposes either high musical gifts or continual practice. To become thoroughly possessed of a piece (*i.e.* to know it by heart), and then at once to reproduce it in any desired key, is the most ideal form of T.; and nearly all youthful prodigies have this power. To transpose by writing is a task for the most part mechanical. More difficult is T. at sight on the piano or other instruments; the most essential points in it are:—in transposing a chromatic semitone, only accidentals are changed; a ♭ key is changed into a ♯ key, and thus every ♯ becomes a ♯, and an accidental ♭ either becomes a ♯ or remains a ♭. If a ♯ key is turned into a ♭ key, then, on the contrary, every ♯ becomes ♭, and an accidental ♯, for the most part, a ♯ (for example, A major to A♭ major, or the reverse: 1 as 2, 2 as 1):



For all other kinds of T. (for any required interval upwards or downwards) the sole really good expedient is to attach to the stave the requisite altered meaning. A number of such alterations are familiar to the musician through the different clefs, but not nearly enough. With a certain practice, however, one soon conceives the notes to be played as if they were actually noted down. The worst error in T. is to regard the original notation as continuing and to attempt to alter it—a perpetual running on side by side of two heterogeneous keys.

Transverse Vibrations, cross vibrations, the usual vibrations of sounding strings. (*c.* LONGITUDINAL VIBRATIONS.)

Tratto (Ital.), extended, drawn out.

Trautmann, M. (*See* JARLL [MADAME].)

Trautwein, Traugott, founded in 1820 the music business bearing his name; he was associated in 1821 with F. Mendheim, sold the business in 1840 to J. Guttentag, who in turn disposed of it to Martin Bahn in 1858, under whom the already respected firm attained a high degree of prosperity. Bahn has rendered special service to art by his publications of old music. The firm has also published a series of works on the science of music.

Travesty. (*See* PARODY.)

Tre (Ital.), three. *Sonata a tre*, a sonata for three instruments, to which, however, was still added (in the 17th–18th century), as an obvious supplement for executing the continuo part, the clavier (likewise organ, gamba, chitarone), e.g. Corelli prescribes in his "Sonate a tre," Op. 1, "Due Violini e Violone o Arciluteo col basso per l'organo."

Trebelli-Bettini, Zelia, celebrated stage singer, b. 1838, Paris, d. Aug. 18, 1892, Etréfat, of German parents (her real name was Gillebert). She made her *début* at Madrid in 1859 with great success, and afterwards sang at the most important opera houses: from 1860–61 in Berlin, and from 1862 especially in London.

Treble, the highest kind of voice. (*See* SOPRANO.) *T. clef*, the G or violin clef. (*See* CLEF.)

Treiber, Wilhelm, pianist and conductor, b. 1838, Graz; he was trained by his father, gave successful concert-tours in Germany and Austria, in 1876 became conductor of the Euterpe Concerts at Leipzig, and since the spring of 1881 has been court capellmeister at Cassel.

Tremolo (Ital.), trembling; notes played repeatedly and rapidly (intermittent), or quickly following reinforcements of sound. In singing it is a mannerism which soon becomes wearisome. On bowed instruments it is of excellent effect; on the clavichord, after the manner of a drum-beat, it intensifies the tone to a high degree.

Tremulant, in the organ is a special contrivance, worked by means of a special draw-stop action, which gives to the tone more or less of a trembling effect. The T. is a pallet easily movable, which, when the stop is drawn, closes the wind-trunk near to the wind-chest, but which is set into oscillation by the wind from the bellows. An effect similar to the T. is obtained in certain organ-stops, of which the pipes are constructed so as to give a marked trembling tone, as in the Bifara (q.v.), which is of two kinds. In the first, the pipes have two mouths (one each side), and, naturally, also two slits; one of the mouths stands lower than the other, and therefore produces a sound somewhat lower in pitch, so that the two sounds given out by the same pipe produce strong beats. In the other kind, two

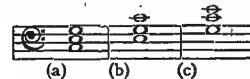
pipes differing slightly in pitch are placed over the same wind-canal (Pifaro, two-fold, of 4 ft., and Bifara, two-fold, of 8 and 4 ft., in the Music Hall at Boston; in the latter, the beats arise between the 4-ft. stop and the first overtone of the 8-ft stop; the same is to be found also at St. Peter's, Petersburg). The *Unda Maris* (Lat. "wave of the sea") is a stop of similar kind; in the organ at the Oliva monastery the stop is called "Meerflaut." It is an 8-ft. lip stop, which is tuned a shade below the proper pitch, so that it causes beats to arise between other stops tuned to proper pitch. G. Silbermann was fond of this stop (Hofkirche, Dresden; Nikolaikirche, Leipzig; St. Vincenz, Breslau, etc.). The *Voix céleste* is a kind of trembling stop (only treble).

Trento, Vittorio, opera composer, b. 1761, Venice, pupil of Bertoni; he wrote, already at the age of 19, ballets for the theatres of Northern Italy. With these he appears to have been successful, for up to 1792 he wrote nothing but pieces of similar kind (in all 14); but afterwards, and with equal diligence, operas (31), of which *Quanti casi in un sol giorno* (*Gli assassini*, Venice, 1801) is considered the most important. T. was at first accompanist at San Samuele, and afterwards at the Fenice Theatre, Venice; he was called to Amsterdam (1806) as musical director of the Italian Opera, and also undertook some years later the direction of the opera at Lisbon. From 1818-21 he was again in Italy, and from 1821-23 at Lisbon. We last hear of him in connection with the production of the operas *Giulio Sabino in Langres* (1824) and *Le gelosie villane* (1826, both at Bologna).

Treu (named in Italy, Fedele), Daniel Gottlieb, violinist and composer, b. 1695, Stuttgart. He studied under J. S. Kusser, at that time court capellmeister at Stuttgart, and had already written a great number of instrumental works and operas when the Duke of Würtemberg, whose favour he had won by his violin playing, provided him with means to complete his education under Vivaldi at Venice. After 12 of his operas had been written and performed at Venice, he appeared in 1725 at the head of an Italian opera company, which performed at Breslau up to 1727; and with his operas *Astarte*, *Coriolano*, *Ulisse e Telemacco*, and *Don Chisciotte*, he celebrated triumphs. We afterwards meet with T. as capellmeister at Prague (1727), and finally, at Hirschberg (1740), where he held a similar post in the house of Count Schaffgotsch. The year of his death is unknown.

Triad, the name, in the usual terminology of harmony, for a chord formation consisting of two thirds, whether major or minor, built up the one over the other. Hence the following are distinguished: (1) the *major T.*, with the lower third major, the upper minor; for example: *c, e, g* (see TRIAD, MAJOR); (2) the *minor T.* with, contrariwise, the upper third, major,

and the lower, minor, for example: *a, c, e* (see MINOR CHORD); (3) the *augmented T.*, in which both thirds are major, for example, *c, e, g \sharp* (see DISSONANCE, III.); (4) the *diminished T.*, in which both thirds are minor, for example, *b, d, f* (see DISSONANCE, I., end of 8). These formations are still called triads, even though they appear in four or more parts, *i.e.* when their notes are doubled in other octave positions; for even then they have only three essentially different (differently named) sounds. Chords of *four parts* are the chords of the seventh; those of *five parts*, the chords of the ninth. By triads in the narrower sense, practical harmony understands the full three-note form of the chord with the root in the bass (*a*)



in opposition to the so-called inversions: the chord of the sixth (2nd position, *b*) and the chord of six-four (3rd position, *c*), in which the third and the fifth become bass notes. The same nomenclature is also employed for more than three-note forms of the chord in close or in spread position, since one has only to consider which note of the chord is bass note:—

1st Position (Root pos.) 2nd Position. 3rd Position.



Triad.

Chord of the sixth.

Chord of six-four.

General-bass figuring indicates the T. by $\frac{3}{2}$ over the bass note, or, generally, by *absence* of a figure of any kind. (Cf. GENERALBASS.) The chord notation of modern theorists (Weber, M. Hauptmann) marks the major chord by a capital letter, for instance, A or A; the minor chord by a small one, a or a; the diminished by a small nought or a minus sign added to the small letter, a^o, a⁻; and the augmented by a vertical stroke or a plus sign to the capital letter, A⁺, A+. The harmonic dualists (v. Oettingen, Riemann) only employ small letters, and indicate the C major chord by c+ (upper clang of c), and the C minor chord by c^o (underclang of g). (Cf. MINOR CHORD, KLANGSCHLÜSSEL, DISSONANCE.)

Triad, Major, is the sounding together of a principal tone, with pure upper fifth and (major) upper third. The three tones blend together presenting the unity of the major clang (upper-clang, see CLANG). Any one of the three tones can be taken as representative of the major chord; for example, *c* or *g* or *e* can be understood solely in the sense of the *c* major chord.

It can likewise be represented by two tones of the major chord; for example, $c : g$ or $c : e$ or $e : g$; these representations by one or two tones are not, however, free from ambiguity, since each tone can stand for three major chords and as many minor. (Cf. KLANGVERTUNG.) Major chord and minor chord are the two foundation stones of harmonic structure; dissonant chords are only modifications of them. (Cf. DISSONANCE.)

Triads, Secondary, of the key, in the usual terminology of harmony systems are the triads formed from notes of the scale with exception of the triad of the tonic and of the two dominants, *i.e.*, for example, in C major, $c. e. g.$, $g. b. d.$, and $f. a. c.$, are the principal triads; on the other hand, $a. c. e.$, $e. g. b.$, $d. f. a.$, and the diminished triad $b. d. f.$, are secondary triads. In A minor, $a. c. e.$, $d. f. a.$, and $e. g. b.$ ($e. g. b.$) are principal triads; and $c. e. g.$, $f. a. c.$, $g. b. d.$, the diminished $g. b. d.$ and $b. d. f.$, and the augmented $c. e. g.$ secondary triads.

Trial, (1) Jean Claude, French opera composer, b. Dec. 13, 1732, Avignon, d. June 23, 1771, Paris. In 1767 he was, jointly with Berton, director of the Grand Opéra, and wrote 4 operas (*Esopé à Cythère* [1767], *La Fête de Flore*, *Sylvie* [with Berton], and *Théonís*), music to *La chercheuse d'esprit*, also cantatas and orchestral works. His nephew—

(2) Armand Emanuel, b. March 1, 1771, Paris, d. there Sept. 9, 1803, wrote also a number of operas, and indeed with success. He then married an actress, but gave himself up to an irregular course of life, and died at an early age.

Triangle (Lat.), an instrument of percussion common in the orchestra. It is of the simplest construction, consisting of a steel rod bent into triangular shape, which, when struck by another rod, gives out a high clashing sound. The marking of the rhythm (on one line) is sufficient for the notation of the T. :—



Trias (Lat.), term used in Latin treatises of the theory of music in the sense of triad (*T. harmonica*); *T. deficiens*, the diminished; (*T. abundans* or *superflua*, the augmented triad.

Trichter (Ger.), name given to the upper part of the tubes of reed-pipes in the organ, especially of those of powerful tone (Posaune, Trumpet).

Tricinium (Lat.), composition for three voices (*a cappella*). (Cf. BICINIUM.)

Triennial Festivals, performances with exceptionally large chorus and orchestra, do not date further back than the last century. The oldest one is that of Birmingham. Performances were held there in 1768, 1778, and 1784;

but from the last date up to the present, with the exception of two breaks (in 1793 and between 1829–1834), there have been regular T.F.

Handel Commemorations were held at Westminster Abbey in 1784, '85, '86, '87, and '91, but after two special Handel Festivals at the Crystal Palace in 1857 and 1859, Triennial Handel Festivals were started; there was one alteration of date (from 1886 to 1885) so as to celebrate the bi-centenary of the composer; but with that exception they have remained triennial up to the present.

The Lower Rhenish Festivals commenced at Elberfeld in 1817; but in 1827 that city withdrew from the union. At Düsseldorf there were festivals in 1818, '20, '22, '26, '30, '33, '36, '39, '42, '45, '53, '55, '56, and '60, since which time they have been triennial. At Cologne performances were given in 1821, '24, '28, '32; then every three years, with the break 1858, '62, since which time they have been regular T. F. At Aix-la-Chapelle, in 1825, '29, '34, '37, '40, '43, '46, '51, '54, '57, '61, since which time they have been regular T. F. The conductors have been: Schornstein, 1817, '19, '23, '27; Burgmüller, 1818, '20, '21, '22; Fr. Schneider, 1824; Klein, 1828; Ferd. Ries, 1825, '26, '28, '29, '30, '32, '34; Spohr, 1826, 1840; Mendelssohn, 1833, '35, '36, '38, '39, '42, '46; Kreutzer, 1841; Reissiger, 1843; Dorn, 1844, '47; Rietz, 1845, '56, '64, '67, '69, '73; Spontini, 1847; Lindpaintner, 1851, '54; Hiller, 1853, '55, '58, '60, '62, '65, '68, '71, '74, '77, '80, '83; F. Lachner, 1861, '70; Liszt, 1857; O. Goldschmidt, 1863, '66; Tausch, 1866, '81, '87; Rubinstein, 1872; Joachim, 1875, '78; Breunung, 1876, '79; Gade, 1881; Wüllner, 1882, '86, '90; Reinecke, 1883; Brahms, 1883, '84; Kniese, 1885; H. Richter, 1888, '89, '91; Schwickerath, 1888; F. Butts, 1893.

Among modern T. F. may be named those of Norwich, Leeds, Bristol.

Trihemitonium (= 3 semitones). Greek name for the minor third.

Trill. (See SHAKE.)

Trio (Ital.), (1) a composition for three instruments; at the present day the term generally used for a T. for pf., violin, and 'cello; it is better, however, to distinguish the latter as a *pianoforte trio*. The *stringed trio* consists, as a rule, of violin, viola, 'cello, or of two violins and 'cello; all other combinations of instruments must be more minutely described. Compositions of old date (17th–18th century) are frequently called trios (*a 3*) when written for three concertante instruments (for instance, two violins and viola da Gamba); to these is added a fourth part, though not reckoned as such, for basso continuo, to be performed on the theorbo, harpsichord, or organ.—(2) In dance pieces (minuets, etc.), marches, scherzi, etc., for pianoforte, a *middle section of quieter movement* and broader melody, opposed to the more lively,

dashing principal theme, is termed a T.; formerly it was the custom to write short sections of this kind in three parts, whereas the principal section had only two.—(3) An organ piece *a 3* for two manuals and pedal, also for three keyboards, each with different registering, so that the three parts may be sharply distinguished the one from the other. A peculiarity of the organ trio is, that a legato melody may be performed by one hand within the same compass in which figuration is being performed by the other hand (on the second keyboard).

Triole (Triplet; Fr. *Triole*) is the term for a figure of three equal notes which take the place of two, rarely of four, of the same species. As a rule, the T. is indicated by a 3, yet it is frequently omitted when, by means of cross strokes (for quavers, semiquavers, etc.) the measure is made sufficiently clear:—



Trionfante (Ital.), triumphant.

Tripla, one of the most important proportions (q.v.) of mensurable music, indicated by 3 as time sign, or by $\frac{3}{2}$. T. signature indicated that three breves taken together belonged to a unit of higher order (to the Long, already rare in the 16th century): according to our modern mode of expression, the *Ritmo di tre battute* (3 bar rhythm). A 3 occurring in the middle of a composition, frequently indicated, not the real T., but the ternary division of the breve (usually expressed by O), especially when only few triplets of semibreves occurred (thus answering completely to our $\frac{3}{2}$ time). The 3 marked above or beneath notes written on the staff is quite our present triplet sign (also with minims and semi-minims). The 3 of tablature notation ($\frac{3}{2}$ and $\frac{3}{4}$), also of instrumental notation in the 17th century (Frescobaldi), simply indicates triple time.

Triple Time, ternary time, i.e. $\frac{3}{4}$, $\frac{3}{8}$, $\frac{3}{2}$, $\frac{3}{4}$, $\frac{3}{8}$, $\frac{3}{16}$ time. On the other hand, $\frac{3}{4}$ and $\frac{3}{8}$ time must be regarded as duple, provided the movement is not so slow as to make the separate crotchets or quavers felt as units. (See TIME SIGNATURE.)

Triplet. (See TRIOLE.)

Trite. (See GREEK MUSIC.)

Tritone ("three tones"), Greek name given to the augmented fourth, which is an interval of three whole tones (for example, *f-g-a-b*); as melodic progression the T., like all augmented intervals, is forbidden in strict style, for it is difficult of execution and comprehension. Formerly, the succession of two major thirds was forbidden, because the higher note of the second against the lower one of the first formed the interval of the T. (Cf. PARALLELS.)

Tritonius, Peter, the writer of a work in many ways interesting: "Melopœiæ seu har-

monia tetracenticæ super XXII. genera carminum heroïcorum, elegiacorum, lyricorum et ecclesiasticorum hymnorum" (1507, printed by Erhard Oeglin under the supervision of Konrad Celtes). T.'s odes are, so far as is known, the first attempt to set the words to music by following the metre exactly, with note against note.

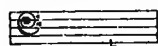
Tritto, Giacomo, composer of the Neapolitan School, b. 1735, Altmura near Bari (Naples), d. Sept. 17, 1824, Naples. He studied with Cafaro at the Conservatorio della Pietà, Naples, and afterwards became assistant teacher (primo maestrino) and deputy for Cafaro's teacher of harmony at the Conservatorio, also musical director at the San Carlo Theatre. The return of Paesiello from Russia prevented T. from taking Cafaro's place after the death of the latter. In 1779 he was appointed principal professor of harmony, and in 1800 succeeded Sala as professor of counterpoint and composition. Spontini was one of his pupils. T. wrote 51 operas, mostly for Naples; but also a large number of sacred works:—8 masses, among which one in eight real parts with accompaniment for two orchestras, and 3 solemn masses *a 4*, a requiem, portions of a mass, psalms, a Te Deum *a 5* with orchestra, 2 Passions (S. Matthew and S. John), etc. All these works remained in manuscript. He expounded his system of teaching in: "Partimenti e regole generali per conoscere qual numerica dar si deve ai vari movimenti del basso" (1821, general-bass method), and "Scuola di contrapunto ossia teoria musicale" (1823). Also his son Domenico wrote, from 1815–18, several operas for Naples.

Tromba, (1) same as trumpet (wind instrument and organ stop). (2) *T. marina*. (See TRUMSCHEIT.)

Tromboncino, Bartolommeo, Italian composer of the 15th–16th century, b. at Verona. Numerous Frottole of his composition are to be found in Petrucci's collection of such pieces (9 books, 1504–1508), and 29 for one voice with lute accompaniment in Franciscus Bossinensis' Tablature work of 1509 (Petrucci).

Trombone (Ger. *Posaune*; Ital. *Trombone*, i.e. great trumpet, from *tromba* = trumpet), a brass wind-instrument of clang character similar to the trumpet, and, in fact, quite belonging to the same family. The German name "Posaune" and the instrument itself sprang from the Roman *Buccina* (q.v.); the latter was formerly a long, extended, straight tube (Tuba), which, for convenience of handling, was then arranged in folds; and this was brought about (probably at the close of the Middle Ages) as soon as the technical structure of the instrument was sufficiently advanced; for similar reasons the Bomhart was bent, and from it ultimately evolved the bassoon. But already at the beginning of the 16th century we meet with the

T. in its present shape, as slide-trombone. Martin Agricola ("Musica instrumentalis") says that pure melody was alone obtained from the "Busaun" by "blowing and drawing" ("durchs Blasen und Ziehen"). The slide apparatus of the T. is familiar to everyone; its object is to lengthen the sound-tube, and thus to deepen the tone of the instrument; by means of it the blower has full command over the purity of intonation. Hence the system of *valves* (q.v.) has not attained popularity for the T. The tone is full, grand, and dignified. Formerly the T. was constructed in various sizes, but now only the *tenor* T. (in B \flat) is in general use, of which the compass, apart from the slides, gives the upper series from (contra) B \flat to (twice-accented) c" (3 octaves). By means of the slide, the lowest natural tone (which speaks with difficulty) can be lowered by 3 semitones (contra A—A \flat —G, the so-called pedal notes of the T.), and the second by 6 (these are obtained by prolonging the tube to its utmost extent by means of the slide; it is not quite clear why the first natural tone cannot be also thus lowered, provided, of course, that the blower has sufficient breath for the purpose). The notes



and those lying below B \flat can scarcely be taken into consideration for orchestral use; from E the series extends chromatically upwards to c", and many notes can be produced in various ways (for example, f without slide as 6th natural tone, with the 2nd slide as 7th, and with the 5th as 8th). The *bass* T. in F (with orchestral compass from [contra] B to [once-accented] f) and the *alto* T. in E \flat (orchestral compass [great] A to [twice-accented] e \flat), are now somewhat rare; the Zink of the trombone family served formerly as *dis-cant*. (Cf., however, SLIDE TRUMPET.) In notation, trombones are not regarded as transposing instruments. The *tenor* T. is written in tenor or bass clef (the latter only for the lowest notes, likewise for the 2nd or 3rd T.), and the *alto* T. in the alto clef; and indeed with the signature of the sharps or flats after the clef. *Quartposaune* is an obsolete name for the bass T. in F; *Quintposaune* the name of the bass T. in B \flat (compass A—e \flat); the double-bass T. of Wagner is in B \flat an octave lower than the *tenor* T. Among celebrated T. players may be named Belcke, Queisser, and Nabich.—In the organ, the T. is the greatest and most powerful of intonation of the reed stops (16 and 32 ft. in pedal, also 8 ft. in the manual).

Tromlitz, Johann Georg, flautist, composer, and flute-maker at Leipzig, b. 1726, Gera, d. Feb., 1805, Leipzig. He published: 3 concertos for flute and strings, 2 sonatas for flute and pianoforte, pieces for flute, songs with pianoforte, etc. Also the methods:—"Kurze Abhandlung vom Flötenspielen" (1786); "Ausführlicher und gründlicher Unterricht die

Flöte zu spielen" (1791); and "Ueber die Flöten mit mehreren Klappen" (1800), likewise articles on the flute in *Allg. mus. Zeitung* (1799).

Trommel (Ger.), drum (q.v.).

Trompe (Fr.), old name for the horn (*Trompette* is the diminutive thereof; *T. de chasse*, French horn, "Waldhorn") (Lully).

Tropi (Lat.), the name given in Gregorian Chant to the various formulæ of the short doxology appended to the close of the Introitus "Gloria patri et filio et spiritui sancto, sicut erat in principio et nunc et in secula seculorum amen." (Cf. ΕΥΘΥΞ.) Originally there was only one *Tropus* for each church mode, but later on a greater number were introduced, distinguished one from the other as "Differences."

Troppe (Ital.), too; *non troppo*, not too.

Trost, (1) Johann Kaspar (senior), government attorney and organist at Halberstadt about 1660. He wrote a series of works on the theory of music, which, however, like his translations of 13 prefaces of Frescobaldi, Donati, Rovetta, etc., also of Artusi's "Counterpoint," Dirutas's "Transilvano," Zarlino's "Istitutioni," Sabbatini's "Regola facile e breve," etc., remain in manuscript.

His son (2) Johann Kaspar (junior) was organist at Weissenfels, and in 1677 published the description of the new organ at the Augustusburg there.

(3) Gottfried Heinrich, a well-known organ-builder at Altenburg about 1709–39.

Troubadours (*Trobadors* [in Provence], *Trouvères*, *Trouveres*, *Troveurs* [in the north of France]), the name of the chivalrous French poets and singers from the 11th to the 14th century, who, like the German Meistersänger (q.v.), made the praise of their adored mistress the centre point of their poems. They either accompanied themselves on the viol, hurdygurdy, or some harp-like instrument (Rotta), or hired a musician for that purpose (*Ménéstrel*, *Fongleur*, *Ménétrier*, minstrel). The following Troubadours distinguished themselves as musicians: Raoul de Coucy, King Thibaut IV. de Navarra, Adam de la Hâle, and Guillaume Machault. The melodies of the Troubadours are, for the most part, not noted down after the complicated mensural directions of that period, but in a totally different and plain manner. (Cf. SIRENTES.)

Troutbeck, Rev. John, b. Nov. 12, 1832, Blencowe, Cumberland; graduated B.A. 1856, and M.A. 1858, Oxford. He has published: "A Music Primer for Schools," and "A Primer for Church Choir Training." His chief work, however, has been the translation of the texts of operas, oratorios, cantatas by Bach, Beethoven, Schumann, Gounod, Wagner, etc.

Truhn, Friedrich Hieronymus, b. Nov. 14, 1811, Elbing, d. April 30, 1886, Berlin;

pupil of B. Klein and Dehn, also for some time of Mendelssohn. He was for a few years theatre capellmeister at Dantzig, from 1848-52 musical director at Elbing, went in 1854 on concert tour with Von Bülow, then settled for a time in Riga, otherwise he lived mostly at Berlin, where he was looked up to as a critic. As a composer he made himself known by pretty Lieder, also choral works and an opera, *Trilby* (Berlin, 1835); an operetta, *Der vierjährige Pastor* (ditto, 1833); and a melodrama, *Kleopatra* (1853).

Trumpet (Ital. *Tromba*; Fr. *Trompette*; Ger. *Trompete*), the well-known brass wind-instrument, allied to horns and cornets, and, with regard to pitch, standing between the two. (See CORNET.) The T. is old, and already in the Middle Ages played a rôle, especially in military music (Feldtrummet). It was afterwards called *Clarino* or *Clareta*. The ancient Tuba, with straight metal tube, was an instrument of similar kind; the art of bending tubes is of later date; and even the trumpets of the 16th century show no returnings, but only winding. The modern T. is also distinguished from the horn by the form of the folds, which in the horn assume more of a circular, in the T., on the other hand, more of a rectilinear shape. As in the horn, so in the T., different tuning (A, B♭, B, C, D♭, D, E♭, E, F, F♯, G, A♭, high A, and high B♭) is obtained by means of crooks. The T. is of somewhat narrow "scale;" its lowest note is therefore not in use, and even the second overtone in the lowest kinds (in low A and B♭) is of unpleasant quality. The T., like the horn, is a transposing instrument, only the T. sounds an octave higher than the horn, i.e. a c" written for an F-horn sounds as f, but on an F-trumpet as f². The compass (upwards) of the T. is much the same in the various kinds, the limit is the note sounding as

Only virtuosi can safely venture on higher notes; but, with the highest tunings, b² to c³ can be obtained. The tone of the T. is sharp and penetrating, and, in combination with other brass instruments, of brilliant and festal quality; and then it is an instrument eminently fitted to bear the melody. On the other hand, a trumpet melody not covered, or well sustained by other brass instruments, has a commonplace sound. Wagner always wrote for three trumpets so as to obtain complete triads from instruments of the same clang colour. In the symphonic orchestra, in which, as a rule, there are only two trumpets, these, combined now with horns, now with trombones (in opposition to the four horns), form an independent group. Closed notes, as soon as they had been discovered on the horn (q.v.), were used for the T. In order to keep the instrument short, narrower bends were necessary for such notes; but they had such a bad sound that they were soon given up, and better means for furnishing the chromatic scale



were planned. In 1780 Michael Wöggel of Augsburg (jointly with Stein) sought to revive the obsolete slide trumpet with his "Inventionstrompete" with two slides; Kälbel at Petersburg constructed the "Klappenhorn" (Bugle) in 1770; Weidinger at Vienna the "Klappen-trompete" in 1801; Clagget in England (1790) the double trumpet (in D and E♭, with common mouthpiece and one valve); Blühmel in Silesia (1813) the proper Valve Trumpet (two valves); Blühmel sold his invention to Stölzel. Asté of Paris combined (about 1800) slides and keys. Müller of Mayence, and Sattler of Leipzig added a third valve in 1830. Valve trumpets are taking the place of natural trumpets more and more every day; the former, like the valve horns, change the pitch of the natural scale from about $\frac{2}{3}$ to 3 whole tones by means of valves (cylinders, pistons, etc.). Valve trumpets are generally in F, within recent times in high B♭, and with corresponding notation; the high (small) B♭ trumpet, mostly after the manner of the cornet (q.v.). Also the still smaller trumpets in D, recently constructed (for the high parts in Handel and Bach), have similar notation. Of methods for T. may be specially recommended the "Grosse Schule für Cornet à pistons und T.," by Kosleck (2 parts), and F. Gumbert's "Orchesterstudien für T." (selection of the most important passages from operas, symphonies, etc.). Cf. H. Eichborn, "Die T. alter und neuer Zeit" (1882). With regard to the old art of playing the trumpet, see CLARINO. The Bass Trumpet in Wagner's *Nibelungen* ought to be a kind of T. (in low E♭, D and C) sounding an octave lower: the instrument used at Bayreuth for this part is a valve trombone of middle compass (in C).

Trumscheit (*Trumscheit*, *Scheitholt*, *Trompetengeige*, *Tromba Marina*, *Tympanischiza*, according to Cocleus [1512], also named *Chorus*), a primitive bowed instrument, much in vogue in Germany from the 14th to the 16th century, and even longer. In the English navy it was formerly a signalling instrument. It consisted of a long, narrow resonant box composed of three boards, over which was stretched a single string; other unchangeable strings, struck with the bow, served as drones. Of the two feet of the bridge of the T. only one was glued, while the other, when the string vibrated, striking repeatedly and rapidly against the resonant box, produced somewhat of a reed tone. (Cf. BRIDGE.) On the T. only harmonics were played.

Tschaikowsky, Peter Iljitsch, one of the most esteemed of modern Russian composers, b. Dec. 25, 1840, at the smelting works, Wotkinsk, in the government of Wiatka, d. Nov. 5, 1893, Petersburg (of cholera). He studied law, entered government service, became, thanks to Anton Rubinstein, a pupil of the Petersburg Conservatoire soon after its establishment, and

in 1866 teacher of harmony there, a post which he held until 1877. From that time he devoted his whole attention to composition (latterly with a pension from the Czar), residing now in Petersburg, now in Italy, Switzerland, etc. T. was a lyrical, highly-gifted, true musician, but at the same time a good Russian; hence there are found in his works side by side with moments of almost maidenly delicacy and sentiment, and of the most refined construction, others of semi-Asiatic roughness and brutality. T. gained for himself a firm position also in the esteem of foreign nations. The honorary degree of Doctor of Music was conferred on him by the University of Cambridge in 1893. T. wrote the Russian operas: *Der Woiwode* (1866), *Opritschnik* (1874), *Wakula der Schmied* (1876), *Eugen Onegin* (1879); in German, 1892, Hamburg, *Die Jungfrau von Orleans* (1881), *Mazepa* (1882), *Tscharawitschki* (1886), *Tscharodeika* (1887), *Piquedame* (1890), and *Yolanthe* (1893); a lyrical drama, *Schneewittchen* (*Snegorowitschka*), and the ballets *Der Schwanensee* (Op. 20), *La Belle au bois dormant* (1890), and *Le Casse-noisette*, Op. 71; 6 symphonies (1st, G minor, Op. 13; 2nd, C major, Op. 17; 3rd, D major, Op. 29; 4th, F minor, Op. 36; 5th, E minor, Op. 64; and 6th, in B minor, Op. 74); 4 suites for orchestra (Op. 43, 53, 55, and 61, "Mozartiana"), "1812, Ouverture solennelle" (Op. 49); the symphonic poems (orchestral fantasias), "The Tempest" (Op. 18), "Francesca da Rimini" (Op. 32), "Manfred" (Op. 58), "Romeo and Juliet" (fantasia overture), and "Hamlet" (Op. 67); a serenade for strings (Op. 48), "Ouverture triomphale" on the Danish national hymn (Op. 15); "Marche slave" (Op. 31), Coronation march (1883), Coronation cantata (soli, chorus, and orchestra), 3 quartets for strings (Op. 11, 22, 30), a sextet for strings (*Souvenir de Florence*, Op. 70, for two violins, two violas, two 'celli, 2 pf. concertos (Op. 23, B flat major, and Op. 44, G minor); likewise a fantasia for pf. and orchestra (G minor, Op. 56), a pf. trio (Op. 50, A minor), a violin concerto (D major, Op. 35), a capriccio for 'cello and orchestra (Op. 62), pf. sonata (Op. 37), many pf. pieces (Op. 1, 2, 4, 6, 7, 8, 9, 10, 19, 21, 39, 40, 51, and "die Jahreszeiten"), pieces for pf. and violin (Op. 26, 34), variations for 'cello and pf. (Op. 33), Russian songs (Op. 6, 16, 25, 27, 38, 47, 57, 63, 65), 6 duets (Op. 46), 2 masses (Op. 41, 52), a "Treatise on Harmony," also translations of Gevaert's "Instrumentationslehre," and Lobe's "Katechismus der Musik."

Tscheng (Cheng), an old Chinese wind-instrument, consisting of a scooped-out bottle-gourd, which serves to hold the wind, and which is filled by means of an S-shaped tube. At the open upper end of the bottle-gourd there is a row of (12-24) pipes with free reeds. The last-named first became known through the T., and at the beginning of this century were introduced into the organ and Physsharmonika (harmonium).

Tschirch, six brothers, all excellent musicians, (1) Herrmann, b. Oct. 16, 1808, Lichtenau (near Lauban, Silesia), d. 1829, as organist at Schmiedeberg, Silesia.

(2) Karl Adolf, b. April 8, 1815, Lichtenau, d. Aug. 27, 1875, as principal minister (Pastor) at Guben (Silesia); he was an able pianist, and from 1845-55 contributor to the *N. Z. f. Musik*.

(3) Friedrich Wilhelm, b. June 8, 1818, Lichtenau, d. Jan. 6, 1892, Gera; pupil of the seminary at Bunzlau and of the Royal Institution for Church Music, Berlin. From 1843-52 he was musical director at Liegnitz, afterwards court capellmeister at Gera. His quartets for male voices are popular, and known far and wide. In 1869 he visited North America at the invitation of the choral societies there, and made concert tours to Baltimore, New York, Philadelphia, Washington, Chicago, etc., producing his own compositions. Of works of greater importance may be named: "Eine Nacht auf dem Meer" (gained a prize from the Berlin Akademie), "Der Sängerkampf," "Die Harmonie," and other songs for male chorus with orchestra, a mass, and an opera: *Meister Martin und seine Gesellen* (Leipzig, 1861). As a salon composer for the pianoforte, he disguised himself under the pseudonym Alexander Czersky.

(4) Ernst Leberrecht, b. July 3, 1819, Lichtenau, d. Dec. 26, 1854, Berlin; from 1849-1851 he was theatre capellmeister at Stettin, then went to Berlin (orchestral works, overture, "Kampf und Sieg;" operas, *Frithjof* and *Der fliegende Holländer*, neither produced).

(5) Heinrich Julius, b. June 3, 1820, Lichtenau, d. April 10, 1867, as royal musical director and organist at Hirschberg-i.-S.; an excellent performer on the pianoforte and composer of instructive pf. pieces.

(6) Rudolf, b. April 17, 1825, Lichtenau, d. Jan. 16, 1872, as royal musical director at Berlin. He founded the "Markischer Central-Sängerbund" (1860), and wrote a number of works for wind band, among which "Die Hubertusjagd" (produced every year, on the occasion of the royal chase at Grunewald), and "Das Fest der Diana."

Tschudi. (See BROADWOOD.)

Tschung. (See GONG.)

Tua, Teresina (now married to Count Franchi-Verney, q.v.), b. May 22, 1867, Turin. She was the child of a poor musician, studied under Massart at Paris, and left the Conservatoire, having gained the first prize. She travelled throughout Europe (from 1882), everywhere winning fame as a violinist.

Tuba, (1) brass instrument of the Romans, a straight trumpet (of wide scale).—(2) General name for the modern chromatic low brass wind-instruments of wide scale belonging to the family of Bugle Horns (q.v.), first constructed in 1835 by Moritz and Wieprecht, in France by Ad. Sax (q.v.), where they all bear the name

"Saxhorn," common to all Bugle Horns. Tubas have four valves, so that they are able to fill in the gaps between the first and second natural notes (a whole octave) with chromatic notes (the 4th valve lowers by a fourth). The very lowest notes, those, indeed, lying below the first natural note, are not, however, very good, and require too much breath. The highest (smallest) kind of Tuba is the *Baritone Horn* (*Tenor-Bass*, *Euphonium*, *Bass Tuba* in B \flat with B \flat as first natural tone, compass up to f 1 ; the Bombardon in E \flat (also in F) stands a fifth lower; its first natural note is \flat E \flat , likewise, F (only good for \flat B \flat). The *Contrabass Tubas* in B \flat , likewise C (when constructed in circular form, they are sometimes named Helicon), certainly have the fundamental tone \flat B \flat (\flat C), and by means of the vents would extend almost an octave lower; yet they are only serviceable down to \flat E \flat (as in Wagner). Symphony composers use notation for all bass tubas, as if they were non-transposing instruments; in windbands the cornet notation (2nd natural tone as c 1) is used for tubas, also for bugle horns. (3) The *Tubas* of Wagner in the *Nibelungen* are in B \flat (Tenor Tubas) and F (Bass Tubas), but are not intended to give out the fundamental tone; they have, moreover, bells similar to horns. The former extend only to B \flat , the latter to \flat B \flat ; the former extend upwards to f 2 , the latter to g 1 .

Tuba curva (= bent tube) was a simple brass instrument which only produced a few harmonic notes. The instrument was taught at the Paris Conservatoire in 1798. Méhul wrote for it in his *Joseph en Egypte*.

Tubal, also Jubal, is the name of an obsolete open flue-work stop of 8 ft. (rarely 4 and 2 ft.).

Tucher, Gottlieb, Freiherr von, Bavarian officer of justice, b. May 14, 1798, Nürnberg, d. Feb. 17, 1877. In 1856 he became Councillor of the High Court of Justice at Munich, and received his pension in 1868. He published: "Kirchengesänge der berühmtesten ältern italienischen Meister (Anerio, Nanini, Palestrina, Vittoria) gesammelt und Herrn Ludwig van Beethoven gewidmet" (1827), and "Schatz des evangelischen Kirchengesangs" (1848, 2 vols.).

Tuckermann, Samuel Parkman, b. Feb. 11, 1819, Boston (Mass.), d. June 30, 1890, Newport, Rhode Island. He studied under Karl Zeuner, was at first organist of St. Paul's, Boston, and published two collections of sacred songs (including some of his own), then went to England in order to study cathedral style there (London, Canterbury, York, etc.). In 1853 he returned with the title Mus.Doc. to America and resumed his old post. T. wrote much sacred music, and published, besides, "Cathedral Chants" and "Trinity Collection of Church Music." He possessed a valuable musical library.

Tuczek, Franz, Bohemian composer, b. about 1755, Prague, d. 1820, Pesth, son of the musical director (of like name) of St. Peter's Church, Prague. He was at first tenor singer, then accompanist at the theatre belonging to Count Schwerts at Prague; in 1797 he became leader of the band of the Duke of Courland, Sagan; in 1800, musical director of the Breslau Theatre, and, in 1802, capellmeister of the Leopoldstadt Theatre, Vienna. T. wrote 10 operas for various theatres with which he was connected; of these *Lanassa* deserves mention. He also composed oratorios, cantatas, and dances much in vogue in their day. His granddaughter Leopoldine (T. Herrenburg), b. Nov. 11, 1821, Vienna, d. Oct. 20, 1883, at Baden (near Vienna), was from 1841-1861 an esteemed member of the Berlin Court Opera. She was excellently trained as a coloratura singer by Josephine Fröhlich, and also sang with equal skill dramatic and simple rôles suitable to the compass of her voice.

Tudway, Thomas, b. about 1660, d. 1730, London. In 1705 he became Professor of Music at Cambridge, in 1706 was suspended from his office for giving offence to the University authorities; after reinstatement, however, he held office until 1726. T. composed much sacred vocal music, and wrote out a valuable collection of ancient church music, which is preserved in the British Museum.

Tulou, Jean Louis, famous flautist, b. Sept. 12, 1786, Paris, d. July 23, 1865, Nantes; he was the son of the professor of the bassoon at the Conservatoire and composer for his instrument, Jean Pierre T. (d. Dec., 1799). In 1796 T. became a pupil of Wunderlich's, and, at the age of 15, received the first prize in the flute class, which, in spite of his superiority, had been refused to him in 1800 on the score of youth. In 1804 he became principal flautist at the Italian Opera, and was appointed in 1813 Wunderlich's successor at the Grand Opéra. His triumphs reached their highest point in Lebrun's opera, *Le Rossignol*, in which the rôle of the nightingale was assigned to him; and by his playing he drove a dangerous rival (Drouet) from the field. On the return of the Bourbons T. compromised himself and fell into disgrace, *i.e.* he was not appointed flautist to the royal band; on his side he resigned his post at the Grand Opéra in 1822. He returned, however, in 1826 as *première flûte solo*, and soon afterwards was appointed professor of the flute at the Conservatoire, which post he held until 1856. In 1857 he returned to Nantes to enjoy a well-deserved rest. T., up to the time when he received his pension, opposed the introduction of the Boehm flute at the Conservatoire. He wrote over 100 compositions (concertos, solos, for competition at the flute class of the Conservatoire, variations, duets, trios for three flutes, etc.).

Tuma, Franz, excellent contrapuntist, b. Oct. 2, 1704, Kostelec a. d. Adler (Bohemia), d. Feb. 4, 1774, at the Barmherzige Brüder monastery at Vienna; he studied under Czernohorsky at Prague and J. J. Fux at Vienna. In 1741 he became chamber composer to the widowed Empress Elisabeth (T. was a performer on the gamba). After the death of his wife (1768) his health gave way, and he withdrew to Gera, the monastery of the Premonstrants, but afterwards returned to Vienna. T. wrote about 30 masses (Ambros praises those in E minor and D minor as truly great), a Miserere, Responses, Lessons, etc.

Tunder, Franz, distinguished organ virtuoso, b. 1614, d. Nov. 5, 1667, as organist of the Marienkirche, Lübeck; he was the predecessor and father-in-law of Dietrich Buxtehude, and received his training from Frescobaldi at Rome.

Tuning is, generally, the establishment of pitch, and, indeed, (1) establishment of absolute pitch, *i.e.* the vibration number of a note, from which the rest are tuned. (Cf. A, CHAMBER TONE, DIAPASON NORMAL.)—(2) Theoretical determination of the relative pitches, ratios (intervals) of the notes one to another; and this can be accomplished in two ways: (a) by a mathematico-physical determination of tone as a matter of abstract theory; and for practical purposes (b), by the substitution of a few notes, giving a sure hold for intonation, in place of the innumerable notes obtainable according to theoretical definition; this is temperament (q.v.).—(3) Temperament of twelve degrees, termed equal, is the one in general practical use for organs and pianofortes. It cannot be strictly carried out, yet, practically, satisfactory results are obtained. One becomes reconciled to it from the fact that it does not represent exact, but only approximative values; and that although a certain deviation makes one interval worse, on the other hand it makes another better. The only interval which must be *absolutely pure* in this system is the octave; the fifth must be a shade flat, and in the once-accented octave the difference amounts to about one vibration, *i.e.* it gives one beat per second against the fifth of exact consonance, and makes each fourth higher in the same proportion; by these means a fairly exact result is obtained. This is somewhere about the mode of procedure: first of all, *a'* is tuned after a tuning-fork to the desired chamber pitch (435 vibrations), and then, the lower *a* and *A*, as exact octaves (without beat). If now *A* be struck, its twelfth (3rd overtone) *a'* is heard with sufficient distinctness to tune from it the strings of the *a'* so that they are one beat lower. Then the under-octave *a* is tuned, and, in like manner, its upper twelfth *b'*; further, the under-octaves *b* and *B*, and the twelfth of the latter *b'*, the under octave of this *b'*, and its twelfth *c''*. Now the thirds can be taken into consideration; the *c''* thus tuned must be

a bright, brilliant third, making against the 17th (5th overtone) of *A* somewhat rapid beats (about 15 per second). The whole series will therefore be as follows:—

$$\begin{array}{ccccccc} a' & -a & -A & | & e' & -e & | & b' & -b & -B & | & f'' & -f'' \\ -c'' & -c'' & -c'' & | & g'' & -g'' & -G'' & | & d'' & & & & \\ (=e\flat') & -e\flat' & & | & b\flat' & -b\flat' & -B\flat' & | & f' & -f' & | & c' & - \\ c' & -c' & | & g' & -g' & -G' & | & d' & -d' & -a'. \end{array}$$

Hereby the thirds to be compared are *a' : c''* (likewise *A : c''*), *e' : g''*, *b' : d''*, *f'' : a''*, *d2' : f'*, *a\flat' : c'*, *e\flat' : g'*, etc. But if the thirds are to be determining, and not determined intervals, it is better to tune in a lower octave in which the number of beats which result is more restricted, and more capable of being counted with precision. Of writings which treat of the T. of keyboard instruments the following deserve special mention: Werkmeister (1691 and 1715), Sinn (1717), Sorge (1744, 1748, 1754, 1758), Kirnberger (1760), Marpurg (1776 and 1790), Schröter (1747 and 1782), Wiese (1791, 1792, 1793), Türk (1806), Abbé Vogler (1807), and Scheibler (1834, 1835, and 1838). (See the respective biographies.) The greater number of the old methods of tuning are mixed, unequally tempered, *i.e.* they preserve acoustical purity for a number of intervals, and thereby the others suffer all the more; those by Euler, Kirnberger, Kepler, are of such kind. (Cf. TEMPERAMENT.)—(4) Within recent years an attempt has been made to carry out tuning on an exact mathematical basis, or one so near to it as to be capable of being regarded as such. But for that purpose a system of 53 degrees within the compass of an octave is required. (Cf. TEMPERAMENT.)

Tuning-cone (Stimnhorn), an instrument (hollow) of horn shape, with which the mouths of the smaller lipped pipes are widened or narrowed by the tuner.

Tuning-fork, a well-known instrument (a steel fork) for controlling absolute pitch, invented in 1711 by John Shore (d. 1753 as lutenist of the Chapel Royal, London). The notes of a tuning-fork have very high overtones (like those of bells).

Tunstede (also written Dunstede), Simon, b. Norwich, about 1351 was *Regens chori* of the Franciscan monastery at Oxford (Mus.Doc.), d. 1369, as Prior of his order, in the convent at Bruisyard, Suffolk. He wrote: "De musica continua et discreta cum diagrammatibus," and "De quatuor principalibus, in quibus totius musicæ radices consistunt." The latter work, one of the most important for the theory of mensurable music during the 14th century, has been in part (IV. principale) published by Coussemaker in "Scriptores," etc.—and, indeed, through an oversight, twice ("Script.," III., p. 334–364, as Anonymus I., and IV., p. 254–298, under T.'s name).

Tuorba. (*See* THEORBO.)

Turbæ ("crowds"). This is the name given to the choruses connected with the action of the people (of the Jews ["Judæorum"] or of the heathen [paganorum]) in the Passions, sacred plays, oratorios, etc., in contradistinction to the reflective choruses (chorales, etc.).

Turco (Ital.), Turkish; *alla turca*, in a Turkish style. This is a term used for pieces which underneath a melody have a noisy accompaniment with few chord changes; for example, the finale of Mozart's pianoforte sonata in A.

Turini, (1) Gregorio, singer and player on the cornet at the court of the Emperor Rudolf II. at Prague, b. about 1560, Brescia, d. about 1600, Prague. He published a book: "Cantiones admodum devotæ cum aliquot psalmis," for four equal voices (1589), a book of canzonets *a 4* (1597), and "Teutsche Lieder nach Art der welschen Villanellen mit 4 Stimmen."

(2) Francesco, son and pupil of the former, b. about 1590, Brescia, d. there 1656; after at least 1624 (according to the title of his works) organist of the cathedral of his native town. He published: a book of masses *a 4-5*, 2 books *Motetti a voce sola* (1629 and 1640), 3 books of madrigals (the first and second *a 1-3*, together with some sonatas *a 2-3* [for two violins and bass], 1624; the third book for three voices, two violins, and chitarrone, 1629), and "Misse a cappella *a 4-5 v.*" with continuo (1643).

Türk, Daniel Gottlob, distinguished organist and theorist, b. Aug. 10, 1756, Clausnitz (near Chemnitz), d. Aug. 26, 1813, Halle-a.-S. He studied at the Kreuzschule, Dresden, was private pupil of Homilius, and learnt to play on the violin, organ, and on nearly all wind-instruments. In 1772 he attended the University at Leipzig, and continued his studies under Hiller, who engaged him as violinist at the Grosses Concert, also at the theatre. In 1776 he became cantor of the Ulrichskirche, Halle, and teacher of music at the Gymnasium, in 1779 musical director of the University and in 1787 organist of the Liebfrauenkirche, on which he resigned the posts of cantor and teacher. The events of the war of 1806, which caused his activity at the University to come to a standstill, and the loss of his wife (1808) hastened his death. T. composed and published an oratorio, *Die Hirten bei der Krippe in Bethlehem*; 18 pf. sonatas, 18 sonatinas, many pf. pieces, and some songs. Symphonies, sacred compositions, organ pieces, etc., remained in manuscript. T. was a gifted teacher, and his didactic and theoretical works were highly esteemed: a great "Clavierschule," with critical comments (1789); "Kleines Lehrbuch für Anfänger im Klavierspielen" (1792); "Von den wichtigsten Pflichten eines Organisten. Ein Beitrag zur Verbesserung der musikalischen Liturgie" (1787); "Kurze Anweisung zum Generalbass-

spielen" (1791; improved edition, 1800, etc.); "Anleitung zu Temperaturberechnungen" (1806).

Turle, James, b. March 5, 1802, Taunton, d. June 28, 1882, London; from 1831-75 organist and choirmaster at Westminster Abbey, from 1840-43 conductor of the "Ancient Concerts," excellent teacher and able church composer. He published, jointly with E. Taylor, the "People's Music Book." His brother Robert and his cousin William were also good organists.

Turley, Johann Tobias, distinguished organ-builder, Treuenbrietzen (Brandenburg), b. there April 4, 1773, d. April 9, 1829.

Turn (Fr. *Double*; Ger. *Doppelschlag*), the well-known ornament (q.v.), which is expressed by a ∞ above the note, and which is formed by means of an upper and lower appoggiatura (hence the German name). The auxiliary notes are the upper and under second according to the key signature; if one of these auxiliary notes is to be chromatically changed by a \sharp , \flat , etc., this is effected by placing one of the latter above or under the sign (according as the upper or under second is meant):



In cases where the sign of the turn is so placed that doubt arises as to the part for which it is written, let it be remembered that ornaments almost always are intended for that part which carries the melody. When the sign ∞ is placed directly over the note, the T. is performed quickly at the beginning of its value, and then what may chance to remain is sustained:—



Only when the same sound precedes, is the T. played before the time, *i.e.* affixed to the preceding note:—



If the sign occur *after* the note, only the last portion of the latter is always broken up by the T.:—



Should the simple dotted rhythm $\text{♩} \cdot$ be ornamented by a T., after the first note, the second can retain its full value (*a*); or if

the dotted rhythm be enforced, shortened to the half (b) :—



However, in many cases another resolution is yet more suitable, which only concerns the second quaver :—



Analogous is the following, in $\frac{3}{4}$, $\frac{3}{8}$, and similar time signatures, to be performed in place of the dotted formation (Mozart, Sonata in D, Rondo) :

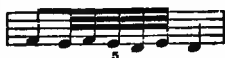
thus : or :



The *rebounding* or *trilled* T. ("prallend," "grillert") begins with the passing shake, and continues with the ordinary T. (Mozart, Sonata in F) :—



generally simplified :



The *inverted* T., rarely used, and now quite in disuse, was expressed by the sign standing erect ϱ or upside down ∞ . This is now always indicated by small notes, or written out in exact note value :—



J. N. Hummel, in his Pianoforte Method, made the blameworthy and also abortive attempt to exchange the meanings of ∞ and ϱ , and in this unfortunately found a follower in Spohr (Violin School).

Turnhout, (1) Gérard de (really Gheert Jacques, named T.), Belgian contrapuntist, b. about 1520, Turnhout, d. Sept. 15, 1580, Madrid. In 1545 he was chapel-singer in the Cathedral at Antwerp. In 1562 he was received into the Confrérie de la Vierge as master (see GUILDS); in 1563 he became cathedral capellmeister. The damage (destroying of organs, plundering of libraries, etc.) caused by the iconoclasts of 1566 was made good by him during the years immediately following, by rebuilding, and obtaining copies, etc., so far, indeed, as was possible. In 1572 he became capellmeister to

Philip II. at Madrid. T. published: a book of motets *a* 4-5 (1568), a book of motets and chansons *a* 3 (1569), "Præstantissimum divinæ musices auctorum Missæ X." *a* 4-6, 1570; the 6th Mass is by T. himself. Other compositions are to be found in the Collections of Phalèse and Tylman Susato.

(2) Jean de (really Jean Jacques), son of the former (as de Burbure has shown), was from 1589 (and probably earlier) up to at least 1595 court capellmeister to the Duke of Parma (Stattholder of the Netherlands) at Brussels. He published a book of madrigals *a* 6 (1589), madrigals *a* 5 (1595), and motets *a* 5-8 (1600).

Turpin, Edmund Hart, distinguished organist, b. May 4, 1835, Nottingham; in 1869 organist of St. George's Church, Bloomsbury, in 1875 secretary of the College of Organists, from 1880 editor for several years of the *Musical Standard*. He has written many sacred vocal compositions and organ pieces, and has edited an edition of classical pianoforte works, with comments, etc.

Turtschaninoff, Peter Iwanowitsch, b. Nov. 20, 1779, d. March 4, 1856, Petersburg, as Russian high priest; his much-prized sacred compositions are preserved in the Imperial chapel.

Tutto (Ital.), all; *tutta la forza*, all the power; *tutti*, all, in contradistinction to *solo*, marks the entry of orchestra or chorus. (See SOLO.)

Tuyaux (Fr.), organ pipes.

Twice-accented octave, contains the notes—



(Cf. A, the synopsis, p. 1.)

Tye, Christopher, English organist and composer, d. about 1572; he took his degree of Mus.Doc. at Cambridge in 1545, and in 1548 was incorporated in the University of Oxford. He became rector successively of the parishes of Doddingdon-cum-Marche and Newton (till 1570). T. published *The Acts of the Apostles*, etc., a setting of the first 14 chapters of that book. Anthems of 'his are to be found in collections: Page's "Harmonia Sacra," Boyce's "Cathedral Music," etc.

Tylman Susato (Tilman, Tielman, Thieleman), composer and famous music printer at Antwerp, probably a native of Soest (Susatum), Westphalia. He appears to have lived first at Cologne, as in the account-books of the city of Antwerp he is mentioned as Tielman of Coelen. In the year 1531 we read of him at Antwerp as instrumentalist at the Cathedral, and as "Stadt-musicus." In 1543 he commenced to print music, and the undertaking grew to such dimensions that, already in 1547, he built an establishment of his own. His last publication was the 14th book of Chansons *u* 4 (1560). In 1564 the

first volume of the Chansons of Orlando Lasso was printed by Jacques Susato at Antwerp, who died Nov. 19/20, 1564. Fétis regards the latter as a son of T.; but was it not rather T. himself? Thielemann was evidently his family name, and it was quite possible that Jacques may have been his Christian name. Compositions by T. himself are to be found in his own collections of chansons and motets, as also in German collections of that period.

Typani. (See DRUM.)

Typanischiza. (See TRUMSCHEIT.)

Tyndall. JOHN, since 1853 Professor of Physics at the Royal Institution, London, b. Aug. 21, 1820. His name is mentioned here on account of his work "Sound" (4th ed., 1884; Ger. "Der Schall," 2nd ed. 1874), which describes in a plain, simple manner the phenomena relating to acoustics.

Tyrolienne (Tirolienne, Ländler), modern round dance, of moderate movement, in $\frac{3}{4}$ measure, with the step (l. [r.] = left [right] foot).



U

Ubalduſ (Ugbaldus, Uchubaldus). (See HUCBALD.)

Uber, (1) Christian Benjamin, b. Sept. 20, 1746, Breslau, d. there 1812, as "Oberamts-regierungs Advokat" and "Justizkommissar." He was passionately fond of music, held amateur concerts every week in his house, at which orchestral and chamber works, even small operas, etc., were performed. An operetta *Clarisse*, written for one of these performances, appeared in print, and so too, the music to a comedy, *Der Volontär*, the cantata *Deukalion und Pyrrha*, a divertimento for pf., two violins, flute, French horn, viola, and bass; 9 divertissements for pf., violin, 2 horns and bass; concertinos for pf., flute, viola, 2 horns, and basset-horn; several pf. sonatas, a serenade, a quintet, etc. He gave a sound professional musical training to his two sons, viz.—

(2) Friedrich Christian Hermann, b. April 22, 1781, Breslau, d. March 2, 1822, Dresden, where he had lived since 1818 as cantor and musical director at the Kreuzkirche. He studied jurisprudence at Halle, but acted there as deputy for Türk at the subscription concerts, and had a violin concerto and a cantata of his own composition performed there. He soon devoted himself entirely to music, became chamber musician to Prince Louis Ferdinand of Prussia, and after the death of this hero (1806) principal violinist at Brunswick (1807), and opera capellmeister at Cassel (1808), where he also wrote several French operas (*Les Marins*), an intermezzo, *Der falsche Werber*, music to Klingemann's *Moses*, Schiller's *Taucher* (melodrama), etc. In 1814 he became theatre capellmeister at Mayence (opera *Der frohe Tag*), in 1816 musical director of the Seconda theatre company at Dresden, lived then for some time at Leipzig, and, finally, at Dresden, where he was appointed cantor of the Kreuzschule. Here, among other things, he wrote an Easter cantata, and a Passion oratorio (*Die letzten Worte des Erlösers*). The overtures to the *Ewiger Jude* and the *Marins*, a violin concerto, and German and French songs appeared in print.

(3) Alexander, b. 1783, Breslau, d. 1824 as capellmeister to Prince v. Schönaich-Karolath. He was an excellent 'cellist, and published: a 'cello concerto, variations for 'cello with strings or full orchestra, caprices, etc. for 'cello, a septet for clarinet, horn, violin, two violas, and two 'celli, variations for wind instruments, songs, etc.

Uberti (Hubert), Antonio, named Porporino after his teacher Porpora, excellent stage singer, b. 1697, Verona, of German parents, d. Jan. 20, 1783, as royal chamber singer, Berlin.

Ucellini, Don Marco, ducal capellmeister at Modena, published between 1639-49 a series (Op. 1-5) of chamber music, namely: Sonate, Sinfonie, Concerti, Arie, and Canzone, a 1-4 for strings, and continuo (Op. 5, with which Fétis was not acquainted, in the library at Breslau). He had also an opera performed at Florence, 1673, and another at Naples, 1677; a third was not produced. U. must have been a distinguished violinist, for he already wrote up to the sixth position.

Ugalde, Delphine, née Beaucé, famous French opera singer, b. Dec. 3, 1829, Paris, sang first at the Opéra National, from 1848-58 at the Opéra Comique, and then at the Théâtre Lyrique. In 1866 she undertook the direction of the Bouffes-Parisiens and shone in Offenbach operettas. She composed an opera, *La Halle au Moulin*, and was a successful trainer of lady pupils (among others Marie Sass).

Ugolini, (1) Vincenzo, composer of the Roman School, pupil of Bernardino Nanini and teacher of Benevoli. In 1603 he became maestro at Santa Maria Maggiore, Rome, 1609 at Benevento Cathedral, in 1615 at the French Church of St. Louis, Rome, and in 1620 at St. Peter's; he died 1626. U. was one of the most worthy representatives of the style of Palestrina. He published two books of madrigals a 8 (1614), two books of madrigals a 5 (1615), four books of motets with continuo a 1-4 (1616-19), two books of psalms a 8 (1620), two books

of masses and motets a 8-12 (1622); and a book of psalms and motets a 12 (1624).

(2) Blasio, Venetian priest, published "Thesaurus antiquitatum sacrarum, complectens selectissima opuscula, in quibus veterum Hebræorum mores, etc., illustrantur" (1744-69; 34 folio volumes, of which the 32nd treats entirely of the music of the Hebrews; among other things it contains a Latin translation of 10 chapters of the "Schilte Haggiborim," etc.

Uhl, Edmund, b. Oct. 25, 1853, Prague, studied at the Leipzig Conservatorium, has lived in Wiesbaden since 1878 as teacher at the Conservatorium, and as musical critic of the *Rheinischer Courier*, also as organist at the Synagogue. Of his compositions, some interesting chamber music (pf. trio, 'cello sonata), a romance for violin with orchestra, also some books of pf. pieces and songs, have become known.

Uhlig, Theodor, violinist, b. Feb. 15, 1822, Wurzen near Leipzig, d. Jan. 3, 1853, Dresden, pupil of Fr. Schneider at Dessau (1837-40), from 1841 member of the royal orchestra, Dresden. From being a decided opponent of Wagner, he became one of his most enthusiastic adherents (he arranged the pf. score of *Lohengrin*). Of his numerous compositions (he left 84 works: symphonies, music to vaudevilles, chamber music) there have only appeared some songs and a "Charakterstück" in fugue form (1882). During the last years of his life T. was active only as an author: "Die Wahl der Taktarten," "Die gesunde Vernunft und das Verbot der Fortschreitung in Quinten," "Druckfehler in den Symphonie-Partituren Beethovens." In 1888 "Briefe Wagners an U." appeared (English, 1890).

Uhlrich, Karl Wilhelm, b. April, 10, 1815, Leipzig, d. Nov. 26, 1874, Stendal, pupil of Matthäi. He was a member of the Gewandhaus orchestra, then leader at Magdeburg, and finally, for many years up to his death, court leader at Sondershausen, and one of the founders of the fame of the *Loh-konzerte*.

Ulubischeff, Alexander von, Russian nobleman and amateur of music, b. 1795, Dresden, as son of the Russian ambassador there, d. Jan. 24, 1858, on his estate at Nishnij Novgorod, whither he had retired after the accession of the Czar Nicholas to the throne, having filled various diplomatic posts at European Courts. He wrote a biography of Mozart: "Nouvelle Biographie de Mozart, suivie d'un aperçu sur l'histoire générale de la musique" (1844, 3 vols.; Ger. by Gantter, 2nd ed. 1859). He was severely attacked by Lenz ("Beethoven et ses trois styles") for the denunciatory verdict on the last works of Beethoven which he had expressed in the "Aperçu." U. answered with "Beethoven, ses critiques et ses glossateurs" (1857; Ger. by Bischoff, 1859), in which he only emphasised his judgment, and excited general indignation.

Ulrich, Hugo, composer, b. Nov. 26, 1827, Oppeln, Silesia, d. May 23, 1872, Berlin. Nature had bestowed on him rich gifts, but pecuniary circumstances, unfortunately, compelled him to employ his time in the humbler work of proof reading, arrangements, pianoforte scores, etc. With exception of a four years' professorship of composition at the Stern Conservatorium (1859-63) at Berlin, U. held no public post; teaching was a torture to him. He received his final musical training from S. Dehn, at Berlin, whither he had betaken himself (1846), after completing his college curriculum at Breslau and Glogau. He had previously studied under Mosewius at Breslau. The few works, which will hold the name of U. in good remembrance, are:—A pf. trio (Op. 1), and 3 symphonies: No. 1, in B minor, No. 2, "Symphonie triomphale," (on which the Belgian Académie bestowed a prize in 1853; it was played with success in many towns), and No. 3 in G, a work of his later years when composition was no longer a joy to him. An opera, *Bertrand de Born*, remained unfinished.

Umbreit, Karl Gottlieb, b. June 9, 1763, Rehstedt (near Gotha), d. there April 27, 1829, after having been for several years organist at Sonnenborn near Gotha. He was an excellent performer (pupil of Kittel at Erfurt), and published: "Allgemeines Choralbuch für die protestantische Kirche" (1811, 332 Chorales a 4 with a long preface; translated into French by Choron, without date); a collection of chorale melodies; "Die evangelischen Kirchenmelodien zur Verbesserung des häuslichen und kirchlichen Gesangs" (1817); also a number of organ works: 12 organ pieces (1798), 25 organ pieces, 50 chorale melodies (for one voice), 24 chorale melodies, with various basses (in books a 12), 4 chorale melodies with variations.

Umlauf, (1) Ignaz, composer, b. 1756, Vienna, where he d. June 8, 1796. He was for several years musical director at the German Opera at Vienna, and acted as deputy for Salieri at the Court Chapel. His operettas; *Die Bergknappen*, *Die pucefarbenen Schuhe* (*Die schöne Schusterin*), *Die Apotheke*, *Die glücklichen Jäger*, *Der Ring der Liebe*, *Das Irrlicht*, were formerly all the rage, while his romance "Zu Steffen sprach im Traume" was extraordinarily popular.

(2) Michael, son of the former, b. Aug. 9, 1781, Vienna, d. there June 20, 1842, was, like his father, first of all violinist at the German Opera, then deputy for Weigl, and after the death of the latter, capellmeister at the German Opera, until it was administered by private hands. He wrote an operetta, *Der Grenadier*, an opera, *Das Wirtshaus in Granada* (not produced), 6 ballets, some sacred pieces for the Court Chapel, and published: a violin sonata, a pf. sonata for 4 hands, and a few pf. pieces.

Umlauf, Paul, b. Oct. 27, 1853, Meissen, pupil of the Leipzig Conservatorium, holder of the Mozart Scholarship from 1879-83, published various vocal pieces, among which "Agandecca" for male chorus, solo and orchestra, and "Mittelhochdeutsches Liederspiel" (4 solo voices with pf.). His *Evanthia* gained a prize at the Coburg Competition for one-act operas in 1893.

Un (*uno*, Ital., "one"); *un poco*, a little; *una corda*, with soft pedal (in pianoforte playing), see **CORDA**.

Unca (Lat. "hook"), the small flag of the quaver ♪, also the quaver itself; *bis unca* ♮ (semi-quaver), etc.

Unda maris. (See **TREMULANT**.)

Undertones (undertone series), is the name given to that series of tones which, as opposed to the upper tone series, extends downwards; and these are as necessary for the explanation of the consonance of the minor chord, as the upper tone series for that of the major chord (see **CLANG**). The compiler of this dictionary has made repeated attempts to show the existence of U. answering to the upper-tone series; in his "Musikalische Logik" he has demonstrated their subjective origin in the ear (1873); and, from various signs, he thinks himself justified in believing in their objective existence (cf. "Die objektive Existenz der U. in der Schallwelle," 1876, and "Musikalische Syntaxis," 1877). In his "Katechismus der Musikwissenschaft," p. 79, he has shown, by proof, finally, of a scientific character, why, in spite of the commensurability of the vibration forms, a tone, by summation of its vibrations, cannot produce the under series; and thus the question may be considered finally solved. Each tone, of necessity, produces the whole series of undertones; but each, according to its ordinal number, so many times; the second, twice, the third, three times, etc., proceeding exactly thus, so that by interference, they neutralise one another.

Unequal Counterpoint, antithesis to *Equal* (note against note), florid or syncopated (see **COUNTERPOINT**).

Unequal Temperament. (See **TEMPERAMENT**.)

Unfretted (Ger. *Bundfrei*), a term used in connection with a clavichord which had a special string for each key. (Cf. **PIANOFORTE**.)

Ungarisch. (See **HUNGARIAN**.)

Unger, (1) Johann Friedrich, b. 1716, Brunswick, d. there, Feb. 9, 1781, as councillor and private secretary to the Duke. He was the first who attempted to record the notes played on a keyboard by means of a mechanical apparatus applied to the latter (see **MEOGRAPH**). He claimed right of priority over the mechanician Hohlfeld, who, in 1752, according to the statement of Euler, had constructed an instrument of a similar character, and described his invention in "Entwurf einer Maschine, wodurch

alles, was auf dem Klavier gespielt wird, sich von selber in Noten setzt" (1774).

(2) Karoline (named in Italy, Carlotta Ungher), celebrated stage vocalist, b. Oct. 28, 1803, Stuhlweissenburg, (Hungary), d. Mar. 23, 1877, at her villa near Florence. She was trained at Vienna, and by Ronconi at Milan, sang at Vienna, Naples, Milan, Turin, Rome, 1833 at Paris, but only with moderate success, and then again in Italy, until in 1840 she married at Florence a certain person of the name of Sabatier. She was of imposing appearance and had a powerful voice, though not free from sharpness in the higher register.

(3) Georg, the Siegfried of Wagner's "Nibelungen" at Bayreuth in 1876 and elsewhere, b. March 6, 1837, Leipzig, d. there Feb. 2, 1887. At first he studied theology, but already in 1867 made his *début* at Leipzig, and then sang without much success at Cassel, Zürich, Bremen, Neustrelitz, Brünn, Elberfeld and Mannheim, until Wagner selected him as the representative of the youthful hero for the Bayreuth Festivals. U. studied the part under Hey at Munich, and his impersonation of Siegfried proved most gratifying. He was engaged at Leipzig from 1877-81.

Ungher-Sabatier. (See **UNGER**, 2.)

Unions. (See **SOCIETIES, MUSICAL**.)

Unison (Ger. "Einklang"), the term applied to the doubling of the same sound. Two instruments play in U. when they give out the same notes. But in a canon in U. (cf. **CANON**), the same notes are not played simultaneously, but one after the other. It is usual to assert that the U. is not an interval, inasmuch as there is no difference between the parts or voices; such a definition is, however, mathematically bad. The U. is the zero point, the neutral point from which intervals, both above and below, are reckoned. (Cf. **PRIME** and **UNISONUS**.)

Unisonus (Lat.) **Unison**, (see **INTERVAL**); *unisono*, *all' unisono* (Ital., in unison), i.e. giving out the same sound—as, for instance, when several players perform the same piece on different pianofortes, as practice in keeping exact time, and gaining smooth technique; this method is of advantage, but if constantly employed, is open to objection; for the teacher may be able to train a number of pupils at the same time, but he cannot have sufficient control over them; by this means all individuality of interpretation is stifled. On the other hand, it is indispensable, and of the highest importance that orchestral players should be trained in unison playing. The term *unisono* is also used when several orchestral instruments have to play the same notes in various octave positions—for instance, when in a score only the bass part is written out, and over the 'cello line is written *c. b.* (*col basso*) *al un.* (*unisono*), or when the piccolo flute is to play in octaves with the ordinary flutes (in both cases, how-

ever, the notation is identical, since the double-bass sounds an octave lower, and the piccolo flute, an octave higher than the written notes).

Untersatz, in the organ, a Gedackt of 32 ft.

Unterstimme (Ger. "under voice"), the lowest part of a composition in several parts; the term is opposed to "middle parts" and "upper part."

Uómo, man; "primo u.," principal male singer on a stage (as prima donna is the first female), the chief tenor singer, formerly (during the 17th and 18th centuries) also the first sopranoist (Evirato).

Upbeat is the name given to the apparently incomplete bar at the beginning of a piece or phrase, as, for example, in



the quaver standing alone at the beginning. As, in fact, in our system of notation, the bar-line is always placed before the part of the bar which forms the centre of gravity of the bar motive (see *METRE*), all metrical bar motives which commence on an unaccented part have their bar line somewhere in the middle. There is nothing more false than to separate such an upbeat from what follows, and to look upon the notes between two bar lines as comprehending the motive. On the contrary it may be asserted generally, that in pieces which commence with a full bar (on the "one") it is necessary to see how much at the end of the bar belongs as upbeat to the next one. For the upbeat is not only a possible form, but the real point of departure, the *punctum saliens* of all musical formation. (Cf. *METRE*, *ART OF*.)

Upper-dominant. (See *DOMINANT*.)

Upper part, is the term applied, in music of several parts or voices, to the highest. In modern music the upper part is especially the one bearing the melody (formerly the middle voice, the tenor), wherefore it is also named the melodic part. It may reasonably be supposed that the upper part described as Cantus, instead of, as formerly, Discantus, is a proof that, already in the 16th century, the U. P. began to be felt as the ruling one.

Urban, (1) Christian, theorist, b. Oct. 16, 1778, Elbing, town musician there, afterwards at Berlin, and finally town musical director at Dantzig. He published: "Ueber die Musik, deren Theorie und den Musikunterricht" (1823); "Theorie der Musik nach rein naturgemässen Grundsätzen" (1824); and a prospectus of 16 pages: "Ankündigung meines allgemeinen Musikunterrichtssystems und der von mir beabsichtigten normalen Musikschule" (1825). He also wrote an opera, *Der goldne Widder*, and music to Schiller's "Braut von Messina."

(2) Heinrich, gifted composer, b. Aug. 27, 1837, Berlin, pupil of Hubert Ries, Laub, Hellmann, and others, lives in Berlin, since 1881 teacher at Kullak's Academy. He has composed a symphony, "Frühling" (Op. 16), an overture "Fiesco" (Op. 6), and "Scheherezade" (Op. 14), a violin concerto, violin pieces, songs, etc.

(3) Friedrich Julius, brother of the former, b. Dec. 23, 1838, Berlin, was solo soprano in the Royal Cathedral Choir under Neithardt, and private pupil of H. Ries and Hellmann (violin), Grell (theory), Elsler and Mantius (singing), and since 1860 has been much sought after as a teacher of singing at Berlin; he also holds appointments as singing-master at schools. His "Kunst des Gesanges" is an educational work well spoken of by the press; he has also published songs.

Urbanek, Ian, b. Jan. 31, 1809, Slanin (Bohemia), distinguished violinist, student at Prague Conservatorium (Pixis); he was afterwards leader at the Königstädt Theatre, Berlin.

Urfev, Thomas d', famous English singer who died at an advanced age, Feb. 26, 1723. He published "Wit and Mirth, or Pills to Purge Melancholy" (1719), and a collection of ballads and songs, in part of his own composition.

Urban, Chrétien, violinist and composer, b. Feb. 16, 1790, Montjoie near Aix la Chapelle, d. Nov. 2, 1845, Paris. He received his first violin instruction from his father, and trained himself in pianoforte playing and composition, until in 1805 the Empress Josephine of France, to whom he had been presented at Aix la Chapelle, placed him under Le Sueur for further training in composition; on the pianoforte he never received any lessons. He devoted his attention to the *viola d'amour* which had fallen into oblivion (Meyerbeer wrote for him a solo in *Les Huguenots*), and followed the example of Woldemar (q.v.) in adding a fifth string to the violin, i.e. the c-string a fifth below, so that the violin included viola compass ("Alt violine" Violin-alto); he also distinguished himself as violist in Baillot's Quartet party. In 1816 he entered the orchestra of the Grand Opéra, of which he was later on solo violinist; he was also for a long time organist of St. Vincent de Paul. U.'s printed compositions are: 2 *Quintettes romantiques* for two violins, 2 violas and 'cello, quintet for 3 violas, 'cello, and double bass (with drum *ad libitum*), 3 *Duos romantiques* for pianoforte for four hands, pf. pieces, and songs.

Urio, Francesco Antonio, Italian church composer, b. probably 1660, Milan; in 1690 he was Franciscan monk at Rome, and maestro of the Church of the Twelve Apostles, and as such he published his Op. 1, "Motetti di concerto a 2, 3, e 4 v. con violini e senza." In addition, the following works of his are known: "Salmi concertati a 3 v. con violini" (Op. 2); an oratorio,

Sansone accettato da' Filistini, and a "Te Deum." The last-named is of particular interest in that Handel made use of a great number of themes from it, transforming them by the power of his genius, especially in his "Dettingen Te Deum," but, to some extent, also in *Saul, Israel*, and *Julius Cæsar*. Cf. E. Prout's "Urio's Te Deum and Handel's use thereof," *Monthly Musical Record*, 1871; and Chrysander's detailed notice in the *Allg. musikal. Zeitung* (1878-79).

Ursillo, Fabio, (also merely, Fabio), performer on the archlute (archliuto) and several other instruments, lived about the middle of the 18th century at Rome. He published:—Trio sonatas for 2 violins and 'cello, also flute sonatas; "Concerti grossi" and other works for the archlute remained in manuscript.

Urspruch, Anton, b. Feb. 17, 1850, Frankfort, studied under Ignaz Lachner and M. Wallenstein, afterwards under Raff and Liszt, for some time teacher of pianoforte playing at the Hoch Conservatorium at Frankfort, since 1887 at the Raff Conservatorium there. He is a distinguished pianist, and has shown himself

a talented composer:—A pf. sonata for 4 hands, a pf. concerto, variations and a fugue on a theme of Bach's for 2 pianofortes, a symphony, a pf. quartet, a trio, part songs, etc. U. is the son-in-law of Alw. Cranz (q.v.).

Ursus. (See BÄHR.)

Ut, the solmisation name of the sound *C*. Cf. *Do*; likewise see SOLMISATION and MUTATION.

Utendal, (Utenthal, Utendal), Alexander, born in the Netherlands, but spent the greater part of his life in Germany. He was, at first, musician, afterwards capellmeister to the Archduke Ferdinand of Austria in Innsbruck, where he died May 8, 1581. He published: "7 psalmi pœnitentiales" (1570), 3 books of motets for 5, 6, and more voices (1570-77), three Masses a 5-6, and Magnificats a 4 (1573), likewise "Fröhliche neue teutsche und französische Lieder, etc., mit 4, 5 und mehr Stimmen" (1574 and freq.). Joannelli's "Novus thesaurus musicus" and Paix's Organ Book contain some pieces by U.

V.

V. in scores, pianoforte scores, etc., is the usual abbreviation for Violin; *Vc.* (*V^{lto}*) = Violoncello; *V^{la}* = Viola; *V.S.* = *volti subito* (turn quickly) or *vide sequens* (see the following); *m.v.* = *mezza voce*. **V.** = Vers, Verset (in Catholic hymn-books). **V.** also stands for "Versicle" (R. "Response") in service books, whether sung or said.

Vaccai, Niccolò, opera composer and teacher of singing, b. March 15, 1790, Tolentino, d. Aug. 5, 1848, Pesaro, went when young with his parents to Pesaro, where he received his first musical instruction, and afterwards to Rome to study law; but he soon adopted music as the vocation of his life, became a pupil of Jannaconi for counterpoint, and studied besides, in 1812, opera composition under Paeiello at Naples. His first opera was *I solitari di Scozia* (Naples, Teatro Nuovo, 1815). As he had only little success with his operas and ballets at Naples and Venice, already, in 1820 he devoted himself to the teaching of singing (at Venice, Trieste, Vienna). Renewed efforts with operas at Parma, Turin, Milan, Venice, etc., did not win for him a solid reputation, although some, especially *Giulietta e Romeo* (Milan, 1825) made a good impression; **V.** betook himself, therefore, in 1829 to Paris and in 1832 to London, and obtained for himself in both towns the name of a distinguished teacher of singing. Some years afterwards, he returned to Italy, again wrote some operas, with which he obtained a *succès d'estime*, and in 1838 succeeded Basili as professor of composition and censor

(inspector of studies) of the Milan Conservatorio, which posts he held until his death. Besides 17 operas (the last, *Virginia*, 1845, for Rome) and 4 ballets, **V.** wrote a number of cantatas (among others, jointly with Coppola, Donizetti, Mercadante, and Pacini, a funeral cantata on the death of Malibran, 1837), also sacred vocal works, arias, duets, romances, and two vocal Methods: "Metodo pratico di canto italiano per camera" (much in vogue), and "21 ariette per camera, per l'insegnamento del bel-canto-italiano."

Vaet, Jacob, Netherland contrapuntist of the 16th century, imperial chapel singer at Vienna under Charles V., Ferdinand I., and Maximilian II., d. Jan. 8, 1567, as imperial capellmeister to Maximilian II. He published: "Modulationes 5 voc." (1562). Some of his compositions are to be found in Joannelli's "Novus thesaurus musicus" (1568), in Tylman Susato's "Ecclesiasticæ cantiones" (1553), in Montan-Neuber's "Evangeliensammlung" (1554-56), and his "Thesaurus musicus" (1564), etc.

Vagans. (See QUINTUS.)

Valentini, (1) Giovanni, Roman composer, published: "Motetti a 6 voci" (1611); "Musiche concertate a 6-10 voci ossia istromenti" (1619); "Musiche a 2 voci col basso per organo" (1622); "Sacri concerti a 2-5 voci" (1625); "Musiche da camera a 2-5 voci, parte concertate con voci soli e parte con voci ed istromenti" (1621, madrigals, etc.); "Libro V. Le musiche da

camera a una e 2 voci col basso continuo" (1622). Other more important works (masses, magnificat, Stabat) remained in manuscript.

(2) Pietro Francesco, celebrated composer of the Roman School, d. 1654, Rome; he published: "Canone . . . sopra le parole del Salve Regina, 'Illos tuos misericordes oculos ad nos converte,' con le risoluzioni a 2, 3, 4, e 5 voci" (1629, canon with more than 2,000 possible solutions; the theme is printed in Kircher's "Musurgia," I., 402); "Canone nel nodo di Salomone a 96 voci" (1631, also in Kircher); "Canone a 6, 10, 20 voci" (1645); 2 "Favole" (pieces for the stage, operas): *La Mitra* (1654) and *La trasformazione di Dafne* (1654), both with intermezzi. His heirs also published: 2 books of madrigals a 5 (1654); 2 books "Mottetti ad una voce con istromenti" (1654); 2 books of motets a 2-4 (1655); 2 books "Canzonetti spirituali a voce sola" (1655); 2 books ditto a 2-3 (1656); 2 others a 2-4 (1656); "Canoni musicali" (1655, 155 pages); 2 books a 1-2 "Musiche spirituali per la natività di N. S. Gesù-Cristo" a 1-2 (1657); 2 books "Canzoni, sonetti ed arie a voce sola" (1657); 4 books "Canzonetti ed arie a 1, 2 voci" (1657); and 2 books of litanies and motets a 2-4. A number of theoretical works on music in manuscript are to be found in the Barberini Library at Rome.

(3) Valentino Urbani, named V., celebrated evirato (altist), sang in London from 1707-14.

(4) Giuseppe, violinist and composer, appointed about 1735 at the court of Florence, published:—"12 sinfonie a 2 violini e violoncello," "7 bizarrerie per camera a 2 violini et violone," "12 fantasie a 2 violini e violoncello," "8 idee da camera a violino solo e violoncello," "12 sonate a 2 violini e violone," "Concerti a 4 violini, alto viola, violoncello e basso continuo," violin sonatas with bass, and 10 other concertos.

Valentino, Henri Justin Armand Joseph, celebrated conductor, b. Oct. 14, 1785, Lille, d. Jan. 28, 1856, Versailles; he was the son-in-law of Persuis, through whom he was drawn to Paris. In 1820 V. became second conductor, and in 1824 first conductor, alternately with Habeneck, at the Grand Opéra; from 1831-37 at the Opéra Comique. In 1837 V. established the first popular concerts of classical music at the Salle St. Honoré (Salle Valentini), but was forced in 1841 to give them up; the quadrilles of Musard and Tolbecque were preferred to symphonies. From that time V. lived in retirement at Versailles.

Valotti, Francesco Antonio, distinguished organist, composer, and clever theorist, teacher of Abbé Vogler, Sabbatini, etc., b. June 11, 1697, d. Jan. 16, 1780, Padua. He became a Franciscan monk, was still, at the age of 25, pupil of Calegari at Padua, and in 1728 received the post of maestro at the church

of S. Antonio, which he held until his death. V. was considered in his time one of the most important church composers. He showed Burney two cupboards full of his compositions; of these only the following were printed:—"Responsoria in parasceve" a 4, "Responsoria in sabbato sancto," "Responsoria in Cœna Domini," and his most learned theoretical work, "Della scienza teorica e pratica della moderna musica" (1779), which was intended to be the first volume of a comprehensive treatise on composition. Sabbatini gave a sketch of his teacher's system in "La vera idea delle musicali numeriche signature." V. was an opponent of the Rameau, as well as of the Tartini system, considered it one-sided to found a system of harmony on a fundamental note with its twelfth and seventeenth, and developed the scale from the series of the higher overtones, i.e. 8, 9, 10, 11, 12, 13, 14, 15, 16. The central point of his system was, however, the theory of the inversion of chords, which he received through Calegari from Rameau.

Valor (Lat.; Ital. *Valore*), value (of the notes). (See INTEGER VALOR.)

Valve (Ger. "Ventil"), a mechanical apparatus which gives access to, or shuts off the wind. (1) Of the valves of the organ, two kinds must be distinguished: those that are opened and closed by the organ wind itself, and those which, like pistons, are placed at rest by the pressure of a spring and moved by a lever mechanism. The pump-valves of the bellows are valves of the former kind—viz. (i.) the *suction* valve of the bellows, in the bottom board, easily movable, which opens into the bellows as soon as the latter is raised, i.e. when the air in it is rarefied; this allows the wind outside to enter into the bellows, and when the latter is quite raised, to fall back on the bottom board. But if the bellows is left to itself, the weight of the upper-board compresses the air in the bellows, and opens (ii.) the *joint-valves* in the direction of the canals, so that the density of wind is equalised between the bellows and the canals. On the other hand, the (iii.) playing-valves (Spielventile), which in the *slide-chest* (Schleiflade) give the wind access to a groove over which stand several pipes; but in the *spring-chest* (Springlade), on the other hand, only to one pipe, or to the pipes of a mixture, are moved by means of a lever mechanism, of which the last member is a key of the keyboard.

(2) The valves (pistons): invented by Clagget, 1790; likewise Blühmel, 1813; cf. TRUMPET) of modern brass wind-instruments (horn, trumpet, cornet, also trombone) are mechanical contrivances which either prolong their sounding tubes (lower the tone) by restoring the communication between the principal tube and the side channels, so that in using the piston, the channel in question (as in valves most in use at the present) becomes a part of

"Voltaire musicien" (1878); "La mélodie populaire dans l'opéra *Guillaume Tell* de Rossini" (1879); "Lohengrin, instrumentation et philosophie" (1879); "Turin musical" (1880, miscellanies); "Jaques de St. Luc" (1886); "La musique congratatoire en 1545," etc. (1888); "5 lettres intimes de Roland de Lassus" (1891); "Les billets des rois en Flandre; xylographie, musique, coutumes" (1892).

Van der Stucken, Frank, b. Oct. 15, 1858, Fredericksburg (Texas), whence, however, his parents went to Antwerp about 1868, where he became a pupil of Benoit. He travelled, from 1879-80, in Germany, Italy, and France, was theatre capellmeister at Breslau 1881-82, lived with Grieg at Rudolstadt 1883, and had his own compositions performed at Weimar under Liszt's auspices. In 1884 V. d. S. undertook the direction of the male choral society "Arion" at New York. Of his compositions there should be mentioned the opera *Vlasda*, music to Shakespeare's *Tempest*, overture to an opera, *Ratcliff*, a Te Deum, and other choral and orchestral works; also songs and pf. pieces.

Van Duyze, Florimond, b. Aug. 4, 1843, Ghent, son of the poet of like name, lives there as advocate; but he is at the same time an industrious and talented composer. He gained the *Prix de Rome* in 1873 with his cantata *Torquato Tasso's* *dood*, and produced seven operas at Antwerp and Ghent.

Van Dyck, Ernest Marie Hubert, famous singer (dramatic tenor), b. April 2, 1861, Antwerp, first studied law at Louvain and Brussels, then became pupil of Bax St. Yves in Paris, writing meanwhile for the *Patrie*. He first became known at the Concerts Lamoureux, but became at one stroke most celebrated when the rôle of Parsifal at Bayreuth was assigned to him. In 1888 he was engaged at the Vienna Court Opera. V. D. is a brother-in-law of François Servais, whose sister he married in 1886.

Van Hal. (See WANHAL.)

Vanneo, Stefano, b. 1493, Recanati, March Ancona, Augustine monk at Ascoli, afterwards maestro of his monastery. He published a theoretical work; "Recanatum de musica aurea," etc. (1553), which is considered the best of its day; it treats succinctly, but thoroughly, of *musica plana*, mensural music, and counterpoint.

Variations are all kinds of transformations (metamorphoses) of a pregnant theme, which, however, even through the boldest disguises, must be recognisable. As a rule, a variation transforms only one or a few elements of the theme: time, rhythm, harmony or melody. The old *Doubles* (q.v.), the oldest kind of V., left these foundation-pillars untouched, and only surrounded the theme with ever-changing ornaments, and more intense figuration. (Cf.

Handel's "Harmonious Blacksmith.") But the real variation, as we find it fully developed in Haydn and Mozart, gives the theme occasionally in minor instead of major, or in $\frac{3}{4}$ time instead of $\frac{2}{4}$ or $\frac{3}{8}$ time, dots or syncopates the rhythm, develops some special motive (not belonging to the theme), conceals the theme by some counter melody full of charm, widens or contracts the contour of the melody by introducing new intensifications, or by suppression of certain prominent tones, etc. Nothing is denied to the variation, provided that, in one way or another, consciousness of the theme is not destroyed. Whereas the old *Doubles* always adhered strictly to the key, in variations of the present day contrasting keys are readily placed one against the other. As models of V., from a large number, may be named those of Beethoven in F (Op. 34), those in his pf. sonata in A flat (Op. 26), the Schubert V. in B flat, the Mendelssohn "Variations sérieuses," and those by Saint-Saëns for two pfes. on a theme by Beethoven.

Varnay, Pierre Joseph Alphonse, b. Dec. 1, 1811, Paris, d. there Feb. 7, 1879, was violinist and theatre capellmeister at The Hague, Rouen, Paris, and Bordeaux. V. composed 7 one-act operettas for the Bouffes-Parisiens, but is best known by his republican song (1848), "Mourir pour la patrie." Louis V., who since 1876 has written more than a dozen operettas for Paris (*Les musquetaires au couvent*, 1880; *Riquet à la houppe*, 1889, etc.), was probably related to the above.

Varsovienne, Polish dance (from Warsaw) in $\frac{3}{4}$ time, of somewhat slow movement, with long, marked notes at the beginning of the 2nd, 4th bars, etc.

Vasconcellos, Joaquim de, contemporary Portuguese writer on music, who has set himself the task of making known the merits of his countrymen with regard to music, first in a Portuguese dictionary of music, "Os musicos portuguezes (biographia-bibliographia)" (1870, 2 vols.), which corrects many erroneous statements of former lexicographers (Fétis, etc.), and gives much new and interesting information; and, secondly, in a monograph on the famous vocalist Todi, "Luiza Todi" (1873), with an "Ensaio critico sobre o catalogo del rey D. João IV." (1873), and many original notes for Pougin's two supplementary volumes to Fétis' "Biographie universelle." V. also provided a reprint of the catalogue described in the above-named work, of the Lisbon Library destroyed in 1755 by earthquake (1874).

Vasseur, Félix Augustin Joseph Léon, French composer of operettas, b. May 28, 1844, Bapaume (Pas de Calais), pupil of the Niedermeyer School of Sacred Music, organist of Versailles Cathedral since 1870. He has written, mostly for the Bouffes-Parisiens, about 20 operettas, of which *La timbale d'argent* (1872) has been the most successful. The later ones

Le roi d'Yvetot (produced at Brussels, 1873), *Les Parisiennes*, *La blanchisseuse de Berg-op-Zoom*, *La cruche cassée*, *La Sorrentine*, *L'Oppoponax*, *Le droit du seigneur*, *Le billet de logement*, *Le petit Parisien* (1882), were less satisfactory. Since then he has produced; *Le mariage au tambour*, *Madame Cartouche*, *Ninon (de Lenelos)*, *Mam'zelle Crémou*, and *La famille Vénus* (1891), also music to Chievot and Venlo's *Le pays d'or* (1892). The attempt which V. made in 1879 to undertake the management of a theatre (Nouveau Lyrique) quickly ended in disastrous fiasco. V. has published a Method for organ and harmonium, many transcriptions of operatic airs for organ (harmonium), also for pf.; likewise some sacred works (2 masses, offertories, antiphons, magnificats, in a collection entitled "L'office divin"). In 1877 he won recognition for his Hymn to St. Cecilia for soprano solo, orchestra, and organ.

Vaucorbeil, Auguste Emanuel, composer, b. Dec., 1821, Rouen, d. Nov. 3, 1884, Paris, son of the actor Ferville (stage name), pupil of the Paris Conservatoire (Marmontel, Douren, Cherubini); he first made a name with songs displaying style and feeling, and afterwards with violin sonatas and quartets for strings. In 1863 he brought out a comic opera, *Bataille d'amour*, and has since produced pf. pieces, "Intimités"; a choral work, "La mort de Diane," with great success at one of the *Concerts Spirituels*, and a number of sacred songs in the musical paper, *La Maîtrise*. In 1872 V. became government commissioner of the subsidised Paris theatres, and in 1880 director of the Grand Opéra.

Vaudeville is, properly, the name of French popular songs of satirical tendency pointedly expressed in a short refrain. During the last century the V. was introduced into stage works of a lighter kind, to which ultimately the name was given. The German Liederspiel, as well as the English Ballad Opera (q.v.), arose in quite a similar way.

Vavrincez, Mauritus, Hungarian composer, b. July 18, 1858, Czegled, in Hungary; pupil of the Pesth Conservatorium, finally of Rob. Volkmann. In 1886 his "Stabat Mater" was performed at the Buda garrison church; shortly afterwards he received the post of cathedral capellmeister at the Hungarian Coronation Church (S. Matthias), Pesth. V. has composed 5 masses, a Requiem, an oratorio (*Christus*), overture, "Die Braut von Abydos" (after Lord Byron), a "Dithyrambe," both for large orchestra; a cantata, *Der Todtensee* (poem by Otto Roquette); a symphony, etc. Since 1882 V. has been also active as a music critic.

Vecchi, (1) Orazio, a highly interesting composer of the latter part of the 16th century, b. about 1550, Modena, where he received his musical training from the monk Salvatore Essenga; he was canon at Corregio from 1586-1595, maestro of Modena Cathedral in 1596,

and, likewise, in 1598, court maestro and music-master to the ducal princes. He died at Modena, Feb. 19, 1605. V. is best known by his "Amfiparnasso" (*commedia harmonica*, i.e. a musical comedy), produced at Modena, 1594, and published at Venice in 1597. It is naturally to be regarded as a forerunner of opera, but is sharply distinguished from the first attempt made at the same time in Florence (cf. OPERA) in that V. did not write in the monodic style, but speech and reply of the various *dramatis personæ* were sung by a chorus *a 4-5* in madrigal style. Yet, after all, it was not anything altogether new, as V. himself implied in the title "Amfiparnasso"; on the contrary, isolated attempts of a similar kind had already been made during several previous decades. But V. has other claims to immortality, for he was one of the best canzonet- and madrigal composers of his time, loved tone-painting (cf. the "Selva"), and characterisation (cf. the "Veglie di Siena"), and was also an excellent master in sacred composition. His publications are: 4 books of canzonette *a 4* (the first book known only in 2nd ed. [1580]; the others appeared 1580, 1585, 1590, and like the first were repeatedly reprinted; complete ed. Nüremberg, 1593. Selected canzonetti *a 4*, published 1611 by Pierre Phalèse, and with German text at Nüremberg, 1600, and Gera, 1614); also a book of canzonetti *a 6* (1587); 2 books of madrigals *a 6*, besides some *a 7-10* (1583 and freq., 1591); a book of madrigals *a 5* (1589), "Selva di varie recreationi" . . . [a 3-10 voci] . . . "Madrigali, Capricci, Balli, Arie, Justiniane, Canzonetti, Fantasie, Serenate, Dialoghi, un Lotto amoroso, con una Bataglia *a 10* nel fine ed accomodatavi la intavolatura di liuto alle Arie, ai Balli ed alle Canzonette" (1590); 2 books of Canzonette *a 3* (1597, 1599; the first book with German text 1608); a book of Lamentations *a 4* for equal voices (1597); 2 books of motets *a 4-8* (1590, 1597), motets *a 6* (1604, reprint?); "Convito musicale" *a 4-8* (1597); "Hymni per totum annum, partim brevi stilo super plano cantu, partim propria arte" *a 4* (1604); "Le Veglie di Siena ovvero i vari umori della musica moderna *a 3-6* voci" (1604; characters of all kinds are drawn in it, as: umore, grave, allegro, dolente, usinghiero, affettuoso, etc.; also 1605 as "Noctes ludicre"); "L' Amfiparnasso, etc." (1597 [1610]). A book of Masses *a 6-8* by Vecchi was published by his pupil Paulus Brausius (German?) 1607, four of which were reprinted by Phalèse 1612. Fétis also mentions "Dialoghi *a 6 e 8* voci" with continuo; the date 1508 is naturally a misprint (1608? The first edition of the "Biographie universelle" places under this date the 4 Lamentations *a 4*). Many collections of the period 1575-1615 contain pieces by V.

(2) Orfeo, maestro of the church of Santa Maria della Scala (after which the Scala Theatre was named), Milan, b. there 1540, d. before 1604, was likewise a famous composer, but appears

to have restricted himself exclusively to church music. The greater number of his masses, motets, psalms, etc., is preserved in the library of the Scala Church. There appeared in print 24 books, of which 4 only are still known; a book of motets *a 4* (1603), the third book of motets *a 6* (1603), a book of psalms *a 5*, Magnificats, etc. (1614).

(3) Lorenzo, church maestro at Bologna, b. 1566, published "Misse a 8 voci" (1605).

Veit, Wenzel Heinrich, Bohemian composer, b. Jan. 19, 1806, Repic near Leitmeritz, d. Feb. 16, 1864, as district president at Leitmeritz; he was an excellent musician, and for some years chairman (Praeses) of the School of Organists. V. wrote chamber music (6 quartets for strings, 5 quintets for strings, a trio), a symphony, overture and "Missa solennis," and many songs; also Bohemian and German quartets for male voices.

Velato, Velata (Ital.), veiled; *una voce velata*, a veiled (not clear) voice.

Velluti, Giovanni Battista, the last famous *evirato*, b. 1781, Monterone (March Ancona), d. beginning of Feb. 1861; he distinguished himself at various Italian theatres, and finally, from 1825-26, in London.

Veloce (Ital.), swiftly.

Venatorini. (See *MYSLIWECZEK*.)

Venetian swell (Ger. "Jalousieschweller"). (See *CRESCENDO*.)

Venosa, Prince of. (See *GESUALDO*.)

Venth, Carl, b. Feb. 10, 1860, Cologne, pupil of the Conservatorium there and at Brussels (Wieniawsky), went to America 1880, became leader of the metropolitan orchestra, and founded a school of music at Brooklyn, 1888.

Ventil. (See *VALVE*.)

Vento, (1) Ivo de, of Spanish origin, 1568, capellmeister in Landshut from 1569 until his death in 1575, organist of the Court Chapel at Munich; he published motets *a 4* (1569, 1574), motets *a 5* (1570), and several books of "Neue teutsche Lieder" (*a 3*: 1572, 1573, 1576, 1591; *a 4-6*: 1570, 1571, 1582). The Munich Library preserves in MS. a mass *a 6* and one *a 4* ("Jesu, nostra redemptio," and "Je ne veulx rien").

(2) Matthias, b. 1739, Naples, pupil of the Conservatorio di Loreto, d. 1777; he wrote 6 operas, and published at Paris and London: 6 trios (2 violins and bass), 6 clavier sonatas, 36 trios for clavier, violin and cello, canzone, etc.

Venzl, Josef, b. March 26, 1842, Munich, from 1852-58, studied at the Royal School of Music, was member of the court orchestra there; he has published instructive violin pieces.

Veracini, (1) Antonio, violinist and composer of chamber music at Florence. He published: Op. 1, sonatas for 2 violins and bass with continuo (*c*, 1692); Op. 2, church sonatas

for violin and bass; and Op. 3, chamber sonatas for 2 violins and bass with continuo (1696). G. Jensen has re-published a sonata from Op. 1, and one from Op. 2.

(2) Francesco Maria, distinguished violinist, b. 1685, Florence, d. 1750, near Pisa. He made such a successful *début* in 1714 at Venice that Tartini, in order to be able to enter into rivalry with him, withdrew to Ancona for renewed and serious practice. V. then undertook extensive concert tours, for two whole years played *solì* during the entr'actes at the Italian Opera, London, was engaged from 1717-1722 as chamber virtuoso at Dresden, then, for many years, as violinist to Count Kinsky at Prague; and when, in 1736, he found the London public cold (Geminiani, meanwhile, had advanced with conquering steps), he withdrew to Pisa and lived there in modest circumstances. V. published 12 violin sonatas with bass, and left in manuscript violin concertos and symphonies for strings and clavier. His concert sonata in *e* minor and two others are published in G. Jensen's "Classische Violin Musik." One of his sonatas was published by Ferd. David with a written-out pianoforte accompaniment, also another by Wasielewski.

Verbonnet, Jean, foreign composer, pupil of Okeghem; only a few works are preserved (a motet *a 4* in Kriesstein's "Selectissimæ," etc. 1540, and a "Salve regina" in MS. at Munich).

Verdelot (Verdelotto), Philippe, renowned Belgian contrapuntist, one of the first composers of madrigals. Nothing more is known of his life, except that between 1530-40 he lived for some time at Florence, that he was singer at St. Mark's, Venice, and that he died before 1567. Unfortunately many of V.'s compositions have been lost, or the full number of part-books not been preserved. The oldest printed work extant is a book of madrigals for lute, arranged by Adrian Willaert (1536). The original edition for voices is unknown, unless it be identical with the 3 books of madrigals *a 4* of 1537 (in a complete edition, 1566). Then followed madrigals *a 5* (the 2nd book 1538; the first unknown, but probably contained in the collected madrigals *a 5* of 1541); "Verdelot, La più divina et più bella musica che se udisse giamai delli presenti madrigali *a 6 voci*" (1541); madrigals *a 4-5*, collected from earlier publications, appeared 1540, 1541, 1546, and 1566, and a selection of those *a 4* in 1541. Of his motets only one book *a 4* is known: "Philippi Verdeloti electiones diversorum motetorum distinctæ 4 voc." (1549). On the other hand, several single motets in the celebrated collections of the time (Gardane's "Motetti del frutto" and "Fior de Mutetti," Jacques Moderne's "Motetti del fiore," Montan-Neuber's "Magnum opus musicum," Kriesstein's "Cantiones selectissimæ" Graphäus' "Novum et insigne opus musicum" in Attaignant's great collection of motets, etc.).

V. wrote a 5th part to Jannequin's "Bataille" (printed in Susato's song collection, roth book). A mass a 4 by V. is to be found in Hier. Scotto's "Missarum quinque liber primus cum 4 voc." (1544).

Verdi, Giuseppe, the most highly-gifted Italian opera composer of the present day, b. Oct. 9, 1813 (not 1814), at Roncole, a village near Busseto (Parma), where his father was proprietor of an inn; the town of Busseto granted him a subsidy, which, increased by help from a gentleman of means, Barazzi, enabled him to seek his musical education in Milan. The director of the Conservatorio, Basilj, gave him credit for little talent and refused him admission; V. therefore became pupil of Lavigna, the "maestro al cembalo" of La Scala. After small songs and orchestral works, written under his master's guidance, V. came forward Nov. 17, 1839, with his first opera: *Oberto, Conte di San Bonifacio* (La Scala), which, in spite, or on account, of its numerous reminiscences of Bellini, met with success. His second work *Un Giorno di regno* (La Scala, 1840) failed, and was only given once. *Nabucodonosor* ("Nabucco," Nebuchadnezzar), on the contrary, made his name (La Scala, 1842; Vienna, 1843; Paris, 1845). His success increased with *I Lombardi alla prima crociata* (1843), and *Ernani* (1844), whilst *I due Foscari* (1844), *Giovanna d'Arco* (1845), *Alzira* (Carlo Theatre, Naples, 1845), *Attila* (Venice, 1846), *Macbeth* (Florence, 1847), *I Masnadieri* (London, 1847), *Jérusalem* (re-arrangement of *I Lombardi*, Paris, 1847), *Il Corsaro* (Trieste, 1848), *La Battaglia de Legnano* (Rome, 1849), and *Stiffelio* (Trieste, 1850), were either complete fiascos, or only aroused slight interest, and were unable to retain hold on the public. Only one opera of this period, *Luisa Miller* (Naples, 1849), proved an exception and has kept the stage. Verdi's brilliant career began in 1851 with *Rigoletto* (Venice), followed in 1853 by *Il Trovatore* (Apollo Theatre, Rome), and *La Traviata* (Venice), the composer's three most popular works. With these Verdi's series of triumphs was for a long time brought to a close. *Les Vêpres Siciliennes*, written for the Grand Opéra, Paris, 1855, met with a cool reception; *Simone Boccanegra* (Venice, 1857) made little impression; *Avoldo* (a revision of *Stiffelio* at Rimini, 1857) was not heard elsewhere; the *Ballo in Maschera* (1858, written for Naples, but produced for the first time in 1859 at the Apollo Theatre, Rome) contained some striking numbers, and was performed in 1861 at the Théâtre Italien, Paris, and in 1869 in a French translation, at the Théâtre Lyrique. Then followed *Inno delle Nazioni* (dramatic cantata, London, 1862), *La Forza del Destino* (Petersburg, 1862; with additional numbers, Milan, 1869, Paris, 1876), a revised *Macbeth*, (Paris, Théâtre Lyrique, 1865), and *Don Carlos* (also in Paris at the Grand Opéra, 1867). If the last-named work already showed a great

improvement in the single numbers, and on this account was better received, so was this the case, and in still greater degree, with *Aida*, which V. wrote by command of the Khedive, Ismail Pasha, for the opening of the Italian Opera at Cairo, 1871, and for which he received over £3,000. The success of this work was enormous, and it increased, if that was possible, at Milan (1872). Since then the opera found its way abroad, and was performed at Berlin (1874), Vienna (1875), Paris (1876) Brussels (1877), London, Leipzig, etc. In *Aida* V. has made an attempt to write in the Wagnerian style, but did little more than imitate externals. His music in *Aida* and also that of his Requiem (in memory of the poet Alessandro Manzoni, who died in 1873, performed for the first time in Milan, 1874) is real Italian opera music of the kind against which Wagner fought, although the instrumentation became richer, and the harmony more happy in its dissonant element. His next opera was *Otello* (Milan, Feb. 5, 1887, libretto by A. Boïto). His last opera, *Falstaff* (La Scala, 1893), was produced with brilliant success. The distinctive feature of Verdi's compositions is a striving after effect, unmotivated dynamic contrasts, passionate outbursts of feeling; in this, more than in all else he shows a marked contrast to Rossini, to whom melody, the "bel canto," was the first consideration; and he shows therein a certain resemblance to Meyerbeer, to whom however, especially in his earlier works, he cannot hold a candle in the art of composition. Besides operas, V. has written a number of romances, a nocturne for three voices with flute obbligato, and a quartet for strings (1873).

Verdonck, Cornelius, a composer of the Netherland school, b. 1564, Turnhout, d. July 4, 1625, Antwerp, where a monument was erected to him in the Carmelite Church. Of his writings are preserved: French chansons, two books of madrigals for 6 and one book for 7 voices, *Magnificat a 5* (1585).

Verhulst, Jean J. H., celebrated composer and excellent conductor, b. March 19, 1816, The Hague, d. there Jan. 17, 1891; he attended the Conservatoire there, made progress by private study, and at an early age played in the orchestra under Ch. Hanssen (jun.). The bestowal of several prizes, on the part of the Society *De toonkunst*, for his first attempts at composition, encouraged him to new endeavours, and Mendelssohn pronounced a favourable judgment when V. was introduced to him by Lübeck, then director of the Conservatoire at The Hague. The plan to study under Mendelssohn in Leipzig was postponed in consequence of Mendelssohn's marriage and prolonged absence from that city (1837); V. on his way to Leipzig remained in Cologne, worked for some time under Joseph Klein (Bernhard Klein's brother), and then returned to The Hague. In 1838, how-

ever, he hurried to Leipzig, and on Mendelssohn's recommendation became director of the Euterpe Concerts, enjoyed until 1842 the rich impetus offered by the city of Leipzig, then the focus of musical life in Germany, and, on his return to The Hague was appointed court musical director. After that he remained in his own country, became in 1848 conductor of the "Maatschappij tot bevordering der toonkunst" at Rotterdam, in 1860 conductor of the Dilegentia concerts at The Hague; also for a great many years conductor of the concerts of the "Maatschappij tot bevordering der toonkunst" and of the *Felix meritis* Society, of the Cecilia concerts. In 1886 he retired into private life. V. composed symphonies, overtures, quartets for strings, many sacred works (among which a Requiem for male voices, songs, part-songs, etc.). His daughter Anna is an excellent pianist.

Vernier, Jean Aimé, harpist and composer, b. Aug. 16, 1769, Paris, in 1795 became harpist at the Opéra Comique, and in 1813 at the Grand Opéra. In 1838 he received his pension. V. published sonatas for harp alone, and with violin; a quartet for harp, pf., oboe, and horn; trios for harp, flute and 'cello; duets for two harps; and many fantasias, variations, etc., for harp alone.

Verovio, Simone, music printer at Rome about 1586-1604, the first to employ copper-plate for music-printing. He had therefore a process for multiplying copies, of which much use was afterwards made; and Petrucci's epoch-making invention of music-printing by types was thereby almost entirely superseded (*see* MUSIC PRINTING). Among other things V. engraved Merulo's Toccatas.

Verschöbung (Ger., lit. *a shift*), a mechanism in modern pianofortes (grand) which, by means of a pedal (the left one), moves the keyboard slightly to the right, so that the hammers do not strike all three strings, but only two or one. (*Cf.* CORDA.)

Vesque von Püttingen, Johann (pseudonym, J. Hoven), b. July 23, 1803, Opole (Poland), d. Oct. 30, 1883, Vienna. He was the son of an official in the Belgian War Office who, on the advance of the French, fled, and found refuge with his young wife in the castle belonging to Prince Lubomirsky of Opole. The father afterwards received an appointment at Vienna, and V. was also destined for government service; he received, however, regular musical training under Moscheles and S. Sechter. He took his degree of Dr.jur. and became state councillor; but he was also highly esteemed as pianist and composer (sonatas, rondos, etc., for pianoforte), songs, a grand mass, and 6 operas: *Turandot* (1838), *Johanna d'Arc* (1840), *Liebeszauber (Kätchen von Heilbronn)*; (1845), *Ein Abenteuer Karls II.* (1850), *Der lustige Rat* (1852), *Liebs Tellian* (1854). He also wrote *Das musikalische Autorrecht* (1865).

Viadana, Ludovico, the famous inventor of concertante sacred song for a few voices with organ bass. According to the most recent investigations of Antonio Parazzi (in the Milan *Gazzetta musicale*, 1876, and separately under title "Della vita . . . di Ludovico Grossi-V." [1876]), his real family name was Grossi, and V. only the name of his birthplace—thus, L. Grossi da V. V. was born at Viadana (near Mantua) in 1564, became cathedral maestro there (1594-1609), then church maestro at Fano, was afterwards at Venice, and finally again at Mantua; he died May 2, 1645, at Gualtieri. The invention of thorough-bass or continuo (q.v.) has frequently been ascribed to V., yet to this he can scarcely lay claim (*cf.* CAVALIERI, CACCINI, PERI). So far as the introduction of the continuo into church music is concerned, he had at least one predecessor; but even this one (Deering) can scarcely be considered the prime inventor. It seems that the custom, which sprang from necessity, of allowing pieces written a 4 or 5 to be sung by sets of two or three singers (the proper number not being obtainable) and the missing parts to be played on the organ, or, in the case of madrigals, on the gamba, lute, or some similar instrument, had already led to the invention of thorough-bass, as a kind of clavier score; further, that composers, towards the end of the 16th century, foreseeing such cases, at once added a running figured bass (thus, for instance, Adriano di Bologna in his "Concerti ecclesiastici a 8 v." 1595). The innovation of V. consisted in writing his church concertos deliberately in one or two parts, and in using the continuo as an harmonic support, as did the Florentine musico-dramatists in another branch. To this matter the comment "Invenzione commoda per ogni sorti di cantori e per gli organisti" on several of his title-pages bears reference. The list of V.'s works has been considerably increased by Parazzi; the following are now known: canzonets a 4 (1590); canzonets a 3 (1594); madrigals a 4 (1591); madrigals a 6 (1593); Masses a 4 (1596 and frequently); 2 books of Vesper psalms a 5 (1595, 1604); "Falsi bordonni, etc." a 5 (1596); "Completorium Romanum" 8 v. (2 books, 1597, 1606); motets a 8 (1597); Psalms and Magnificats a 4 (1598 and frequently); "Officium defunctorum" (1600); Vesper Psalms a 8 (1602); "Cento concerti ecclesiastici 1, 2, 3 e 4 voci con il basso continuo per sonar nell' organo" (1st book [at the end a canzone for violin, zink, 2 trombones and bass] 1602 and frequently [also under the title "Opus musicum sacrorum concentuum, etc.," Frankfort 1612], 2nd book, 1607 and frequently, 3rd book [2nd ed.] 1611; complete edition, "Opera omnia sacrorum concentuum, 1, 2 et 3 vocum cum basso continuo, etc.," Frankfort, 1620); "Litanie" a 3-12, 2nd ed. (1607); "Officium ac missæ defunctorum 5 voc." (1604); "Lamentationes Hieremiæ" 4 equal voices (1609); "Symphonie musicali a 8 v. . . pe-

ogni sorti d'istromenta" with figured bass (organ) 16ro; "Responsoria ad lamentationes Hieremias 4 voc." (1609); "Completorium romanum 4 voc. . . cum basso continuo" (1609); "Salmi a 4 voci pari col basso per l'organo, brevi, commodi ed ariosi con 2 magnificat" (1610); "Falsi bordonii a 4 voci," together with "Sicut erat"; Te Deum and Salve regina 8 voc. (1612); "24 Credo a canto fermo, etc." (1619); "Missa defunctorum 3 voc." (1667). To these must be added some reprints and selections; some of those quoted may, however, be identical.

Vianesi, Auguste Charles Léonard François, b. Nov. 2, 1837, Leghorn, trained in Italy (Pacini and Döhler), went to Paris in 1857 with recommendations to Rossini. In 1859 he became conductor at Drury Lane Theatre, London, and subsequently at New York, Moscow, Petersburg, and again in London, and later on, at a large number of other theatres in Great Britain and on the Continent, also at Philadelphia until 1887, when he was elected maître de chapelle of the Paris Grand Opéra.

Viardot, Michelle Pauline, distinguished singer, daughter and pupil of the famous Garcia, sister of Malibran, b. July 18, 1821, Paris. As a child she accompanied her parents in their tour through America; in Mexico she received pianoforte lessons from the organist Marcos Vega, and afterwards, at Paris, became the pupil of Meysenberg and Liszt, studying also composition with the latter. In 1837 she made her *début* at a concert given by her brother-in-law, de Bériot, at Brussels, achieved enormous success by her singing, and soon afterwards commenced her first concert-tour through Germany, visiting also Paris. In 1839 she made her first appearance on the (London) stage in the rôle of Desdemona; her reputation quickly spread, and the director, Viardot, of the Théâtre Italien, Paris, went purposely to London to hear her, engaged her, became her husband in 1841, gave up the direction of the Opéra, and managed extensive tours for his wife throughout the whole of Europe (he died May 5, 1883). In 1849 Mme. V. was engaged at the Paris Grand Opéra to create the rôle of Fidès in Meyerbeer's *Prophète*. After a concert-tour and appearances on various stages she created the rôle of Sappho in Gounod's opera of that name, and played Orphée at the revival of Gluck's opera (played 150 times to crowded houses) at the Théâtre Lyrique in 1859. Soon afterwards she retired from the stage, and went to Baden-Baden, and since 1871 has lived at Paris and Bougival. Mme. V. is thoroughly musical both by nature and training, and is known as the composer of songs and several operettas (*Le dernier sorcier*, *L'Ogre*, *Trop de femmes*, performed at her house at Baden-Baden). She has also arranged 6 of Chopin's Mazurkas for voice, and published a collection of classical

songs with pianoforte accompaniment, etc. Her daughter Louise Héritte-V., b. Dec. 14, 1841, Paris, was for several years (up to 1886) teacher of singing at the Hoch Conservatorium at Frankfurt. She has composed an opera, *Lindoro* (Weimar, 1879), a cantata, *Das Bacchusfest* (Stockholm, 1880), a pf. quartet, a terzet, songs, etc. Two other daughters, Mme. Chamerot-V. and Marianne V., are excellent concert singers, and a son, Paul V. (pupil of Léonard), is a gifted violinist.

Vibrations are regular periodic movements like those of the pendulum of a clock; but, especially, quick periodic movements of elastic bodies, which give birth to corresponding quick changes in the density of the surrounding air, and become perceptible as tones. Thus the V. of strings first set into molecular vibration the sounding-board over which they are stretched, and this, throughout its whole surface, communicates to the air the several movement shocks. (For other kinds of tone production, see WIND INSTRUMENTS.) Each maximum of deviation from a state of equilibrium in a positive direction (*i.e.* in the direction in which the tone-exciting power works) is such a movement shock, and this is quickly transmitted through the air (see ACOUSTICS), in that it produces a wave of condensation. The return of the vibrating body and the deviation towards the negative side produce corresponding changes in the density of the air (re-establishment of equilibrium and wave of rarefaction). The strength of the tone depends upon the extent of the deviation (amplitude); its pitch, upon the rapidity with which the deviations succeed one another. Pitch can be determined by the number of V. in a given time (a second), or by the length of the sound-waves; but as the rapidity with which sounds are transmitted depends upon temperature, the former method is the more exact, and the only one employed for scientific purposes. Concerning the mode of counting vibrations, see SIREN. The vibration numbers of two sounds always stand in inverse ratio to the length of their sound-waves, *i.e.* a sound which has a sound-wave twice as long as that of another sound, has, with respect to the same, half the number of vibrations. In fact, the simpler the ratio, expressed in figures, between vibration numbers or sound wave-lengths, the easier it is to grasp their musical relationship; the mathematical theory of intervals in itself, is, however, insufficient (*cf.* EULER). Concerning relative vibration ratios of tones, *cf.* INTONATION.

Vibrato (Ital.). (See TREMOLO.)

Vicentino, Nicola, composer and theorist, b. 1511, Vicenza, pupil of Adrien Willaert at Venice, afterwards court maestro and music-master to the Este princes at Ferrara. He lived for several years at Rome in the service of the Cardinal Hippolito of Este, where he held learned disputations with the Portuguese

musician Vicente Lusitano (author of the "Introduzione facilissima e novissima di canto fermo figurato," etc., 1553), in which, however, he was worsted. V. had published a book of madrigals *a 5*, in which he made an attempt to revive the chromatic and enharmonic genera of the ancients ("Dell' unico Adriano Villaert discepolo D. Nicola V. madrigali a 5 voci per teorica e per pratica da lui composti al nuovo modo del celebrissimo suo maestro ritrovato," 1546); and he had also constructed an "Archicembalo" and "Archiorgano" which made a distinction between enharmonic sounds (\sharp and \flat), really derived from different roots. His defeat induced him to discuss the subject in detail in a pamphlet, "L'antica musica ridotta alla moderna pratica" (1555, with a description of the Archicembalo). He described the enharmonic-chromatic organ in a pamphlet, "Descrizione dell' arciorgano" (1561). Zarlino and Doni declared that V. understood nothing of ancient music. From the standpoint of the present day, V.'s attempt deserves attention for two reasons: firstly, because he gave definite expression to the idea then in vogue that a reform in the art of counterpoint, which had degenerated into artificialities, could only be effected by a return to the music of the ancients (this idea led finally to the invention of monody); and secondly, because he broke through the strict diatonic limits of the church modes. The immediate successors of V. in chromatics were Willaert, who had been fellow-pupil with him under Cyprian de Rore, and the still more energetic and consistent Prince of Venosa. (See GESUALDO.)

Victoria. (See VITTORIA.)

Vidal, Louis Antoine, French writer on music, b. July 10, 1820, Rouen; he studied the 'cello under Franchomme, published a comprehensive and interesting work on stringed instruments, also on makers, performers, composers; it bears the title: "Les Instruments à archet" (3 stout quarto volumes, with many illustrations, engraved by Frédéric Hillemacher, 1876-1878). This work shows diligent research, opens up new ideas, and its drawings of instruments give it special value. He published, besides, "La chapelle St. Julien des Ménétriers" (1878, extract from the former), and "La lutherie et les luthiers" (1889).

Vi-de (Lat. "see"), a common sign in music, indicating in a score or parts that a leap (cut) is to be made; *vi-* then stands at the commencement, and *-de* at the end of the passage to be omitted.

Viella (Vielle), (1) the name of the viol, the stringed instrument commonly known during the Middle Ages (Sp. *Vihuela*; Ger. *Fiedel*; Lat. *Fidula*). Its last representative was the Gamba, and from it our present stringed instruments were naturally evolved. (See VIOLA and STRINGED INSTRUMENTS.)—(2) The name in

France, since the 15th century, for the hurdy-gurdy.

Vierdank, Johann, organist of the Marienkirche, Stralsund. He published: "Neue Pavanen, Gagliarden, Balletten und Konzerten mit zwei Violinen und einem Violone nebst dem Basso Continuo" (1641, 2 parts; the second containing capricci, canzone, and sonatas for from two to five instruments), and "Geistliche Konzerten mit 2, 3 und 4 Stimmen nebst dem Basso Continuo" (2 parts, 1642 [1656], 1643).

Vierling, (1) Johann Gottfried, excellent organ-player and composer, b. Jan. 26, 1750, Metzels (near Meiningen), d. Nov. 22, 1813, Schmalkalden. He succeeded his teacher, the organist Fischer, at Schmalkalden, but obtained leave of absence in order to continue his studies under Ph. E. Bach at Hamburg and Kirnberger at Berlin, and then remained in his modest calling until his death. V. published: 2 pf. trios, a pf. quartet, 6 pf. sonatas, a "Choralbuch" *a 4*, with a short introduction to thorough-bass (1789); "12 leichte Orgelstücke" (with a guide to the playing of interludes, also modulation tables); "Versuch einer Anleitung zu Präludien für Ungeübtere" (1794); "Sammlung leichter Orgelstücke" (1794, 4 books); "48 leichte Orgelstücke" (1795); "Sammlung 3-stimmiger Orgelstücke" (1802); "Allgemein fasslicher Unterricht im Generalbass" (1805); "Leichte Choralvorspiele" (1807, 3 books). Other pieces, also sacred vocal works (2 yearly series of church cantatas), remained in manuscript.

(2) Georg, celebrated modern composer, b. Sept. 5, 1820, Frankenthal (Palatinate), where his father, Jakob V. (b. 1796, d. 1867, editor of a "Choralbuch" for the Palatinate), was teacher and organist. V. received his first training from his father, was for a time a pupil for pianoforte of H. Neeb at Frankfort, and for organ of J. H. Ch. Rinck at Darmstadt, and studied composition under A. B. Marx at Berlin from 1842-45. In 1847, on Marx's recommendation, he was appointed organist of the "Oberkirche," Frankfort-on-the-Oder, undertook the direction of the Singakademie, and established subscription concerts there. From 1852-53 he conducted the Liedertafel at Mayence, then moved to Berlin, where he founded, and for a time conducted, the Bach-Verein; but he still continued for many years the subscription concerts at Frankfort-on-the-Oder, and also conducted a concert society at Potsdam. In 1859 he was named royal musical director. Soon afterwards he resigned all his public appointments, and occupied himself only with composition and private teaching. V.'s compositions are principally vocal: many songs, duets, part-songs for female, male, and mixed choir, motets, the 100th Psalm *a cappella*, the 137th Psalm for tenor solo, chorus, and orchestra; "Zechkantate" and "Zur Weinlese" for chorus and

orchestra; the choral works, "Hero und Leander," "Der Raub der Sabinerinnen," "Alarichs Tod," and "Constantin" (Op. 64). His instrumental works consist of: a symphony, the overtures, "The Tempest" (Shakespeare), "Maria Stuart," "Im Frühling," "Hermannschlacht" (Kleist), a capriccio for pf. and orchestra, a pf. trio, 2 quartets for strings, "Phantasiestücke" for pf. and 'cello, "Phantasiestücke" and a grand fantasia for pf. and violin, pieces for pf. alone, etc.

Vieuxtemps, Henri, a distinguished performer on the violin, b. Feb. 20, 1820, Verviers, d. June 6, 1881, Mustapha (Algiers). He was the son of an instrument-maker and pianofortetuner, formerly officer, who lived at Verviers. V. made such progress that his father's teaching soon became insufficient, and in Lecloux he met with a conscientious, steady teacher, under whom he made such rapid progress, that as a boy of 9 he attracted the attention of De Bériot; the latter offered to instruct him free of charge, and took him to Paris, where in 1830 he made a successful public appearance. In 1833 V. began the wandering life of the virtuoso, went first to Vienna, where he studied harmony for a short time under Sechter, worked somewhat more seriously under Reicha at Paris in 1835, and in the following year produced some of his own compositions in Holland, which soon afterwards were heard at Vienna. He won his first great success at Brussels in 1840 with his concerto in κ and his fantasia in A, both of which he had written in Russia. In the following year his virtuosity was fully recognised by the critical and fastidious Parisian public; he had nothing more to do than to maintain the high reputation which he had achieved. In 1846 the Emperor Nicholas tried to retain him at Petersburg as solo violinist and for the purpose of training pupils; but after five or six years V. relinquished his chance of a pension and started again on his travels. His tours were not confined to Europe, but extended to Turkey and America (1844, 1857, 1870). His chief place of abode was Paris or Frankfort; in the latter city he possessed a villa (at Drei-Eichenhain). In 1871 he became principal professor of the violin at the Brussels Conservatoire, and held this post until 1873, in which year he suffered a severe stroke of paralysis of his left side, which entirely prevented him from playing. His recovery was slow, but he was never active again as a virtuoso; he only taught for a short time afterwards at the Brussels Conservatoire, and lived at Paris, for the most part, in retirement. V.'s compositions are held in high esteem by violinists, and occupy an honourable place in violin literature. They are as follows: 6 grand concertos (κ , Op. 10; \mathbb{F} sharp minor, Op. 19; A, Op. 25; D minor, Op. 31; A minor, Op. 37; the sixth appeared after his death), several smaller concertos, a fantasia for violin with orchestra (in A), Fantaisie-caprice with orchestra,

two fantasias on Slavonic themes (Op. 21, "Souvenir de Russie," and Op. 27), "Introduction et Rondo" (Op. 29); Caprice, "Hommage à Paganini" (Op. 9); violin sonata (Op. 12), variations on "Yankee Doodle" (Op. 17), with which he captivated the Americans; *Duo concertant* for piano and violin on *Don Giovanni* (Op. 20); *Duo brillant* for same on Hungarian themes (jointly with Erkel); a suite (Op. 43), a large number of fantasias on operatic themes, caprices, pieces, etc., 6 concert studies with pf. accompaniment (Op. 16), 3 cadenzas to Beethoven's Violin Concerto; also 2 'cello sonatas, an Elégie and a sonata for viola or 'cello, and an overture (Op. 41) on the Belgian national hymn.—V.'s wife, Josephine (Eder), b. Dec. 15, 1815, Vienna, married in 1844, d. June 29, 1868, Celle St. Cloud (near Paris), was an able pianist. His brothers are: Jean Joseph Lucien, b. July 5, 1828, pianist and teacher of the pianoforte at Brussels, composer of numerous pf. pieces; and Jules Joseph Ernest, b. March 18, 1832, Brussels, d. suddenly at Belfast, March 20, 1896, for many years solo 'cellist at the Italian Opera, London; also solo 'cellist in Hallé's Orchestra at Manchester.

Vigoroso (Ital.), vigorous.

Villancicos (Vilhancicos), Spanish sacred songs sung at great church festivals, somewhat similar to the anthem, beginning and ending with a choral movement, the so-called *Estríbillo*, with intermediate solo or solos (*Coplas*, the "verses" of the English anthem). The *Estríbillo* is frequently written for two or more choirs, in which case, besides the general continuo, each choir has its own continuo. A great number of V. of the 17th and 18th centuries are preserved in manuscript in the Munich Library. (Cf. J. J. Meyer's Catalogue.)

Villanelle (*Canzoni villanesche*, *Villote*, "street songs," answering to the German "Gassenhawerlin"), the name (about 1500) of the Italian popular song of light character, of comic, and indeed somewhat coarse tendency, in contradistinction to the more refined art-song, the madrigal. The V. was written in a plainer style than the madrigal of contrapuntal formation; according, indeed, to the ideas of the present day, it was truly homophonic, *i.e.* setting aside the melody (tenor) and counter-melody (discant), there was little flow in the part-writing, which consisted throughout of consonant chords arranged note against note. The German composers often described their light, fresh songs as "after the manner of the Italian Villanelle" ("nach Art der welschen Villanellen"), and by that only referred to the absence of learned artifices; but in the matter of contents, many, though not thus termed, resembled Villanelle.

Villarosa, Marquis of, Italian writer on music. He published: "Memorie dei compositori di musica del regno di Napoli" (1840),

which, until the appearance of Florimo's "Cenni storici" formed the best source for information respecting Neapolitan composers; and "Lettera biografica intorno alla patria ed alla vita di Giov. Battista Pergolesi" (2nd ed., 1843).

Villars, François de, b. Jan. 26, 1825, Île Bourbon; Parisian author, musical *feuilletoniste* of *L'Europe*, contributor to the *Art Musical*. He also wrote: "La 'Serva padrona,' son apparition à Paris, 1752, son analyse, son influence" (1863); "Notices sur Luigi et Federico Ricci" (1866); "Les deux 'Iphigénie' de Gluck" (1868).

Villebois, Constantine Petrowitsch, b. May 17 (29), 1817, d. June 30 (July 12), 1882, Warsaw, a favourite Russian song-composer (duet, "Die Schiffer"; opera, *Natascha*, etc.).

Villoteau, Guillaume André, writer on music, b. Sept. 6, 1759, Bellême (Orne), d. April 25, 1839, Paris; he was at first choir-boy, and afterwards tenor at Le Mans Cathedral, then at Rochelle, and finally at Notre Dame, Paris. As religious services were suspended during the Revolution, he entered the Grand Opéra as chorus-singer, where Perne (q.v.) was engaged at the same time, and in like capacity. As V. had studied philosophy at the Sorbonne (although he had not acquired a knowledge of Greek), he was chosen a member of the learned Commission taken by Napoleon to Egypt, and received special instructions to collect material respecting the music of the various Oriental peoples in Egypt. The results of his investigations, collection of manuscripts, inscriptions, etc., likewise of subsequent researches at the Paris Library, are four treatises (in the great work, "Description de l'Égypte," published by order of Government): "Dissertation sur la musique des anciens gyptiens" (German by Michaelis, 1821); "Dissertation sur les diverses espèces d'instruments de musique que l'on remarque parmi les sculptures qui décorent les antiques monuments de l'Égypte," etc.; "De l'état actuel de l'art musical en Égypte," and "Description historique, technique et littéraire des instruments de musique des Orientaux." He also published an esthetic investigation concerning the essence of music: "Mémoire sur la possibilité et l'utilité d'une théorie exacte des principes naturels de la musique" (1807), and "Recherches sur l'analogie de la musique avec les arts qui ont pour objet l'imitation du langage" (1807, 2 books; the idea of deriving the laws of music from speech is certainly neither new nor false; at best it is fruitful for vocal music only).

Vina, an old Indian stringed instrument, which has probably been in existence for thousands of years. It consists of a bamboo reed, over which, by means of a neck with necessary pegs and bridge, four wire strings are stretched lengthways, and tuned as tonic, subsemitone, upper-fourth (under-dominant), and under-

fourth (upper-dominant), *i.e.* A—c[#]—d. g. Between neck and bridge there are 18 somewhat lower bridges, representing both finger-board and frets; and these bridges, before performance, are struck with wax in positions representing one or other of the Indian modes. Besides, one string answering to the under-fourth on the one side, and two strings giving respectively the octave and double-octave on the other side, are placed near the finger-board and act as drones. The bamboo reed is fastened to two hollowed-out gourds. The strings of the Vina are struck by means of a thimble with steel tip.

Vinata (Ital. *Vinetta*), a vintage song, a wine song, a drinking song.

Vincent, (1) Alexandre Joseph Huldolphe, prolific French writer on music, b. Nov. 20, 1797, Hesdin (Pas de Calais), d. Nov. 26, 1868, Paris. He was teacher of mathematics at the St. Louis College in the latter city, afterwards member of the Académie and of the Société des Antiquaires; also conservator of the library of the learned societies in the government educational department. He wrote: "Sur le rythme chez les anciens" (1845); "De la musique dans la tragédie grecque" (in the *Journal de l'Instruction publique*); "De la notation musicale de l'école d'Alexandrie" (*Revue Archéologique*, 3rd vol.); analysis of St. Augustine's "De musica" (1849); on Scheibler's Tuning Method ("Annales de chimie et de physique," 1849); "Notice sur trois manuscrits grecs relatifs à la musique" (1847, in the "Notices et extraits des manuscrits de la bibliothèque du roi"); "Quelques mots sur la musique et la poésie, anciennes" (*Correspondent*, 1854); on the occurrence of quarter-tones in Gregorian Song (1854, 1856); "De la notation musicale attribuée à Boèce" (*Correspondent*, 1855); "De la musique des anciens Grecs" (a short report, 1854); "Sur la tonalité ecclésiastique de la musique du XV. siècle" (1858); "Rapport sur un manuscrit musical du XV. siècle" (1858): a critical notice of Coussemaker's "Histoire de l'harmonie au moyen-âge" (1862); "Sur la théorie de la gamme et des accords" (report of the Paris Académie des Sciences, 41st vol.); "Réponse à M. Fétis" (1859); on the question whether the Greeks were acquainted with harmony); "Erklärung einer auf Musik bezüglichen Darstellung auf einer griechischen Vase im Berliner Museum" (1859); "Introduction au traité d'harmonie de Georges Pachymère," a biographical notice on A. Botté de Toulmon (1851); "Pédagogie musicale. Sur un clef universel" (1856); "Note sur la messe grecque qui se chantaient autrefois à l'abbaye de St. Denis" (1864), etc. The greater number of his small pamphlets appeared in Parisian scientific papers, reports of the Académie, etc., but many were published separately. V., like R. Westphal, supported the idea that music in several parts was known to the Greeks, and came, therefore, into conflict with Fétis.

(2) Heinrich Joseph, one of the most zealous champions of the Chroma (q.v.) theory, b. Feb. 23, 1819, Theilheim (near Würzburg). He at first studied theology, then law; but he took to the stage and sang (as tenor) at Vienna, Halle, and Würzburg. From 1872 he was teacher of singing at Czernowitz, and now lives at Vienna. V. has composed several operas and operettas, and also published some songs. He is known as the author of the pamphlets: "Kein Generalbass mehr" (1860); "Die Einheit in der Tonwelt" (1862); "Die Neuclaviatur" (1874), and a series of articles on the chromatic keyboard and notation in the *Allgemeine deutsche Musikzeitung*, *Allgemeine musikalische Zeitung*, *Klavierlehrer*, etc.

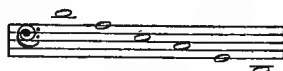
Vinci (1), Pietro, b. 1540, Nicosia (Sicily), church maestro at Bergamo. He published: 2 books of motets *a 5* (book 1, unknown; book 2, 1572); 3 books of motets *a 4* (1578, 1582, 1588; in the 3rd book are some *a 6*); "14 *sonetti spirituali*" (1580); masses *a 5-8* (1575); 2 books of madrigals *u 6* (1574, 1579); a book of madrigals *a 3* (1583), and 7 books of madrigals *a 5* (1564-89).

(2) Leonardo, opera composer, b. 1690, Strongoli, Calabria, pupil of Greco at the Conservatorio dei Poveri, Naples (fellow-pupil of Pergolesi), d. 1732, Naples. In consequence of an unhappy passion for a Roman lady of high degree, he entered the monastery of the Brothers *del rosario* in 1728. V. was one of the maestri of the Royal Chapel at Naples. He wrote over 25 operas for various Italian theatres, especially for Naples (Teatro dei Fiorentini), Venice, and Florence, of which *Ifigenia in Tauride* (Vienna, 1725) and *Astianatte* (Venice, 1725) had great success, and were produced on many stages. Besides his connection with the stage, V. displayed ecclesiastical tendencies, and also wrote 2 oratorios, 2 masses, motets, etc.

Viol. (See VIOLA.)

Viola (1) (Ital.), the well-known stringed instrument, constructed since the 16th century, which in our stringed orchestra of the present day represents the alto position (Alt viola, V. alta, Alto); it is somewhat larger than the violin, and has the four strings tuned thus: *c, g, d', a'*. The usual orchestral upward limit of the instrument is *g''* or *a''*; but solo players can produce sounds considerably higher. The alto clef is used for the notation of the V. The sound-box of the V. is somewhat flat in proportion to its size, and this explains the rather nasal tone of the instrument, which, however, like that of the oboe, is by no means unpleasant. The attempt, by different measure, to get rid of this peculiarity of timbre (Vuillaume, see RITTER, 5; cf. VIOLOTTA) does not seem to have resulted in anything definite. (2) In the organ, a Gamba stop of 8 or 4 feet (as Quint stop, 2½ feet; *Quint viola*.) (3) An older kind of stringed instrument,

the *real violas* (viols), which held their own up to the last century, side by side with instruments which resembled the violin (q.v.) in their contour, number of strings, and method of tuning (to which belong, besides the viola of the present day, the 'cello, and the double-bass). From this older kind, by gradual improvements, giving up of frets, reduction of the number of strings, etc., the Tyrolese and Cremonese masters evolved the violin. It is frequently stated that our tenor violin *was* one of these old instruments, but this is a great error. Anyhow, only the violin first came into general use, especially in France, where, under Louis XIII., we meet with "les vingt quatre violons du roi," while in England, viols were only supplanted after the restoration of Charles II. The violin quietly took the place of the "Pardessus de viole" in the band of viols, for the highest part, while alto, tenor, and bass viols remained. Then, when larger kinds of viols on the violin model began to be made, the tenor violin (viola), and, at the beginning of the 18th century, the 'cello came into fashion; the latter, as bass instrument, had up to then only occupied a subordinate position, the Gamba being the recognised concertante instrument. Also the double-bass (Violone), originally built on viol model, gradually changed to violin model. There were two special kinds of viols: those which, like the violin and viola of the present day, were supported by the arm, and held under the chin (*V. da braccio*; hence the German name "Bratsche," which was transferred from the "arm viol" to the alto violin, as it really ought to be called); and those which were held between the knees, like the 'cello of the present day (*V. da gamba*, "Kniegeige," or merely "Gamba"). All kinds of viols are to be clearly distinguished from the violin and instruments allied to it by the outer shape, the *accordatura*, and the form of the sound-holes. The sound-box ran, neckwards, almost to a point; the lateral incisions were of almost semicircular shape; the upper part of the sound-box narrower than the under part; the ribs were higher, and the top and bottom blocks not in any way arched, but completely flat. The sound-holes were sickle-shaped cuttings opposed to each other thus: () or (). The number of strings for all kinds was six (the Discant Viol in France had, however, only five, and was hence named *Quinton* or *Quinte*); the *accordatura* was similar to that of the lute:



Bass Viol (Gamba).

The strings lay pretty close to one another on the finger-board divided by frets; the bridge was slightly arched and it was therefore scarcely possible to play on only one of the middle strings, but all the easier to play in chords. The double-bass viol (*Violone, Contrabasso da viola*) stood an octave lower than the Gamba. Many old viols by good masters were transformed by skilful hands into violas, likewise 'cellos or basses, and this gave rise to many false suppositions. For information respecting the history of the development of the V. before the period of any instrumental music worthy of the name (the V. was the stringed instrument *par excellence* throughout the Middle Ages, under the names *Fidel, Fidula, Viella* [Fr. *Vielle*], *Vitula, Vistula, Vidula, Vihuela*, and even *Phiala* [in Johannes Cotto, 1100], all etymologically identical; and also under the names *Rubebe, Rebec, Giga* [*Gigue*, "Geige"], in vogue during the same period). (Cf. STRINGED INSTRUMENTS.) (4) Special kinds of V. are: the *Lyres*, viols with a greater number of strings, partly over the finger-board, partly near to it, after the manner of drones (cf. LYRA, 2; and BARTON, 2); further, the *V. bastarda*, of somewhat larger dimensions than the *V. da gamba*, with 6-7 strings, at a later period, especially in England, fitted with strings, in unison with those of the finger-boards (cf. also VIOLET, ENGLISH), which ran under the bridge and the finger-board, and which were set into sympathetic vibration when the strings were sounded with the bow; the *V. d'amore* (*Viola d'amour*), constructed in like manner, but only of the size of the viola, with 7 finger-board, and 7 sympathetic strings, the latter, according to need, tuned differently; the *V. pomposa*, on the other hand, midway between viola and 'cello, constructed by J. S. Bach. This last-mentioned instrument was not really a V., but belonged to the modern instruments of the violin family (*Violoncello piccolo*), and had 5 strings, *C, G, d, a, e* (Bach's sixth 'cello Suite was really written for *V. pomposa*). Lastly, there was the *V. da spalla* (shoulder-viol), which was a larger kind of *V. da braccio*, and, when played upon, was placed on the shoulder.

Viola. (1) Alphonso della, maestro to Hercules II. of Este at Ferrara, published a book of madrigals a 5 (1539); but he is especially noteworthy as one of the oldest composers of dramatic pieces (pastorals, incidental music to plays), which were produced at the court of Ferrara: *Orbeche* (1541), *Il sacrificio* (1554), *Lo sfortunato* (1557), *Aretusa* (1563). Naturally these were not written in the *stilo rappresentativo*, invented 50 years later at Florence, but speech and counter-speech were sung in madrigal fashion by the chorus.

(2) Francesco, pupil of Willaert, maestro to Alfonso d'Este; he published motets and madrigals of Willaert: "Musica nova" (1558), also 2 books of madrigals of his own (1567, 1573).

(3) Alessandro della. (See ALESSANDRO ROMANO.)

Viola. (See VIOLA.)

Viola, Rudolf, distinguished pianist, pupil of Liszt, composer, b. May 10, 1825, Schochwitz (Mansfeld), d. Dec. 7, 1867, Berlin, where for a long time he was teacher of music. He composed a number of pianoforte works (11 sonatas, 100 studies ["Musikalische Gartenlaube"], *Caprice héroïque, Ballade*, etc.), in which he showed himself a disciple of the new school.

Violento (Ital.), *impetuous*.

Violot, English, an obsolete stringed instrument similar to the Viola d'amore, with 14 sympathetic strings lying under the finger-board. A special mode of tuning the violin, of which formerly frequent use was made (e a e' a'), was also called E.V.


Violetta (Ital., *Small Viol*) was the name given to the Discant Viol, or it stood for smaller kinds of viols with only three or four strings, of which many species ("kleine Geigen") were constructed, especially in Germany, during the 16th and 17th centuries. *V. piccola* was a term used for the violin at the time when it came into vogue (in the 17th century); it is often described more fully as *alla francese*. This did not mean that the French invented it, but that the French first brought it into repute. Even Charles IX. acquired the violins for his court musicians from the Tyrol, *V. marina*. (See CASTRUCCI.)

Violin (Ital. *Violino*, Fr. *Violon*), the bowed instrument of world-wide fame, which, together with those of lower compass, allied to it (viola, 'cello, double-bass), has completely supplanted all other bowed instruments. It is, comparatively speaking, a modern instrument, although, if the period during which it reached perfection of form be taken into consideration, it is older than any one of our musical instruments. The construction of the violin reached its highest stage of perfection at the commencement of the 18th century. All attempts to surpass the master creations of the Cremonese violin-makers have miserably failed; whereas other orchestral instruments, also the organ and the pianoforte, have, since that time, passed through various stages of improvement. With regard to the evolution of the V. from the older Viol, of which, originally, it was a smaller species, cf. VIOLA. There was no actual inventor of the violin; the transformation was a gradual one, from about 1480 to 1530 experience suggested, first one, then another small change. Anyhow, such a steady advance towards perfection can only be explained on the supposition that there was a succession of teachers and pupils—in fact, a real school. That violin-makers really had such a prolonged series of experiences may be seen in the Amati (q.v.) family, which laboured through several generations; through Andreas Guarneri, pupil of Niccolò Amati, through three generations

of the Guarneri family, and Antonio Stradivari; and it must also be noted that, during the period of development, the art of violin-making was restricted to a very small sphere (Tyrol and Upper Italy). The V., like those instruments allied to it, has four strings; after all kinds of experiments, lasting during centuries, with a smaller or greater number of strings, this number was selected as the most fitting; for, with moderate arching of the bridge, the fingers lie comfortably over each string. They are tuned as follows: and as in all other bowed instruments, are counted from the highest, downwards, because the highest is the one nearest to the bow.




The first string is named in Germany *Quinte*, in France *Chanterelle*, ("song-string," *cf.* *QUINT*); the 4th (G) string is over-spun. By its nature the V. is an instrument for monodic playing; by the reduction of the number of strings in viols and lyres, chord-playing was given up; though, within certain limits, that is still possible. Chords composed of fifths, fourths, and sixths, are fairly easy of execution, provided the change from one chord to another has not to be taken at too rapid a rate; by using one or more open strings, very many chords are easy to play. It is, of course, self-evident that no double stopping can take

place below the  of the V., as there

is only one string tuned lower. The *timbre* of the 3rd and 4th strings of the V. has something akin to that of the alto voice, especially in the higher registers. Besides the ordinary full tone, special sounds can be produced on the violin: (1) by touching the nodal points of harmonic overtones, the so-called harmonics or *Flageolet* (q.v. 3) tones; (2) by plucking with the finger, instead of playing with the bow: the *Pizzicato* (q.v.), the only substitute in the modern symphonic orchestra for the instruments whose strings were plucked (Lute, Theorbo, etc.), and which at one time were so richly represented. The V. rightly occupies an exceptional position among all instruments, and at the present day only the pianoforte surpasses it in general circulation and popularity.

Violin literature is exceptionally rich, and a great number of distinguished virtuosi who delighted their contemporaries by their masterly handling of the most expressive of all instruments, were for the most part also composers. The most celebrated are:—17th–18th century—Bassani, Vitali, Biber, Torelli, Ant. Vercacini, Corelli, Matteis, *Vivaldi*, Strungk, Volumier, Baptiste, Birkenstock; 18th century—Aubert Babbì, Franz Benda, Berthaume, Brunetti, Cannabich, Castrucci, Tréu, J. Fränzl, Festing, Fiorillo, Gaviniés, Geminiani, Giardini, Leclair, Linley, *Locatelli*, Lolli, Mestrino, *Nardini*,

Pisendel, Pugnani, Somis, Stamitz (2), *Tartini*, Tessarino, Tösch, *Fr. M. Vecacini*; 18th–19th century—Campagnoli, Cartier, F. Fränzl, Rolla, Täglichsbeck, Viotti; 19th century—Adeburg, Alard, Artôt, *Baillot*, de Bériot, Böhm, Ole Bull, *David*, Ernst, Kreutzer (2), Lafont, Laub, Léonard, Lipinski, Massart, Maurer, Mayseder, Mazas, Meerts, Mollique, *Paganini*, Polledro, Prume, Rode, Sainton, Saloman, Sauzet, Schuppanzigh, Sivori, *Spohr*, Strauss, Vieuxtemps, Wieniawski. Of living players may be named:—Auer, Dancla, Joachim, Lauterbach, Marsick, Rappoldi, Remenyi, Sarasate, Sauret, Singer, Thomson, Wilhelmj, Ysaye, etc. The most notable violin methods are: the *Méthode* of the Paris Conservatoire (Kreutzer, Rode and *Baillot*), and the violin methods of *Baillot*, *Spohr*, Alard, *David*, Dancla, Singer. The number of important educational works is very great; those most worthy of mention are: *Tartini's* "Arte dell' arco," *David's* "Hohe Schule des Violinspiels" (selection of classical violin works); *cf.*, besides, the biographies of Corelli, *Vivaldi*, Gaviniés, *Locatelli*, *Nardini*, L. Mozart, *Viotti*, etc.

Violin Clef,  *cf.* the articles "G" and CLEF

Violin diapason, also *crisp-toned diapason* (Ger. *Geigen prinzipal*), usually of 8, rarely 4 ft. In "scale" and tone it stands midway between the diapason and gamba stops. It is an open flue-stop of somewhat "bowy," soft tone.

Violino piccolo (Ital.), a small violin, Kit or *Pochette*.

Violon (French), *violin*; the term V. has also been used, in error, for *Violone* (q.v.) or double-bass.

Violoncello, abbr. 'cello. (from *Violone* [double-bass viol], really "small *Violone*"), is a bass instrument, constructed on the model of the violin by the master-makers of Upper Italy, soon after the shape of the violin had been established. The *Amatis*, *Gasparo da Salo*, *Maggini*, etc. (1550–1600), already made 'celli, but at first the instrument only occupied a subordinate place; as a solo instrument, likewise as a concertante instrument, it only supplanted the Gamba very gradually; and it was specially employed for the execution of simple accompaniment bass (in violin and in flute sonatas, arias, etc), and for the most part, was indicated merely as "Bass" (*basso*, *basse*). In ensemble works from the 17th century, by "Bass" is therefore to be understood the V. The size of the sound-box varied at first, and, as a rule, was somewhat larger than the one now in general use, which was definitely fixed by *Stradivari*; the *accordatura*, however, of four strings, *C G d a*, had been already settled. The treatment of the 'cello is quite analogous to that of the violin; but the instrument, like the Gamba, is held between the knees. Harmonics

are very effective on it, and *Pizzicato* has a full, pithy tone. The most famous masters of 'cello playing were and are: Boccherini, Brevai, Cervetto, Duport, Schetky, Schindlöcker, Ant. and Nic. Kraft, Pierre and Jean Levasseur, Dotzauer, Lindley, Ch. Kellermann, B. Romberg, Merk, Platel, Batta, Baudiot, M. Bohrer, Menter, Demol, François and Ernst Demunck, Seligmann, Servais (father and son), Franchomme, Carl Schubert, Seb. and Louis Lee, Kummer, Cossmann, Popper, Davidoff, Drechsler, Friedr. and Leop. Grützmacher, Georg and Julius Goltermann, de Swert, Lübeck, A. Lindner, Fischer, F. Hilpert, Hausmann, Jul. Klengel, Piatti, Hugo Becker, etc.

Violoncello, as an organ stop, is a Gamba stop of 8-ft., which is supposed to imitate the tone of the 'cello.

Violoncello piccolo. (See VIOLA, 4.)

Violone (-one is an Italian suffix expressive of increase, therefore, *Great Viol*), *Contrabasso da Viola* (Viol da Gamba bass, great "Bassgeige," Bass Viol, etc.), was the name given to the instrument of the viol family (see VIOLA, 3.), which before the introduction of the double-bass (in the 17th-18th century), took the lowest octave notes in the orchestra, and which was only gradually supplanted by the double-bass of the present day. The differences in the outer shape between the two are the same as between violin and discant viol, 'cello and gamba, viola and alto viol. The V., like the other kinds of viols, had an accordatura of six strings, played an octave lower than the gamba, and had a finger-board with frets.

Violotta, a kind of larger viola constructed some years ago by Dr. Alfred Stelzner (q.v.) of Wiesbaden, with the *accordatura* G d a e'. It has, however, scarcely fulfilled the hopes of the inventor of seeing it incorporated into the string quartet, for it is awkward and unwieldy; further, it does not possess the expected increased volume of tone.

Viotta, Henri, b. July 16, 1848, Amsterdam, student at the Cologne Conservatorium; but he also studied law, and was for some time advocate. He then became conductor of the Wagner Society founded by himself (1883), and also of the Excelsior Society in 1886; further, in 1889, of the Cæcilia Society, Amsterdam. Since 1889 he has edited the *Maandblad for Muziek*, and also contributed to the *Cæcilia* (Hague) and the *Guide musical*; he has published "Lexicon der Toonkunst" (3 vols. 1889), and composed orchestral and choral works.

Viotti, Giovanni Battista, the father of modern violin-playing, and one of the most important composers for his instrument, b. May 23, 1753, Fontanetto da Po (Vercelli), d. March 3, 1824, London. He was the son of a blacksmith, who played a little on the horn, and who presented to V. a small violin when he was

eight years old, and on which, without guidance, the boy made such progress, that he attracted the notice of the Bishop of Strambino, by whom he was recommended to Alonso de Pozzo, Prince de la Cisterna, at Turin. This young Prince looked after the boy, and placed him under Pugnani (q.v.). After a few years V. entered the royal band at Turin as violinist, but in 1780 undertook, with Pugnani, a grand concert tour through Germany and Russia; and this was soon followed by a second one to London and Paris. He arrived in the latter city in 1782, and, until 1783, appeared repeatedly at the Concerts Spirituels; his success there, as in Berlin, Petersburg, and London, was almost unexampled; so perfect a player had never yet been heard. The public, however, was capricious; V. played at a concert at which there was a small and unenthusiastic audience, and this was followed by another at which a violinist of moderate ability was enthusiastically received by a large audience. V. was so annoyed that from that time he gave up playing in public; and it was only granted to a few chosen friends to admire his genius. V., however, remained in Paris, became accompanist to Queen Marie Antoinette, and, soon afterwards, conductor of the orchestra of the Duke of Soubise. He only paid one visit to his home (1783) in order to purchase an estate for his father, who died not long afterwards. V.'s aversion to public playing seems to have been intense: he not only had his own compositions performed by other violinists, but turned his attention to other matters, and sought to be appointed director of the Grand Opéra (1787). In this he, however, failed, and then entered into partnership with the *friseur* Léonard, who had received permission to establish an Italian Opera; this was opened in the Tuileries in 1789; and, when in 1790 the Court moved from Versailles to Paris, the performances were given at the Théâtre de la Foire St. Germain till 1791; after the addition of Feydeau de Brou as partner a theatre of their own was built (Théâtre Feydeau). The Revolution ruined the undertaking, and V. saw himself compelled to seek new means of subsistence. He gave several concerts at the Hanover Square Rooms in London, and was received with enthusiasm; but he was soon forced to flee, since he was suspected of being an agent of the revolutionary party in Paris. He lived in retirement in the neighbourhood of Hamburg until 1795, then returned to London, but made no public appearance. He was connected with a wine business, and was almost forgotten by the world, when in 1802 he again appeared in Paris, and sought out his old friends. Pressed by Cherubini and Rode, etc., he played in the small hall of the Conservatoire; and, to the general astonishment, it was found, not only that he had lost nothing, but that he had made progress, and no one could stand near him as rival. He remained,

however, this time, and also in 1814, only a short time in Paris, but settled there definitely in 1819, and undertook the direction of the Grand Opéra at a time when it had fallen into sad decay. V. was unable to improve matters (better times only came with Aubert's *La Muette de Portici*, Rosini's *Tell*, and Meyerbeer's *Robert*), and he had to be content with having blame ascribed to him for circumstances for which he was not responsible, and with having the management withdrawn from him in 1822. He died while on a journey which he had undertaken for the purpose of distraction.

V.'s compositions rank high in the literature of the violin, although he had made no serious study of the art of composition; V.'s sound musical instinct and practice filled up the gaps in his knowledge; and with increase of experience, his works gained in substance and dignity. He wrote 29 violin concertos, the last nine of which are distinguished by means of letters (A-I); also 2 Concertante for two violins, 21 string quartets, 21 trios for two violins and 'cello, 51 violin duets (Ops. 1-7, 13 [serenades], 18-21), 18 violin sonatas with bass (the last six in sets of three, marked respectively A and B); 3 divertissements (Nocturnes) for pianoforte and violin, also a pianoforte sonata. Some of his quartets and trios appeared arranged as violin sonatas. Biographical notices of V. were written by Fayolle, Baillot (his pupil), and Miel.

Virdung, Sebastian, priest and organist at Basle, the author of an important work in regard to the history of instruments: "Musica getutscht und ausgezogen durch Sebastianum V., Priester von Amberg (not Arnberg, as in Fétis' "Biogr. univ." [2nd ed.], or even Arenberg, as stated in Mendel's "Lexikon"), um alles Gesang aus den Noten in die Tabulaturen dieser benannten dreye Instrumente der Orgeln, der Lauten und der Flöten transferieren zu lernen kürzlich gemacht" (1511, printed in facsimile by Breitkopf and Härtel (1882). A few Lieder by V. are to be found in Peter Schöffer's "Teutsche Lieder mit 4 Stimmen" (1513).

Virga (Virgula). (See NEUMES.)

Virginals. (See PIANOFORTE.)

Vischer, F. Th. (Cf. KÖSTLIN, I.)

Visetti, Albert Anthony, b. May 13, 1846, Spalato, Dalmatia, pupil of the Milan Conservatorio (Mazzucato), distinguished teacher of singing, professor at the Royal College of Music and other London musical institutions, conductor of the Philharmonic Society at Bath. He translated into Italian, Hullah's "History of Modern Music," Hueffer's "Musical Studies," etc.

Vista, more fully, *a prima vista* (to play, sing, transpose), at sight.

Vitali, (1) Filippo, composer of the 17th century, native of Florence, maestro of the cathedral there, in 1631 singer at the Papal Chapel

at Rome. He published a book of five-part madrigals (1616); "Musiche a 2, 3 e 6 voci" (1617, in monodic style); "Musiche ad 1 e 2 voci con il basso per l'organo" (1618); "Intermedj . . . fatti per la commedia degli Accademici Incontinenti" (1623, produced in the same year at the palace of Cardinal Medici at Florence); "Motetti a 2, 3, 4, 5 voci" (1631); "Arie a due voci" (1635); "Hymne Urbani VIII." (1636); "Arie a 3 voci col basso continuo" (1639); "Salmi a 5 voci" (1641); "Libri V. di arie a 3 voci" (1647). A musical drama, *Aretusa* (1640, produced at Cardinal Barberini's, Rome), remained in manuscript. V. rendered essential service in the development of the chamber duet.

(2) Giovanni Battista, b. about 1644, Cremona, about 1667 violist in the orchestra at San Petronio, Bologna, afterwards vice-capellmeister to the Duke of Modena, d. Oct. 12, 1692, Modena. He was one of the most prominent promoters of the instrumental style during the period immediately before Corelli; he published: "Balletti, correnti, gigue, allemande, etc." (1668); "Sonate a 2 violini col uno basso continuo per l'organo" (1667, 2nd ed. 1685); "Balletti, correnti, e sinfonie da camera a 4 stromenti" (1677, 1685); "Balletti, correnti, etc., a violino e violone o spinetto con il secondo violino a beneplacito" (1678); "Sonate a 2, 3, 4 e 5 stromenti" (1681); "Salmi concertate a 2-5 voci con stromenti" (1677); "Sonate a 2 violini e basso continuo" (Op. 9); "Inni sacri per tutto l'anno a voci sola con 5 stromenti" (1681); "Varie sonate alla francese ed all'italiana a 6 stromenti" (1689); "Balli in stilo francese a 5 stromenti" (1690); "Artifici musicali a diversi stromenti" (1689); "Sonate da camera a 4 stromenti" (1692). Other works remain in manuscript at Modena. The Tommaso V. described by Fétis, Wasielewski, etc. is probably identical with him (Trio sonatas, 1693).

Vitry, Philipp de (Philippus de Vitriaco), important writer on the theory of mensurable music, b. about 1290, d. 1316, as Bishop of Meaux, of whom many treatises have been preserved and reprinted in Coussemaker ("Scriptores III."). Personally, V. did much to advance theory and practice, for he established the *quatror prolationes*, which are not, as Ambros imagines ("Gesch." II., 379), the four note values—Long, Breve, Semibreve, Minim, but four different kinds of values of the Breve, viz.: (1) = 3 semibreves a 3 minims, (2) = 3 semibreves a 2 minims, (3) = 2 semibreves a 3 minims, and (4) = 2 semibreves a 2 minims. In the 14th century the invention of the note signs of the minima and semi-minima was ascribed to V., but already in 1350 S. Tunstede opposed this view. According to a statement of Morley, which stands in agreement with that of S. Tunstede, a priest of Navarra was the inventor of the *minima* (Tunstede says: "inventa erat in Navarinâ et a Philippo de Vitriaco . . . approbata et usitata"). Other inventions of V. were

red notes (*see* COLOR), and Proportions (*cf.* passage in Ambros); he also appears to have been the first to introduce the term *contrapunctus* in place of *discantus*.

Vittori, Loreto, singer and composer, b. about 1588, Spoleto, pupil of the two Nanini and of Soriano at Rome. He lived for a long time as singer at the court of Cosimo II. of Medici at Florence, and in 1622 entered the Papal Chapel at Rome, in which city he died April 23, 1670. He published: "Arie a voce sola" (1639); *La Galatea* (*Dramma in musica*, 1639); *La pellegrina costante*, (*Dramma sacro*, 1647); *Irene*, (*Cantata a voce sola*, 1648). *Santi Ignazio de Loyola* (oratorio) and *Il pentimento della Maddalena* (cantata) remained in manuscript.

Vittoria (Victoria), Tomaso Ludovico da, one of the most distinguished representatives of the Palestrina style, was on friendly terms with Palestrina, and much of his music can scarcely be distinguished from that of the Italian maestro, b. about 1540, Avila, Spain, d. about 1608. His real name was Victoria. He went when young to Rome, where his countrymen, Escobedo and Morales, singers in the Pope's chapel, were his teachers. In 1573 he became maestro of the German College there, and in 1575, of S. Apollinaris. At the desire of Palestrina, V. is said to have laid aside his Spanish costume, and to have had his beard trimmed according to Roman fashion. The works of V. which have been preserved are: "Liber primus, qui missas, psalmos, Magnificat, ad virginem Dei Matrem salutationes aliaque complectitur," a 6-8 (1576); a book of Magnificats a 4, together with 4 antiphons to the Virgin a 5-8 (1581); "Hymni totius anni," a 4, together with 4 psalms a 8 (1581 and 1600); 2 books of masses a 4-8 (the first book dedicated to Philip II. of Spain, 1583; the second, 1592); "Officium hebdomadae sanctae" (1585); "Motetta festorum totius anni cum communi sanctorum," a 5-8 (1585 and frequently; 1589, together with some motets a 12); and "Officium defunctorum (Requiem) 6 vocum" (1605), his most famous work, worthy to be placed by the side of Palestrina's best productions. Eslava's "Lira sacro-Hispana" contains this Requiem and some other works by V. Among modern publications Proskes's "Musica divina" is rich in pieces by V.

Vivace (Ital. *vivo*, "lively"), an indication of tempo somewhat similar to *Allegro*; *Vivacissimo* (very lively) has the same meaning as *presto*.

Vivaldi, Antonio, famous violinist and composer, b. at Venice, son of a violinist of St. Mark's, was for some time violinist at the court at Darmstadt, but returned to Venice in 1713, became director of the Conservatorio della Pietà, and died in 1743. V. was a priest, and on account of his red hair surnamed "Il prete rosso." His violin compositions are still held in high esteem. He published: 12 trios

for violins and 'cello, Op. 1; 18 violin sonatas with bass, Op. 2 and 5 (one of which is published in Jensen's "Classische Violin Musik"); "Estro poetico" (12 *Concerti* for four violins, two violas, 'cello, and organ bass), Op. 3; 24 *Concerti* for solo violins, two ripieni violins, viola, and organ bass, Op. 4, 6, and 7; "Le quattro stagioni" (12 *Concerti a 5*), Op. 8; "La cetra" (6 ditto), Op. 9; 6 *Concerti* for flute, violin, viola, 'cello, and organ bass, Op. 10; and 12 *Concerti* for solo violin, two concertante violins, viola, 'cello and organ bass, Op. 11 and 22. He also wrote 29 operas, mostly for Venice. J. S. Bach arranged a number of V.'s violin concertos (6 for clavier and four for organ; Bach's a minor concerto for 4 claviers is a free arrangement of V.'s concerto in B minor for four solo violins).

Vivier, Albert Joseph, b. Dec. 15, 1816, Huy (Belgium), pupil of Fétis at the Brussels Conservatoire (1842). In 1857 he produced a one-act opera, *Paùlle le tavernier*, at Brussels; but he should be mentioned here specially as author of a "Traité complet d'harmonie" (1862, frequently reprinted), in which the chord formations arising from suspensions and changing-notes are sharply distinguished from principal harmonies.

Vivo. (*See* VIVACE.)

Vleeshouwer, Albert de, b. June 8, 1863, Antwerp, studied under J. Blockx; he was an industrious composer (opera, *L'école des pères*, 1892; symphonic poem, "De wilde Jager," Idyll for orchestra, etc.).

Vocal Music is music written only for voices (*voices*); but vocal music with accompaniment is also styled V. M. As the voice produces notes entirely by means of the ear, *i.e.* according to previous presentation (harmonic conception), many progressions permissible in instrumental music are forbidden in a *cappella* style, strict style, *Stilo osservato*. (*Cf.* PARTS, CONDUCT OF; STYLE; INSTRUMENTAL MUSIC.)

Vocalisation, "enunciation of the vowel" in singing. (*Cf.* VOWEL.)

Vocalise (Fr.), singing exercise. (*Cf.* SOLFEGGIO.)

Voce (Ital.), voice; *Voce pari*, same as equal voices; *mezza voce*, with half voice; *sotto voce*, with soft voice.

Voces æquales (Lat.), (equal voices) *i.e.* voices of only one of the two kinds: men's voices or women's (boys' voices). The term opposed to V. æ. is **Voces inæquales**, full chorus, mixed chorus (*plenus chorus*, *coro pieno*), compounded of men's and women's (boys') voices.

Vockerödt, Gottfried, rector of the Gymnasium at Gotha, b. Sept. 24, 1665, Mühlhausen-l.-Th., d. Oct. 10, 1727, Gotha. V. was of opinion that excessive enjoyment of music was injurious to the intellect, and that Nero

and Caligula, in consequence of their passion for music, became depraved in character. These thoughts were discussed in the pamphlets: "Consultatio . . . de cavenda falsa mentium intemperatarum medecina" (1696); "Missbrauch der freien Kunst, insonderheit der Musik" (1697), and "Wiederholtes Zeugnis der Wahrheit gegen die verderbte Musik und Schauspiele, Opern," etc. (1698).

Vogar. (See FUGARA.)

Vogel, (1) Johann Christoph, a gifted but early deceased composer, b. 1756, Nüremberg, d. June 26, 1788, Paris. He studied under Riepel at Ratisbon, went to Paris in 1776, where he became an enthusiastic admirer of Gluck's music, which he imitated. His first opera, *La toison d'or*, after long delay, was produced at the Grand Opéra in 1786, and excited great hopes for V.'s future. He completed a second, *Démophon*, but did not live to see it produced. Already in the following winter, the overture was performed at the Loge Olympique, the opera itself in September, 1789, in the opera house. Also *La toison d'or* was revived under the title *Médée à Colchis*. *Démophon* held the boards for some time, and the overture afterwards became part of a favourite ballet, *Psyché*. It is said that V.'s mode of living led to his early death. The following works of V. appeared in print: 3 orchestral symphonies, 2 concertantes for two horns, and one for oboe and bassoon, 6 quartets for horn and strings, 3 quartets for bassoon and strings, 6 quartets for strings, 6 trios for two violins and bass, 6 clarinet duets, 3 clarinet concertos, a concerto for bassoon, and 6 bassoon duets.

(2) Ludwig, flautist at the Paris Théâtre de Variétés in the Palais Royal, 1792-98. He published numerous flute compositions.

(3) Friedrich Wilhelm Ferdinand, distinguished organist, b. Sept. 9 1807, Havelberg; he studied under Birnbach at Berlin, travelled for a long time as organ virtuoso, lived from 1838-41 in Hamburg as teacher of music, and in 1852 became a teacher at the school of organ-playing and composition at Bergen, Norway. He published an organ concerto with trombones, 6 chorale preludes, 10 postludes, some preludes and fugues, a symphony, a suite in canon form for orchestra, marches, part-songs, etc.

(4) Charles Louis Adolphe, grandson of Johann Christoph V., Belgian composer, b. May 17, 1808, Lille, d. Sept., 1892, Paris; pupil of the Paris Conservatoire. He wrote several operas, which were favourably received: *Le podestat* (Paris, Opéra Comique, 1833), *Le siège de Leyde* (The Hague, 1847), *La moissonneuse* (Paris, Théâtre Lyrique, 1853), *Rompons* (one act, Bouffes-Parisiens, 1857), *Le nid de cigognes* (*Das Storchennest*, Baden-Baden 1858, Stuttgart), *Gredin de Pigoche* (Paris, Folies-Mariigny, 1866), and *La filleule du roi* (Brussels and Paris, 1875).

He also wrote orchestral and chamber music, and sacred songs.

(5) Wilhelm Moritz, pianoforte teacher, b. July 9, 1846, Sorgau (near Freiburg, Silesia), became favourably known by a set of instructive pianoforte compositions for beginners and for more advanced players, a pianoforte Method in 12 parts; études, rondos, sonatas, etc.; also some songs (Op. 24) and duets (Op. 15, 21). He has for some years been active as musical critic of Leipzig local and musical papers.

(6) Adolf Bernhard, writer on music, b. Dec. 3, 1847, Plauen; he wrote pamphlets on R. Volkmann and Hans von Bülow, also "Robert Schumanns Klavier-tonpoesie" (1887); he likewise edited in 1885; the *Deutsche Liederhalle*, and has published pf. pieces.

(7) Emil, musical historian and bibliographer, b. Jan. 21, 1859, Wriezen-a.-O.; he obtained the means for his musical training by private teaching at Berlin and Dresden. After discharging his military obligations, he attended Berlin University in the spring of 1880, and afterwards (1882) that of Greifswald, in order to study philology. In Berlin, Philipp Spitta introduced him to the study of the history of music, and this soon captivated his entire interest. In 1883 V. went to Italy, as assistant of the well-known Palestrina investigator Haberl, with a grant from the Prussian Government. After his return to Germany he took the degree of Dr. phil. at Berlin University in 1887. Of his writings he first published in the *Vierteljahrsschrift für Musikwissenschaft* (1887) a monograph on Claudio Monteverde, then (1889) one on Marco da Gagliano and Florentine musical life from 1570 to 1650. In 1890 he brought out a valuable catalogue, "Die Handschriften nebst den älteren Druckwerken der Musikabteilung der herzoglichen Bibliothek zu Wolfenbüttel," and in 1892, at the cost of the Schnyder v. Wartensee foundation (Zürich), the two comprehensive volumes, "Bibliothek der gedruckten weltlichen Vocalmusik Italiens aus den Jahren 1500-1700." Since 1893 he has been librarian of the "Musikbibliothek Peters" in Leipzig.

Voggenhuber, Vilma von (Frau V. Krolop), excellent dramatic singer, b. 1845, Pesth, d. Jan. 11, 1888, Berlin, studied there under Stoll, made her *début* in 1862 at the National Theatre, Pesth, as Romeo (Bellini), sang up to 1865 with ever-increasing success in Pesth; she then visited Berlin, Hanover, Prague, etc., sang during one season at Stettin, the following year at Cologne, and Aix-la-Chapelle, then at Rotterdam, and again at Cologne, and Bremen. She made a "star" appearance in 1867 at the Vienna Court Opera, and during the performance was engaged by telegram for Berlin. From 1868 she was an esteemed member of the court opera, Berlin. In March, 1868, she married the bass singer, Krolop, (q.v.). Frau V. had a strong soprano voice, especially suitable to dramatic rôles (Donna Anna, Fidelio, Armida, Iphigenia, Leonore,

Norma, Elisabeth, Isolde, etc.). After the first performance of *Tristan und Isolde* at Berlin she received the title of "Königliche Kammer-sängerin."

Vogl, (1) Johann Michael, distinguished stage and concert singer (tenor), b. Aug. 10, 1768, Steyr, d. Nov. 19, 1840, Vienna. He went with his friend and fellow-countryman Süssmayer to Vienna, where he studied law, until he was won over to the stage (1794) by Süssmayer, who meanwhile had become court theatre capellmeister. V. followed that career up to 1822. To him belongs the immortal merit of having perceived the high importance of Schubert's songs and made them known to the public; he was on friendly terms with the composer, and frequently, when the latter was composing his songs, tendered practical advice.

(2) **Henrich**, the well-known representative of *Tristan*, b. Jan. 15, 1845, in the Munich suburb Au. He attended the Teachers' College at Freising, and was schoolmaster at Ebersberg (1862-1865), but meanwhile pursued his musical studies, paying special attention to the cultivation of his voice, so that he ventured to sing on trial before the Intendant Schmitt; and this led to his being engaged at the Munich Court Opera. After a few months' serious study of various rôles under the direction of F. Lachner and the manager Jenk, he made a most successful *début* in Nov., 1865, as Max in *Der Freischütz*, and since then has belonged, without interruption, to the same theatre. V. is, above all, a Wagner singer, and for a long period was the only *Tristan*. His wife Therese (*née* Thoma), b. Nov. 12, 1845, Tutzing on the Starnberg Lake, was a pupil of the Munich Conservatorium (Hauser, Herger), was at first engaged at Carlsruhe (1864), but already in the following year at Munich. In 1868 she married V. Like her husband she is one of the best interpreters of Wagner rôles; her impersonation of *Isolde* is one of her most astonishing creations.

Vogler, (1) Johann Caspar, b. May, 1698, Hausen (near Arnstadt), studied under J. S. Bach, at Arnstadt, 1715 organist at Ratibor, 1721 court organist at Weimar. He published "Vermischte Choralgedanken" (1737).

(2) **Georg Joseph** ("Abbé" V.), famous alike as organist, theorist, and composer, b. June 15, 1749, Würzburg, d. May 6, 1814, Darmstadt. He was the son of a violin-maker, and was trained at an early age for his musical calling. He went to Mannheim in 1771, wrote some ballet music, and found in the Elector Karl Theodor, a generous patron. The latter placed him under Padre Martini (q.v.) at Bologna, but his teacher's method (strict counterpoint) was so distasteful to V. that, already after a few weeks, he went to Padua to Vallotti (q.v.), and, at the same time, studied theology at the University. Vallotti's system of teaching harmony (root-chords, inversions, etc.) met with the approval

of V., but not the master's somewhat mysterious method of communicating it; and again, the lessons lasted only for a short time—in fact, only a couple of months. V. then went to Rome, entered the priesthood there, and was appointed Protonotary and Chamberlain, received the order of the Golden Spur, and became member of the *Accademia degli Arcadi*. In 1775 he returned to Mannheim, founded a school of music ("Mannheimer Tonschule") in which his own system was taught; he was also appointed to the posts of court chaplain and second capellmeister. V. understood the art of making himself prominent, and soon brought his "Tonschule" into notoriety. Peter v. Winter, Knecht, and other famous musicians, studied under him at Mannheim. In 1779 the court removed to Munich. V., on account of his school, remained in Mannheim, but produced an opera at Munich in 1781. In 1783 he started on his travels, first to Paris, where his opera, *La Kermesse*, failed miserably, then on to Spain and to the East. In 1786 we meet with him in Stockholm, as royal court conductor and director of a "Tonschule." He only left Sweden in 1799, after he had become entitled to a pension. He had, for the rest, made full use of the leave of absence granted to him, in making known his system of "simplifying" organs. He travelled with a small chamber organ, which he named "Orchestrion," to Denmark, England and Holland, and everywhere attracted attention as a performer on the organ. His system of simplification consisted in setting aside mixtures, also prospect pipes, and the double arrangement of the *C*. and the *C*[#] chest ("C- und Cis-Lade"), so that the pipes stood directly behind the keys belonging to them, and thus rendered complicated stop-action unnecessary. It is certainly remarkable that these ideas of V. were much talked about, and that he received commissions from London, Stockholm, etc., for organs to be re-built on his system; for at the present day little mention is made of that system, although, perhaps, some of the practical hints thrown out by V. are still of service. Vogler's Orchestrion had a *crescendo* (Venetian swell); also it was a pet scheme of his to employ a pipe of 8-ft. together with a Quint of 5 $\frac{1}{3}$ -ft., which by combination tones gave a 16-ft. sound. This idea of V.'s has been retained up to the present day, especially in the combination of a pipe of 16-ft. and one of 10 $\frac{2}{3}$ -ft. as a substitute for a 32-ft. pipe. In 1807 V. undertook the post of court capellmeister at Darmstadt, and also established a "Tonschule" there, from which sprang two men of note—Carl M. v. Weber and Meyerbeer. V. always knew how to place himself in the best light, and to turn everything to his advantage. His services must not be denied; they consisted principally in waging war against deep-rooted prejudices and old-fashioned rules of art; and in this respect Weber and Meyerbeer, for their many innovations, probably owed much to him.

As an opera composer he met with but little success, although he made many stage ventures (operas: *Der Kaufmann von Smyrna*, Mayence, 1780; *Albert III. von Bayern*, Munich, 1781; *La Kermesse*, Paris, 1783; *Eglé, Erwin und Elvira*, Darmstadt, 1781, Paris, 1782; *Le patriotisme*, 1788, written for the Paris Grand Opera, but refused; *Castor und Pollux* (Ital.), Munich, 1784, (Ger.) Mannheim, 1791; *Gustav Adolf* [*Ebba Brahe*], Stockholm, 1792; *Hermann von Unna*, play by Skjöldebrand, with music by V., also as *Hermann von Staufen*, Copenhagen, 1800, Berlin, 1801; *Samori*, Vienna, 1804; *Der Admiral*, Darmstadt, 1810; and besides: overtures and Entr'actes to *Hamlet*; the ballets: "Schusterballett," 1768; "Le rendez-vous de chasse," 1772; a melodrama, *Lampedo*; cantata, "Ino"; and choruses to *Athalia*. His sacred compositions were highly prized in their day (psalms, motets, masses, Requiem, hymns, Miserere, Te Deums, Salve, etc.). His instrumental works consist of a symphony, several overtures, a pf. concerto, a pf. quartet, a nocturne for pf. and strings, "Polymelos" (characteristic pieces of various nationalities for pf. and strings), an organ concerto, organ preludes, figured chorales, pf. trios, violin sonatas, sonatas for pianoforte alone, 6 for two pianofortes, variations, divertissements, etc. His pamphlets are of great interest: "Tonwissenschaft und Tonsetzkunst" (1776); "Stimmbildungskunst" (1776); "Kurfürzliche Tonschule" (1778); "Mannheimer Tonschule" (reprint of the three above-mentioned in 1 vol.); "Betrachtungen der Mannheimer Tonschule," a monthly journal; *Essai de diriger le goût des amateurs* (1782; with many musical examples 1778-81); "Inledning til harmoniens könne-dom" (Stockholm, 1795); a pianoforte and thoroughbass Method, and an organ Method in Swedish (1797); "Choralsystem" (Copenhagen, 1800); "Data zur Akustik" (1800); "Handbuch zur Harmonielehre" (1802); "Ueber die harmonische Akustik" (1807); "Gründliche Anweisung zum Klavierstimmen" (1807); "Deutsche Kirchenmusik" (1807); "Ueber Choral- und Kirchengesänge" (1814); "System für den Fugensbau" (posthumous). K. v. Schafhäütl has written a biography of Abbé V., with a complete list of his works (1888).

Vogt, (1) Gustave, performer on the oboe, b. March 18, 1781, Strassburg, studied with Sallantin at the Paris Conservatoire. He played in various orchestras in Paris. He went through the German campaign under Napoleon in 1805-6, as oboist of the Garde, was afterwards principal oboist at the Opéra Comique, 1814-34 at the Grand Opéra, 1828-44 principal oboist at the Conservatoire concerts, in 1808 assistant teacher, and in 1816 principal teacher of the oboe at the Conservatoire, also from 1815-30 principal oboist of the royal band. In 1844 he withdrew from public life. V. wrote 4 oboe concertos, potpourris, marches for military band, a concert piece for English horn, etc.

(2) Jean, pianist and composer, b. Jan. 17, 1823, Gross Tinz (near Liegnitz), d. July 31, 1888, Eberswalde, studied with Bach and Grell at Berlin, Hesse and Seidel at Breslau, made many concert-tours, repeatedly changed his place of residence, and settled in Dresden in 1861, in Berlin 1865 (teacher at the Stern Conservatorium), and went in 1871 to New York; after 1873 he lived again in Berlin. Of his compositions may be named an oratorio, *Lazarus*.

Voice (Lat. *Vox*, Ital. *Voce*, Ger. *Stimme*, Fr. *Voix*).—(1) the human singing-voice, and its different kinds; see SOPRANO (*Discant*), MEZZO SOPRANO, ALTO, TENOR, BARYTON, BASS. (2) The various parts, harmonically connected and proceeding in company (voices, parts, Lat. *voce*s or *partes*), of a composition are divided into principal voices or parts (*obbligato* parts) which in concertante fashion develop the real material of the composition, and *accessory* or *filling-up* voices or parts, which only complete the harmonies; further, *solo* parts, to which a special and prominent rôle is assigned, and *chorus* or *ripieno* parts. In the theory of musical composition a distinction is made between extreme (highest and lowest, Soprano and Bass), and middle parts (Tenor and Alto). Concerning real parts, see PARTS, CONDUCT OF.

Voice, breaking of. (See MUTATION.)

Voice-formation. The various points of importance to notice in the training of the voice are: (1) The right mode of tone-production, and the proper resonance of the vowel in singing. (2) Training in inspiration and expiration (by means of *Messa di voce*), also the strengthening of the organs of respiration, which is the first condition for strengthening the voice. (Cf. BREATH.) (3) Practice in firmly maintaining pitch (in which the muscles and ligaments concerned, and the sense of hearing are exercised, likewise by means of *Messa di voce*). (4) Equalisation of the clang-colour of the sounds (in striving after which the bad production of one particular sound will frequently be noticed). (5) Extension of the compass of the voice (by practising the notes which the singer has comfortably at his command). (6) Practice for flexibility of the voice (first of all slow tone-binding with narrow and wide intervals; afterwards, practice in runs, shakes, mordents, etc.). (7) Perfecting of the sense of hearing (systematic pitching upon notes). (8) Practice in correct enunciation (best accomplished by the study of songs). (9) Practice in the rendering of music (by the selection of works of different character for study).

Voigt, (1) Johann Georg Hermann, organist of St. Thomas's Church, Leipzig, b. May 14, 1769, Osterwieck (Saxony), d. Feb. 24, 1811, Leipzig. He published 12 minuets for orchestra, 7 quartets and a trio (with viola) for strings, a concerto for viola, a polonaise

for 'cello and orchestra, 6 scherzi for pianoforte (four hands), and 3 pf. sonatas.

(2) Karl, b. March 29, 1808, Hamburg, d. there Feb. 6, 1879. In 1836 he became deputy for Schelle, and in 1838, his successor as conductor of the "Cäcilienverein" at Frankfurt. V. settled in 1840 at Hamburg, where he established the still-flourishing "Cäcilienverein," which he conducted for many years.

Volata (Ital.), lit. "a flight, a volley." A series of quick notes forming an embellishment of a melody.

Volckmar, Wilhelm Valentin, gifted performer on the organ and composer for his instrument, b. Dec. 26, 1812, Hersfeld, d. Aug. 27, 1887, Homberg (near Cassel); from 1835 teacher of music at the seminary at Homberg, royal musical conductor, professor, and Dr. phil. He wrote 20 organ sonatas, several organ concertos, an "Orgelsymphonie" and other works for the organ which are widely known; also a great "Orgelschule" and an educational work, "Schule der Geläufigkeit für die Orgel"; likewise many vocal, especially sacred, pieces.

Volkert, Franz, b. Feb. 2, 1767, Friedland (near Bunzlau), organist of the Scotch Collegiate Church and capellmeister of the Leopoldstadt national theatre, Vienna, d. there March 22, 1845. V. wrote, from 1810-29, over 50 comic operas, vaudevilles, melodramas, farces, etc., for the Leopoldstadt theatre, some of which were very favourably received; also pf. trios, variations, organ pieces, preludes, etc.

Volkland, Alfred, b. April 10, 1841, Brunswick; he studied from 1864-66 at the Leipzig Conservatorium, was appointed court pianist, and in 1867, court capellmeister at Sondershausen. In 1869 he was called to Leipzig as conductor of the "Euterpe," laboured there until 1875, and during that time established, jointly with Franz v. Holstein and Philipp Spitta, the "Bach-Verein" in that city. Since 1875, V. conducts the concerts of the Basle "Allgemeine Musikgesellschaft," of the "Gesang-Verein," and of the "Liedertafel." In 1889 the Basle University granted him the degree of Dr. phil. *hon. c.*

Volkmann, (1) Friedrich Robert, one of the most eminent modern composers, especially in the department of instrumental composition, b. April 6, 1815, Lommatszsch (Saxony), where his father was cantor, d. Oct. 30, 1883, Pesth. V. received instruction in pianoforte and organ from his father; in other instruments, from the Stadt-musikus Friebel. As he was to be trained for a schoolmaster, he attended the Gymnasium and Seminary at Freiberg, but soon turned to music and studied theory under Anacker at Freiberg and K. F. Becker at Leipzig. By friendly intercourse with R. Schumann, he was urged forward; to this master his muse was near akin. V. went in 1839 as music teacher to Prague, in 1842 to Pesth,

lived from 1854-58 at Vienna, but afterwards again in Pesth; during his last years he was professor of harmony and counterpoint at the "Landes-Musikakademie." Of V.'s compositions the following deserve special mention: his 2 symphonies, D minor, Op. 44, and B \flat , Op. 53; the 3 serenades for strings, C, Op. 62, F, Op. 63, and D minor, Op. 69 (with obbl. violoncello); 6 quartets for strings, Op. 9 (A minor), 14, (G minor), 34, 35, 37, 43; 2 overtures, Op. 50 (for the jubilee of the Pesth Conservatorium), and 68 (*Richard III.*); 2 trios, F., Op. 3, B \flat minor, Op. 5; a 'cello concerto, Op. 33; a romance for 'cello (Op. 7) and one for violin (Op. 10); with pf.; Allegretto capriccioso for pf. and violin, Op. 15; rhapsody for pf. and violin, Op. 31; 2 sonatinas for pf. and violin, Op. 60, 61; a concert piece for pf. and orchestra, Op. 42; pf. sonata, Op. 12; variations for two pfs. on a theme of Handel's, Op. 26; further for pf., four hands; a sonatina, Op. 57; Rondino and march capriccio, Op. 55; "Musikalisches Liederbuch," Op. 11; "Ungarische Skizzen," Op. 24; "Die Tageszeiten," Op. 39; 3 marches, Op. 40; also transcriptions of the pf. pieces Op. 21, 22, 40, and of the orchestral and chamber works; numerous pieces for pf. for two hands: "Phantasiebilder," Op. 1; "Dithyrambe und Tokkate," Op. 4; "Souvenir de Marolh," Op. 6; Nocturne, Op. 8; "Buch der Lieder," Op. 17; "Deutsche Tänze," Op. 18; "Cavatine und Barcarolle, Op. 19; "Visegrad," Op. 21; "4 Märsche," Op. 22; "Wanderskizzen," Op. 23; "Lieder der Grossmutter," Op. 27; 3 Improvisations, Op. 36; "Am Grab des Grafen Széchenyi," Op. 41; Ballad and Scherzetto, Op. 51; transcriptions of songs by Mozart and Schubert, also of the four-hand pieces, Op. 11, 24, 39, 40. The vocal works of V. are: 2 masses for male voices, Op. 28, 29; 3 sacred songs for mixed chorus, Op. 38; offertories for soli, chorus, and orchestra, Op. 47; songs for male chorus, Op. 48, 58; Christmas carol of the 12th century, Op. 59; old German hymns, Op. 64 (double male chorus); 6 duets to Old German words, Op. 67; 2 sacred songs for mixed choir, Op. 70; 2 wedding songs, ditto, Op. 71; "An die Nacht," Op. 45, alto solo with orchestra; "Sappho," Op. 49, dramatic scena for soprano; "Kirchenarie" for bass with strings and flute, Op. 65; 2 songs for mezzo soprano with pf. and 'cello, and many songs with pf., Op. 2, 13, 16, 32, 46, 52, 54, 66.

(2) Wilhelm. (See BREITKOPF & HÄRTEL.)

Vollkslied is either a song which has sprung from the people (*i.e.* one of which neither the poet nor the composer is known), or one which has become popular; or, finally, one of popular character, *i.e.* composed with simple melody and harmony, and, consequently, easily intelligible.

Vollbeding, Johann Christoph, b. 1757, Schönebeck (near Magdeburg); teacher of polite

literature at the military school, Berlin, in 1793 magister and preacher at Luckenwalde. He translated into German the introduction of the 4th vol. of Dom Bedos' work on the organ: "Kurzgefasste Geschichte der Orgel" (1793); together with Heron's description of the water organ (previously published [1792] in the "Archiv der Erfindungen").

Volles Werk. (See FULL ORGAN.)

Vollhardt, Emil Reinhardt, b. Oct. 16, 1858, Seifersdorf (near Rochlitz-i.-S.), and received his musical training at Leipzig Conservatorium. From 1883-86 he was organist at the "Gnadenkirche," Hirschberg (Silesia), and has since then laboured with much success as cantor at St. Mary's, and as conductor of the musical society and of the *a capella* society in Zwickau. He has made himself a name, not only as conductor, but as pianist and organist, and more recently as arranger of the musical treasures in the Zwickau Municipal School Library. He has published songs and motets.

Vollweiler, Karl, composer, b. 1813, Offenbach, d. Jan. 27, 1848, Heidelberg. He was trained by his father (died Nov. 17, 1847), who was a renowned teacher at Frankfurt, and lived afterwards at Heidelberg, and published an elementary piano Method, also an elementary singing Method. V. lived for several years at Petersburg as teacher of music, and only during the last years of his life at Heidelberg. He composed: a symphony (manuscript), 2 pf. trios (Op. 2, 15), variations on Russian themes for stringed quartet (Op. 14), a pf. sonata (Op. 3), 6 melodic études (Op. 4), 6 lyric études (Op. 9), and some other pianoforte pieces.

Volta (Ital.), "turn," "time"; *due volte*, twice; *la prima v.*, the first time (abbr. 1^{ma}).

Volti (Ital.), "turn over"; *v. subito*, abbr. V.S., turn over quickly. V.S. has, however, also the meaning *Vide sequens* (see what follows).

Volumier, Jean Baptiste, distinguished violinist, b. 1677, Spain, trained at the French court, from 1692-1706, leader of the Elector's band and director of the dance music at the Berlin court. In 1709 he was called to Dresden in a similar capacity; he died there Oct. 7, 1720.

Vopelius, Gottfried, b. 1645, Herwigsdorf (near Zittau), d. 1715, Leipzig, as cantor at the Nicolai Church. He composed chorale melodies which are sung to this day, and published "Neues Leipziger Gesangbuch" (1682).

Voretzsch, Johannes Felix, b. July 17, 1835, Altkirchen (Sachsen-Altenburg), excellent pianist, conductor of the Singakademie at Halle a. S.

Vorhalt. (See SUSPENSION.)

Vorschlag. (See APPOGGIATURA.)

Voss, (1) Gerhard Johann (Vossius), b. 1577, Heidelberg, professor of elocution at Leyden (1618), and in 1633 professor of history at Amsterdam, where he died March 19, 1649.

He wrote: "De artium et scientiarum natura" (1650-58, 2nd. ed. 1660), a work which treats in detail of music.

(2) **Isaak** (Vossius), son of the former, o. 1618, Leyden, a learned philologist, who lived at first at the Stockholm Court, returned to Holland in 1652, came to England in 1670, and died as canon at Windsor, Feb. 21, 1689. He wrote "De poematum cantu et viribus rhythmi" (1673).

(3) **Charles,** pianist and composer, b. Sept. 20, 1815, Schmarsoff (near Demmin), d. August 29, 1882, Verona, was trained at Berlin, and settled in Paris in 1846, where he was esteemed as a teacher of the pianoforte. He also brought to market a very large number of brilliant pianoforte pieces (fantasias, potpourris, dances, drawing-room pieces of all kinds), among which however, there are some of higher value; concertos, studies, variations, etc.

Vowel. In speaking as in singing the V. is the real bearer of the tone; the word itself is therefore not derived without good meaning from Vox, "the voice." Consonants only introduce the V. or bring it to a close; they themselves are void of tone. Concerning the varied resonance of vowels in the cavity of the mouth, cf. EMOUCURE, also ENUNCIATION.

Vox (Ital. *voce*), the voice. *V. humana* (Gk. *Anthropoglossa*, "human voice"), in the organ, is an 8-ft stop, which each organ-builder constructs in a different way. As a rule, it is a reed-stop with short tube, partly covered; it is, indeed, to be found as a lip-stop (at Breslau, at the church of St. Elizabeth, and at that of the 11,000 Virgins; in Italy it is very common), and sometimes with double pipes, one a lip, the other a reed. A good *V. humana* is the pride of an organ, but it is a somewhat *vava avis* (Madeleine at Paris, Cathedral at Freiberg, ditto at Freiburg in Switzerland, St. Johannes at Gouda). The stop probably depends greatly on the acoustic properties of the particular church. When of 4-ft., the stop is generally called *V. virginea*, "Jungfernstimme," Jungfernregal, or *V. angelica*.

Vredemann, (1) Jakob, teacher of music at Leuwarden about 1600-40; he published: "Musica miscella o mescolenza di madrigali, canzoni e villanelle a 4 e 5 voci" (1603, with Dutch text), and "Isagoge musicæ, dat is korte perfecte ende grondighe instructie vandt principale musijcke, etc." (1618).

(2) **Michael,** teacher of music at Arnheim, published: "Der violen-cyther mit vyf snaeren, en nieuwe sorte melodieuze inventie twe naturen hebbende vier parthyen spelende, licht te leeren, half violen, half cyther" (1612).

Vroye, Theodor Joseph de, a learned connoisseur of Church music, b. Aug. 19, 1804, Villers la Ville (Brabant), 1835 canon and musical director (*Grand chantre*) of the Cathedral at

Liège, died there July 19, 1873. He rendered service towards the reform of Gregorian Song in Belgium by publishing: "Vesperal" (1829); "Graduel" (1831); "Manuale cantorum" (1849); "Processionale" (1849); "Rituale Romanum" (1862); also a "Traité de plain-chant à l'usage des séminaires" (1839); and the pamphlet "De la musique religieuse, etc." (1866), jointly with Elewyck (q.v.).

Vuillaume, Jean Baptiste, famous violin-maker, b. Oct. 7, 1798, Mirecourt, where his ancestors had already carried on the art of violin-making, d. March 19, 1875, Ternes. In 1818, he worked under Chanot at Paris, then under Lété, with whom he soon afterwards entered into partnership. But in 1828 he left Lété, and by his imitations of Antonio Stradivari's violins, acquired extraordinary fame. His instruments received prizes at all exhibitions; among others, at the London Exhibition of 1851, and at the Paris one of 1855. V. also constructed a new kind of viola, especially powerful and full-toned, which he named *Contralto*; also a monster double-bass of huge dimensions (*Octobasse*), descending a third lower than the double-bass, 4 metres high; a specimen has been preserved in the museum of the Paris Conservatoire. He also invented a machine

for the fabrication of pure strings, and another for the construction of bows, etc.—His two brothers, Nicolas (1800–71) and Nicolas François (1802–76), became excellent violin-makers, the former at Mirecourt, the latter at Brussels. A third, Claude François, gave up violin-making for organ-building, while his son Sébastien established himself in Paris as a violin-maker, and was specially noted for his good bows.

Vulpus, Melchior, composer and theorist, b. about 1560, Wasungen, cantor at Weimar, where he died in 1616. He published: 2 books of "Cantiones sacrae" (1602 [1603] and 1604, 2nd ed., 1611); "Kirchengesänge und geistliche Lieder Dr. Luthers u. a. mit 4 und 5 Stimmen" (1604); "Canticum beatissimæ Virginis Mariæ 4, 5, 6 et plurium voc." (1605); "Lateinische Hochzeitstücke" (1608); "Opusculum novum selectissimarum cantionum sacrarum 4, 5, et 6 vocum" (1610); "Erster (zweiter, dritter) Teil der sonntäglichen Evangelischen Sprüche von 4 Stimmen" (1619–21), also a new edition of Heinrich Faber's "Compendium musicæ" with German translations and some additional chapters of his own: "Musicæ compendium latino-germanicum M. Henrici Fabri, etc." (1610), etc.

W.

Wach, Karl Gottfried Wilhelm, performer on the double-bass, b. Sept. 16, 1755, Löbau (Oberlausitz), d. Jan. 28, 1833, Leipzig, where from 1777, with exception of some concert tours, he resided; he was a member of the theatre orchestra, also of the Gewandhaus orchestra, etc.

Wachsmann, Johann Jakob, musical director at the Cathedral, teacher of music at the Training School, and conductor of the Verein at Magdeburg. He published a number of elementary educational vocal works: "Praktische Singschule," a "Gesangfibel für Elementarklassen" (1822), "Gesangfibel in Ziffern" (1827), "Vierstimmige Schulgesänge" (1840), also an "Elementarschule für Pianoforte," an "Altargesänge," and "Choralmelodien zum Magdeburgischen Gesangbuch."

Wachtel, Theodor, famous tenor singer, b. March 10, 1823, Hamburg, d. Nov. 14, 1893, Frankfurt; son of a cab proprietor, who after his father's death continued the business, jointly with his mother. When his voice was discovered he first studied with Fr. Grandjean at Hamburg, Schwerin, Dresden, Würzburg, Darmstadt, Hanover, Cassel, Vienna, London, Berlin, Paris: these cities mark the stages of his dramatic career. During his last years W., who had long been a man of means, accepted no fixed engagement, but appeared now here, now there;

in 1871 he visited the United States, and in 1875 went to California. W., as lyric tenor, had a powerful voice, and one of large compass; time and routine added what he originally lacked in musical training; still he remained more or less a singer of natural gifts. He reached his highest point in such rôles as George Brown, Postillon de Lonjumeau (in which the crack of his whip, recalling his father's occupation, secured for him tremendous success). His attempt to add Lohegrin to his *répertoire* (Leipzig, 1876) was bound to fail.—His son Theodor, also gifted with a voice, sang at various German theatres with success, but soon lost his voice, and died in January, 1875, at Dessau, as an embroiderer in gold.

Waelput, Hendrik, Flemish composer, b. Oct. 26, 1845, Ghent, d. there July 8, 1885; pupil of the Brussels Conservatoire, received in 1866 the *Prix de Rome* for his Flemish cantata *Het Woud* (*The Wood*), became, already in 1869, director of the Conservatoire at Bruges, and at the same time theatre *maître de chapelle* and conductor of the Popular Concerts there. In 1871 he settled in Dijon, and in 1875 in Ghent as *maître de chapelle* at the Grand Théâtre, concert conductor, etc., and finally became professor of harmony at Antwerp Conservatoire. W. is held in high esteem as a composer in his native

land; by production or publication the following of his works have become known: 4 symphonies, several cantatas (*De zegen der wapens*, *La pacification de Gand*, *Memling*), a festival march, many songs, etc.

Waelrant, Hubert, Belgian composer and theorist, b. about 1517, Tongerlo, Brabant, d. Nov. 19, 1595, Antwerp. He was a pupil of Willaert at Venice, lived afterwards (1547) in Antwerp, and there set up a school of music, in which he introduced, instead of the solmisation according to the hexachords, the one with the seven sound names (Bocedisation, *Voces belgicae*; cf. BOBISATION): *bo, ce, di, ga, lo, ma, ni*, (similar as regards the vowels, to the present *do, re, mi, fa, sol, la, si*; the *do* and *si* were certainly chosen in connection with the former names). W. entered into partnership with Jean Laet in the establishment of a music publishing house. His compositions were published partly by this house, partly by Phalèse, Tylman Susato, also at Venice: motets *a 5-6* (1557), chansons and madrigals *a 5* (1558), "Canzoni alla napoletana" (*a 3-4*, 1565); and works scattered among collections of the Belgian publishers mentioned above.

Wagenseil, (1) Johann Christoph, b. Nov. 26, 1633, Nuremberg, d. Oct. 9, 1708, Altdorf, as professor of history and librarian. He wrote: "De sacri Rom. Imp. libera civitate Norembergensi commentatio. Accedit de Germaniæ phonasorum origine," etc. (1697), with a long treatise of 140 pages on the Meistersinger, together with melodies by Frauenlob, Mühlings, Murner, and Regenbogen.

(2) Georg Christoph, a once favourite composer, especially for the clavier, b. 1715, Vienna, d. there March 1, 1777; pupil of J. J. Fuchs, teacher of music to the Empress Maria Theresia, and afterwards chamber composer and teacher to the princesses, with a retiring pension of 1,500 fl. for life. Of his works the following appeared in print: "Suavis artificiose elaboratus concentus musicus continens 6 parthias selectas ad clavicembalum compositas" (1740); "18 Divertimenti di cembalo" (Op. 1-3); a "Divertimento" for two claviers and 2 for clavier, violin, and cello (Op. 5); 10 symphonies for clavier, two violins, and cello (Op. 4, 7, 8); 6 violin sonatas with clavier (Op. 6). There remained in manuscript 30 grand symphonies, 27 clavier concertos, 36 trios for two violins and cello, clavier pieces, some sacred pieces, etc.; also 10 operas (*Orfeo*, *Tito*, *Alessandro*, *Siroe*, *Olimpiade*, *Antigone*, *Vincenzo*, *Le cacciatrici amanti*, *Prometeo assoluto*, and *L'inverno*, 1740-62, for Vienna), an oratorio (*Gioas*), and a cantata (*Il quadro animato*).

Wagner (1), Gotthard, b. 1679, Erding, entered, 1700, into the Benedictine monastery at Tegernsee, where he died, 1739. He published a series of collections of sacred songs for one voice with instrumental accompaniment; "Der

Marianische Schwan" (1710), "Musikalischer Hofgarten" (1717), "Der musikalische Springbrunnen" (1720), and "Das Marianische Immelein" (1730).

(2) Georg Gottfried, b. April 5, 1698, Mühlberg; he attended St. Thomas's School at Leipzig under Kuhnau, and remained, when Bach in 1722 succeeded the latter, still three years in Leipzig, in order to profit by intercourse with this composer. In 1726 he became cantor at Plauen, where he died, 1760. W. wrote violin concertos and solo pieces, overtures, trios, oratorios, cantatas, etc., which were highly esteemed, but which remained in manuscript.

(3) Johann Joachim, famous organ-builder at Berlin at the beginning of the 18th century, the maker of a number of the Berlin organs.

(4) Johann and Michael (brothers), celebrated organ-builders at Schmiedefeld (near Henneberg) about the middle of last century; among other instruments they built the large organ at Arnheim, which is said to have cost 100,000 fl. (47 stops).

(5) Christian Salomon and Johann Gottlob (brothers), famous clavier-makers during the last quarter of the 18th century at Dresden; they constructed more than 800 claviers, among others, one (1774) with three pedals, which they named royal clavicin (Pantalonzug, Lautenzug, Harfenzug), and (1786) one with three keyboards.

(6) Karl Jakob, horn virtuoso, composer, conductor and theorist, b. Feb. 22, 1772, Darmstadt, d. there Nov. 25, 1822; he was a pupil of Portmann and Abbé Vogler, 1790 principal horn-player in the Darmstadt band, shone as virtuoso up to 1805, and made numerous concert tours; later on, however, he devoted himself exclusively to composition and theory, so far as his activity as conductor permitted, for in 1808 he became court concertmeister, and later on court capellmeister. W. wrote 5 operas for Darmstadt (*Pigmalion*, *Der Zahnarzt*, *Herodes*, *Nitétis*, *Chimene*), also some dramatic cantatas (monodrama, *Adonis*, Darmstadt, 1811), and *pièces d'occasion*. There appeared in print 2 symphonies, 4 overtures ("Jungfrau von Orleans," "Götz von Berlichingen"), 3 violin sonatas, trios for flute, violin, and cello, 40 horn duets, pieces for flute and violin, variations for clavier, etc. He also republished in extended form Portmann's "Kürzer musikalischer Unterricht," as "Handbuch zum Unterricht für die Tonkunst" (1802).

(7) Ernst David, b. Feb. 18, 1806, at Dramburg (Pomerania), d. May 4, 1883, Berlin; 1827 organist at Neustettin, afterwards pupil of the Royal Institute for Church Music (A. W. Bach) and of the School of Composition of the Royal Academy of Berlin (Rungenhagen); 1838 cantor of St. Matthew's Church, 1848 organist of Trinity Church, Berlin, in 1858 royal musical director. W. published: motets,

psalms, songs, pf. pieces, organ pieces, a chorale book, and a pamphlet, "Die musikalische Ornamentik" (1868), and also composed an oratorio, *Johannes der Täufer*.

(8) Wilhelm Richard, the greatest dramatic composer of the 19th century, and indisputably, one of the most energetic, concentrated musical thinkers of all times, likewise a poet of most gifted and noble conception, b. May 22, 1813, Leipzig, d. Feb. 13, 1883, Venice; he was buried Feb. 18, at Bayreuth, near his villa, "Wahnfried." W. lost his father (who was a police magistrate) when scarcely six months old; his mother soon married again, at Dresden, the actor and playwright Ludwig Geyer, who, however, died already in 1820. W. passed his childhood in Dresden, and attended the Kreuzschule, where his talents received many a fruitful impulse. His relationship to music was, for the moment, only a superficial one, since at first he was far more inclined to poetry: for a long time he cherished the idea of writing a grand tragedy in the style of Shakespeare. Only after his mother had settled again in Leipzig, where, meanwhile, his sister Rosalie (afterwards wife of Oswald Marbach) had become engaged at the town theatre, did music begin to play a part in his dreams of the future. W. passed through the Nicolai Lyceum, received instruction on the pianoforte from the organist Gottlieb Müller, and whilst, as a student of philosophy, preparing for matriculation at the University, he studied counterpoint regularly under Weinlig. His earliest compositions are not in any way remarkable; yet, with regard to certain characteristic features of melody and harmony, of the highest interest to those who know the master in his later works. They are as follows:—a pf. sonata (Op. 1) and a polonaise (Op. 2), fantasia, ♯ sharp minor (MS.); quartet for strings, 4 overtures (B flat minor, D minor, C [with fugue], and "Polonia"). His sketches for an opera, *Die Hochzeit*, did not meet with the approval of his sister, and were abandoned (they include an introduction, chorus, and sextet). In addition, in 1833, whilst staying at Würzburg with his brother Albert (a gifted singer and actor, father of Johanna Jachmann-W., q.v.), he wrote an opera, *Die Feen* (libretto based on Gozzi's "La donna serpente"), which he offered in vain to the Leipzig theatre (produced, 1888, at Munich). In 1834 W. commenced a practical career as conductor at the Magdeburg theatre. There he wrote his second opera, *Das Liebesverbot* (based on Shakespeare's *Measure for Measure*), which was produced in 1836, but with only moderate success; likewise a New Year's cantata, and incidental music to Gleich's *Bergeist*. As the opera troupe broke up soon afterwards, W., who meanwhile had married the actress Minna Planer, accepted the post of conductor at the Königsberg theatre; but the director became bankrupt before the expiration of a year, and his engagement came to an end.

Still in the autumn of 1837, W. undertook the post of conductor at the Riga theatre, newly opened under Holtei. He also conducted subscription concerts there, at which he produced two overtures (one to Apel's *Columbus*, and "Rule, Britannia"). In 1839 the aspiring young artist went with his wife *viâ* London to Paris. Here hard times commenced, and, forced to earn money for the barest necessities of life, he found himself compelled to do musical journeyman's service: to make transcriptions of the most inferior music for publishing houses, to compose French romances, to write for the daily press, etc. The pianoforte score of Halévy's *Reine de Chypre* marked the end of this humiliating epoch, one, however, without doubt in the highest degree fruit-bearing for W., since he had an opportunity to study the excellent performances at the Grand Opéra, and to listen to the works of his predecessors in the department of dramatic composition. During this first three years' stay in Paris (1839–42) W., in addition to transcriptions, had written his "Faust Overture," finished *Rienzi*, which he had already commenced at Riga, and written text and music of the *Flying Dutchman*, to which he had been moved by a stormy voyage from Riga to London. *Rienzi* was accepted for performance at Dresden, also, on the recommendation of Meyerbeer, the *Flying Dutchman* at Berlin; and W., on his return to Germany in April, 1842, faced his first triumphs. He had obtained the means for his journey by the above-mentioned pianoforte score and by the sale of the text-book of the *Flying Dutchman*, which was acquired by the Grand Opéra; a French version by Paul Foucher, with music by Dietsch (*Le Vaisseau Fantôme*), was produced soon afterwards. The first performance of *Cola Rienzi, der letzte der Tribunen*, took place at Dresden Oct. 20, 1842. The success was so great that W. was induced to request that the score of the *Flying Dutchman* should be sent back from Berlin, where probably it would long have waited for a chance of performance; and thus the *Flying Dutchman* was produced at Dresden Jan. 2, 1843. Meanwhile, however, W. had been appointed court capellmeister (through the intervention of his friend the chorus-master, Wilh. Fischer), in place of the lately deceased Rastrelli. The *Flying Dutchman* created an extraordinary impression; if, on the one hand, *Rienzi* showed the strong influence of Meyerbeer, and especially of the traditions of the Paris Grand Opéra, the *Flying Dutchman*, on the other hand, displayed in full strength the "innovator" W. From the time of the production of that opera dates a party for, or against, W. The breaking-away from traditional forms was altogether striking; an opera in which the prima donna only had one solo of short duration (the Ballad), therefore not a single aria, was something unheard of; and the avoidance, for the first time, of the usual closes

of the separate numbers of the opera must have proved exciting to the highest degree. For the rest, the relationship in many points of detail and colouring, etc., to Marschner's *Hans Heiling* and *Vampyr* proved a good recommendation to the opera in Dresden. The idea of giving unity to the work by means of a "leading motive," presented for the first time in definite shape—but neither in obtrusive nor complicated manner, so as to cause a strain on the intellect (as in the *Nibelungen*)—could not fail of its effect; and in its form at that time that idea gave no rise to esthetic anxiety. Finally, the unlimited freedom of the harmony and the very naturalistic use of the chromatic scales produced a powerful effect on unprejudiced hearers; while for the critics, the wished-for stumbling-block was found.

W. now displayed extraordinary activity; as a conductor he quickly achieved high reputation by his masterly productions of the works of Gluck. In spite of all opposition to his ideas of reform, W. moved steadily forward. On Oct. 19, 1845, *Tannhäuser, oder der Sängerkrieg auf der Wartburg*, was produced at Dresden; and already about this time W. was occupied with the poems of *Lohengrin*, the *Meistersinger*, and, indeed, the *Nibelungen*. Of compositions written at this period there have still to be named: a cantata for the Dresden Sängerkrieg of 1843; further, *Das Liebesmahl der Apostel* (a kind of oratorio), and the revision (Bearbeitung) of Gluck's *Iphigenie en Aulide*. As a special "deed," to use the favourite expression of the Wagnerites, must be named the performance of Beethoven's Ninth Symphony in 1846. On the occasion of the removal of Weber's remains from London to Dresden (1844), W. delivered the funeral oration, and wrote the words and music of a funeral cantata. The excitement of the year 1848 drew also W. within its circle; he offered to the ministry a project for a national theatre ("Entwurf eines Nationaltheaters des Königreichs Sachsen"). No notice was taken of it; and this probably explains the participation of W. in the revolution of May, 1849, on the quelling of which W. was forced to fly. He went first to Liszt at Weimar, then to Paris, and, after a short stay there, to Zürich, his headquarters for several years. His next productions were the pamphlets: "Die Kunst und die Revolution" (1849); "Das Kunstwerk der Zukunft" (1850); "Kunst und Klima" (1850); "Oper und Drama" (1851); and "Eine Mittheilung an meine Freunde" (autobiographical and autocritical, 1851). The complete text of the *Nibelungen* also appeared already in 1853. *Lohengrin*, written in 1847, was produced for the first time at Weimar, Aug. 28, 1850, by Liszt, the willing and devoted friend of W.; also to him W. was indebted for the production of *Tannhäuser*, already in 1853, at many German theatres. In 1855 W. was called to

London to conduct the Philharmonic Society concerts for the season. In 1860 he visited Paris and Brussels as propagandist of his works; three concerts given in the Salle Ventadour cost him, however, about £400. The production of *Tannhäuser* at the Paris Opéra in 1861, by command of the Emperor himself, provoked the lively opposition of a section of the Paris public, and W. saw himself compelled to withdraw the work after the third performance. Within the period of this renewed stay in Paris (1860-61) falls the pamphlet "Zukunftsmusik." W. meanwhile had received his amnesty, and went from Paris to Germany, first to Carlsruhe and Vienna. In both cities, *Tristan und Isolde*, an opera completed in 1859, was accepted for performance. This work marks the beginning of W.'s third creative period (resolution of melody into "speech-singing" [Sprechsingen], the higher art of recitative peculiar to W.; and the transference of the point of stress of theme formation to the orchestra). In both cities, however, the production of the work was delayed. During the year 1862 W. lived at Biebrich-on-the-Rhine, occupied with the composition of the *Meistersinger*, and this, interrupted by one concert tour to Prague and Petersburg, was continued in 1863 at Vienna. Finally the master saw himself, at one stroke, brought nearer to the fulfilment of his bold plans, when, in 1864, King Ludwig II. of Bavaria, who had just ascended the throne, invited him to Munich and presented him with a villa on the Starnberger Lake. On the recommendation of W., his pupil, Hans von Bülow, was called to Munich in 1865, first as court pianist, but in 1866 as director of the Royal School of Music, reorganised on a plan suggested by W., and as court theatre capellmeister. Cosima (daughter of Liszt), separated from her husband, Bülow, in 1869, and went to live with W. (who had separated from his first wife). *Tristan und Isolde* was produced for the first time June 10, 1865. Soon afterwards W. left Munich, and took up his residence at Triebtschen, near Lucerne, where he completed the *Meistersinger* and made progress with the *Nibelungen*.

On June 21, 1868, *Die Meistersinger von Nürnberg* was produced for the first time at Munich. To speak of the success of the first performance of a new work by Wagner sounds, according to present notions, almost a heresy; it was an event. In fact, each new work of W.'s after *Rienzi* was a creation of lasting value; and, with the exception of *Tristan*, which is beyond the powers of most German theatres, formed a rich addition to their *répertoire*. The youthful dream of W., the composition of the great tetralogy *Der Ring des Nibelungen* (Trilogy: *Walküre, Siegfried, Götterdämmerung*, with Vorspiel *Rheingold*) approached completion: the heaven of the gods of the north again became a reality to the people. The *Rheingold* was produced for the

first time at Munich, Sept. 22, 1869, and made such an impression, that it gave good promise for the success of the great undertaking long meditated by W., viz. the establishment of periodical performances of musico-dramatic festival plays; that is, of a thoroughly national institution devoted to the master works of German art. In 1871, W. settled at Bayreuth, which he had selected as the site for a national theatre. At Whitsuntide of 1872, the foundation-stone of the festival playhouse was laid amid the lively participation of the friends (and enemies) of W.'s music. A noble performance of Beethoven's Ninth Symphony by an orchestra composed entirely of artists of the first rank (Hans Richter played the kettledrums) constituted the worthy central point of the festival. Finally, owing to the zealous activity of the Wagner societies (Wagner-Vereine), the sum necessary for the undertaking (£36,000) was collected; and from the 13th to the 30th of August, 1876, the first three performances of the complete festival play *Der Ring des Nibelungen*, took place in the "temporary" festival playhouse in presence of the Emperor Wilhelm I., King Ludwig II., and the *élite* of the artists of all nations. These performances gave rise to a perfect deluge of pamphlets and newspaper articles for and against; the deluge subsided, and the *Nibelungen* made a triumphant entry into one city after the other (Leipzig, Munich, Vienna, Hamburg [Schwerin, Weimar], Cologne, Berlin). Wagner's last work was the "Bühnenweihfestspiel" *Parsifal*, the first performances of which took place under the personal supervision of the master, as announced, July—August, 1882 (the first on July 26). He also prepared the work for the renewed performances of the summer of 1883, in which the artists selected by W. took zealous part. In order that Bayreuth might remain the place where W.'s creations could best be given, and *Parsifal* exclusively, a special "Allgemeiner Richard Wagner-Verein" was formed during the summer of 1883 to pursue the one aim. Unfortunately, the heirs of W. have lost sight of the original, more general idea, one not conceived solely for Wagner worship; Bayreuth has now become exclusively a Wagner theatre. The necessary result of this limitation is a decrease, already visible, of the interest shown in the continuance of the undertaking.

To the list of the compositions of W. must still be added: "Huldigungsmarsch," "Kaisermarsch," "Festmarsch" (1876, for Philadelphia); an idyll, "Siegfried"; 3 "Albumblätter," some beautiful songs, etc., for pf. His writings have been published in a complete edition by E. W. Fritzsche of Leipzig (1871-83, 10 vols., 2nd ed. 1888; "Entwürfe, Gedanken, Fragmente" were added in a supplement [1885]; they are being translated into English by W. A. Ellis; and four volumes have appeared); besides the writings already named,

they include "Das Judentum in der Musik" (1850); "Das Wiener Hofoperntheater" (1863); "Ueber Staat und Religion" (1864); "Deutsche Kunst und deutsche Politik"; "Erinnerung an Schnorr von Carolsfeld"; "Zensuren" (notices of Riehl's "Neues Novellenbuch," Hiller's "Aus dem Tolleben unsrer Zeit," Devrient's "Erinnerung an Mendelssohn," explanations concerning "Das Judentum in der Musik"); "Ueber das Dirigieren" (1869); "Erinnerungen an Auber"; "Beethoven"; "Ueber die Bestimmung der Oper"; "Ueber Schauspieler und Sänger"; "Sendschreiben und kleinere Aufsätze"; "Baireuth" (together with six plans of the festival playhouse); also all opera poems, sketches and articles for the *Bayreuther Blätter*; in 1887 appeared the "Briefwechsel zwischen W. und Liszt" (2 vols.); in 1888, "R. W.'s Briefe an Th. Uhlig, W. Fischer, und Ferd. Heine." The Wagner literature has already assumed great dimensions, as may be seen at a glance in the biographies of our living writers on music. We mention, especially, the numerous detached writings of Franz Liszt (q.v.), Fr. Müller (q.v., 11), H. v. Wolzogen (q.v.), Rich. Pohl, H. Porges, and F. Hueffer; the Wagner dictionaries and catalogues of Tappert, Em. Kastner and Glasenapp (jointly with H. von Stein); the biographies of Glasenapp (1876-77, 2 vols.), W. Tappert (1883), R. Pohl (1883), Ad. Jullien (1886); also Fr. Nietzsche's "Die Geburt der Tragödie aus dem Geiste der Musik" (1872), Ed. Schuré's "Le drame musical" (1875, 2 vols.), Alfred Ernst's "L'œuvre de W." (L'œuvre poétique, 1893), H. von Bülow's "Ueber R. Wagner's Faustouvertüre" (1860), Nohl's "Beethoven, Wagner, Liszt" (1874), Mayrberger's "Die Harmonik R. Wagners" (1882), E. Kastner's "Briefe R. Wagners an seine Zeitgenossen" (1830-83; but not complete), Esterlein's "Katalog einer Wagner-Bibliothek" (1882-86, 2 vols., contains already 5,560 entries!), Kürschner's "Wagner-Jahrbuch," etc. (1886).

W. as a composer passed through various stages of development, which may be sharply distinguished: the period of learning, in which he wrote without pronounced independence and originality (up to and including *Rienzi*); the period of fresh, happy creation, in which he did not allow his musical forms to be influenced by reflection (*Holländer, Tannhäuser, Lohengrin*); and the period of the logical carrying out of his ideas of reform (*Tristan, Meistersinger, Nibelungen, Parsifal*). By this it is not meant that the music of his third period is of less value than that of the second; on the contrary, so far as intensity of expression, wealth of harmony, characteristic rhythm, and refinement in orchestration are concerned, it is immeasurably superior to the former; but it has almost entirely lost the capability of producing effect away from the stage, as *absolute music*. Some few numbers, true masterpieces of melodic formation

("Preislied" in the *Meistersinger*, "Liebeslied" in the *Walküre*) must be regarded as exceptions. In this, however, W. only achieved what he desired; his music was not intended to produce effect *per se*, but only in union with poetry and scenic effects. He who cannot understand the nobility of this thought, which means a renunciation of cheap means of effect in favour of a uniform presentation of the dramatico-musical work of art—for him there is no help. Quite another question is the one with regard to the absolute justice of this combination of factors—the question, indeed, whether this heaping together of poetic reasoning, profound thought, and exciting dramatic ideas which distinguishes W.'s operas from others, is not a preference shown to poetry at the expense of music; the latter, with equal right, can exist in an opera rather of lyrical contents, permitting it to unfold itself more in song (aria) form. Time will pronounce its sentence: it is pronouncing it even now; for instance, Mozart's operas have not suffered the least harm from those of W. Operas like Rossini's *Barbiera*, Lortzing's *Czar* and *Wildschütz*, Adam's *Postillon*, and many other works of a light kind, have not been touched in any way by W.'s reform; although recent productions in the department of comic opera clearly point to the influence of W.'s mode of writing. Even Gluck's operas stand in no contradiction to Wagner tendencies, as the latter, indeed, himself acknowledged. Only the false pathos of modern Italian and French grand opera, against which W.'s sharpest attacks were directed, has received a mortal blow. (Cf. DRAMATIC MUSIC, OPERA, ABSOLUTE MUSIC, etc.)

(9) Johanna (Jachmann-W.), niece of R. Wagner, daughter of Albert Wagner (b. 1799, Leipzig, opera singer at Hanover, Würzburg, Bernburg, etc., for some time opera "Regisseur" at Berlin, d. Oct. 31, 1874), important stage singer and *tragédienne*, b. Oct. 13, 1828, at a village near Hanover, d. Oct. 16, 1894, Würzburg; she appeared on the stage as a child at Würzburg and Bernburg, was engaged at Dresden in 1844 (she created the part of Elizabeth), and, 1846-48, was sent by the intendant of the Dresden theatre to Paris to study under Viardot-Garcia. She was engaged at Hamburg in 1849, and at Berlin in 1850, where until 1862 she was one of the chief ornaments of the Hofoper (1853, chamber singer). In 1859 she married the district councillor Jachmann. After 1862 W. appeared for several years as an actress, and then retired from the stage. She, however, took part in the Choral Symphony in 1872, and was one of the Valkyrie and the principal Norn at Bayreuth in 1876. From 1882-84 she was engaged as teacher of dramatic singing at the Munich School of Music, and in her last years gave private lessons in singing at Munich.

(10) Gerrit Anthonie Alexandre, b.

March 8, 1862, Amsterdam, pupil of H. Fr. R. Brandts-Baus, and then of the Antwerp School of Music, conductor of the "Antwerpsch Mannenkoor" and of the German Liedertafel there. He has composed "Babylonische Gevangenis" paraphrase of Psalm 136, for soli, chorus, and orchestra; "Lentezang" for chorus and orchestra, etc.

Wagner-Verein. (See SOCIETIES, 3.)

Waissel (Waisselius), Matthias, lutenist at Frankfort-on-the-Oder, b. at Bartenstein, Prussia. He published a work in lute tablature: "Tabulatura continens cantiones 4, 5 et 6 vocum testudini aptatas ut sunt præambula, phantasie, cantiones germanicæ, italicæ, gallicæ et latinæ, Passamesiæ, Gagliardæ et Choricæ" (1573). A second, "Tabulatura oder Lautenbuch, allerley künstlicher Præambula, auserlesener deutscher und polnischer Tântze, Passamezen," etc. (1592), is, in fact, a second edition of the above.

Waits. (1) A kind of shawm.—(2) Players on this instrument.—(3) Musical watchmen.—(4) Musicians performing at night in the open air.—The word is said to have no singular. One of its old spellings is *wayghles*.

Walcker, Eberhard Friedrich, b. July 3, 1794, Kannstatt, d. Oct. 4, 1872, Ludwigsburg. He was one of the most gifted and productive organ-builders of our century, a pupil of his father, who was himself a skilful organ-builder at Kannstatt. W. commenced business in 1820 at Ludwigsburg, and by improvements of all kinds, and certain inventions of high importance, he so distinguished himself, that his house acquired world-wide celebrity. It was, especially, the invention of the "Kegellade" (cone-box) which attracted extraordinary notice (1842), and led to a thorough revolution in the construction of wind-chests (q.v.); for organ-builders adopted W.'s scheme in ever-increasing numbers, and no longer built "Schleifladen" (sliding-chests).—The five sons of W.:—Heinrich (b. Oct. 10, 1828), Friedrich (b. Sept. 17, 1829), Karl (b. March 6, 1845), Paul (b. May 31, 1846), and Eberhard (b. April 8, 1850), have devoted themselves to the art of organ-building; the two eldest were for twenty years partners in their father's business; the third joined only after the death of the latter, and the other two are now also active members. Of the many organs (up to 1880 already 384) of this famous house the most important are: the one at Ulm Cathedral, with 100 sounding stops (1856); at the Music Hall, Boston, 86 stops (1863); Paulskirche, Frankfort, 74 stops (1833); collegiate church, Stuttgart, 74 stops (1839); St. Peter's, Petersburg, 65 stops (1840); Olaikirche, Reval, 65 stops (1842); Votivkirche, Vienna, 61 stops (1878); Petrikerche, Hamburg, 60 stops (1885); also, up to 1880, still 48 more, with from 30-55 stops.

Waldерsee, Paul, Graf von, b. Sept. 3, 1831,

Potsdam; from 1848-71 Prussian officer. He afterwards devoted himself entirely to music, was one of the editors of Breitkopf & Härtel's complete editions of Beethoven and Mozart and editor of an excellent "Sammlung musikalischer Vorträge."

Waldflöte (Lat. *Tibia silvestris*), an open metal flute-stop in the organ, of wide measure, the upper lip of which is rounded off on the inner side. The tone is soft and full; it is generally of 2 ft. or 4 ft., rarely 8 feet or 1 foot.

Waldhorn (Jagdhorn, Natural Horn; Ital. *Corno di caccia*; Fr. *Cor de chasse*; Eng. French Horn) is the horn without valves, for which the classic composers wrote; and which, ever more and more, is being supplanted by the horn with valves.

Walker, (1) John, b. 1732, Friern-Barnet, d. 1807, London; author of a dictionary of English pronunciation. In his book, "The Melody of Speaking Delineated" (1787, and frequently), he cleverly attempted, by a kind of notation, to represent the cadence of the voice in speech.

(2) Joseph Caspar, b. Nov. 1760, Dublin, revenue officer there, d. April 12, 1810, St. Valery, France, whither he had gone for the sake of his health. He published: "Historical Memoirs of the Irish Bard's . . . also an Historical and Descriptive Account of the Musical Instruments Irish . . . with Select Irish Melodies" (1786).

Wallace, William Vincent, pianist and composer, b. July 1, 1814, Waterford, Ireland, d. Oct. 12, 1865, at the Château de Bages (Haute Garonne); he received his training in Dublin, where he was appointed violinist in the theatre orchestra, and conducted subscription concerts. At the age of 18, after a serious illness, he was ordered to travel, and went first to Australia, then to New Zealand, India, and South, Central, and North America, everywhere giving concerts with success. In 1841 he conducted the Italian Opera at Mexico, and twice visited England and Belgium from America. In 1853 he returned definitely to Europe and lived partly in London, partly in Paris. W. wrote for London the operas: *Maritana*, *Matilda of Hungary*, *Lurline*, *The Amber Witch*, *Love's Triumph*, and *The Desert Flower*; also a large number of brilliant pf. pieces.

Wallaschek, Richard, private lecturer at Lemberg University; in 1886 he attracted the attention of the musical world by an important treatise: "Aesthetik der Tonkunst."

Wallenstein, Martin, pianist and composer, b. July 22, 1843, Frankfurt; pupil of A. Drey-schock, and in Leipzig, of Hauptmann and Rietz; he became known through numerous concert tours as a refined, finished player. W. wrote a pf. concerto (published), an overture, the opera *Das Testament*, etc.

Wallerstein, Anton, violinist and favourite composer of dances, b. Sept. 28, 1813, Dresden,

d. March 26, 1892, Geneva. He made concert tours as a child, became in 1829 member of the Dresden court band, lived from 1832-41 in Hanover, and from that time as a private gentleman, mostly in Hanover, and from 1858 in Dresden. W. published about 300 light dance pieces, also some songs and variations for violin and orchestra (Op. 2).

Wallis, John, famous English mathematician, b. Nov. 23, 1616, Ashford, professor of mathematics at Oxford, d. Oct. 28, 1693, London. He published; "Tractatus elencticus adversus Marci Meibomii dialogum de proportionibus" (1657); "Claudii Ptolemæi harmonicorum libri III." (Greek, 1662; with an appended treatise, "De veterum harmonia ad hodiernam comparata"); "Porphyrii in harmonica Ptolemæi commentarius"; "Manuelis Bryennii harmonica" (printed in his complete writings, 1699, 3 vols.). W. published a number of investigations relating to acoustics in the "Philosophical Transactions" (1672-98).

Walliser, Christoph Thomas, b. 1568, Strassburg, Schulkollege, vicar, and musical director of the Cathedral, St. Thomas's Church, and of the Strassburg University, d. April 26, 1648. He published; "Chorus nubium ex Aristophanis comædia ad æquales compositus, et Chori musici novi Eliæ dramati sacro-tragico accommodati" (1613); choruses a 4-6 for the tragico-comedy *Charikles* (1641, for the students); "Catecheticae cantiones odæque spirituales, hymni et cantica et madrigalia" (1611); "Sacrae modulationes in festum nativitatæ Christi" a 5 (1613); "Ecclesiæ d. i. Kirchengesänge oder Psalmen Davids, nicht allein una voce, sondern auch mit Instrumenten von 4-6 Stimmen" (1614); "Ecclesiæ novæ" a 4-7 (1625); "Herrn Wilhelm Salusten von Bartas Triumph des Glaubens" (1627); also a theoretical work: "Musicæ figuralis præcepta brevia . . . accessit centuria exemplarum fugarumque, ut vocant, 2-6 vocum," etc. (1611).

Wallner, Leopold, b. Nov. 27, 1847, Kiew (Russia); he has lived since 1866 in Brussels esteemed both as teacher of music and writer. He has written "De la Mathésis dans la musique" (1891).

Wallnöfer, Adolf, b. April 26, 1854, Vienna; pupil of Waldmüller, Krenn, and O. Dessoff for composition, and of Rokitansky for singing. He originally possessed a not very strong, but sympathetic baritone voice. He has lived in Vienna as a concert singer, but since 1880 has become a tenor. W. was first engaged at the Town theatre, Olmütz, and in 1882 joined Neumann's itinerant Richard-Wagner Theatre Company, and later on, the town theatre, Bremen. W. has proved himself an excellent song-composer (songs and ballads; also a selection called the "Wallnöfer-Album"); and he has written two choral works, with orchestra: "Die Grenzen

der Menschheit" and "Der Blumen Rache," likewise an opera, *Eddystone* (Prague, 1889).

Walmisley, (1) Thomas Forbes, b. 1783, London, d. there July 23, 1866, pupil of Attwood, in 1810 organist of St. Martin-in-the-Fields; was a clever and popular composer of glees.

His son (2) Thomas Attwood W., b. Jan. 21, 1814, London, d. Jan. 17, 1856, Hastings, pupil of his godfather Attwood (whose name he received at his baptism), was a distinguished organist and highly-esteemed musician, in 1830 organist at Croydon; he made serious musical and scientific studies at Cambridge, where he also acted for some time as organist at several churches (partly as deputy); in 1836 he became Professor of music there, in 1838 took his B.A., in 1841 M.A., and in 1848 Mus.Doc. W. wrote especially church music (published in 1857 by his father) and *pièces d'occasion* (installation odes, etc.), but also other vocal pieces. He published church music of his teacher Attwood (anthems, services, etc.). His lectures on the history of music, with illustrations on the pianoforte, made his name famous.

Walsh, John, eminent English music publisher, and one of the first who printed scores from engraved pewter plates. In 1724 he obtained a patent, and in that year published Croft's anthems; he died 1736. Somewhere about the year 1730 he introduced punches to stamp in the note-heads; whereas previously they were engraved on the pewter (or copper) plate by hand.

Walter, (1) Ignaz, famous tenor-singer, composer of vaudevilles, b. 1759, Radowitz (Bohemia), d. about 1830, Ratisbon, pupil of Capellmeister Starzer at Vienna; he sang at Prague (1783), Mayence (1789), and in Grossmann's company (1793), at Halle and Bremen; after the death of Grossman, he himself undertook the sole direction, and appeared as actor at Frankfort and Ratisbon. W. wrote a series of vaudevilles for the Grossman company (*Der ausgeprügelte Teufel*, 25,000 Gulden, *Die böse Frau*, *Doktor Faust*, etc.), also a number of masses, a coronation cantata for the Emperor Leopold (1791), a quartet for harp, flute, violin, and cello, etc. His wife, Juliane (*née* Roberts), was an esteemed singer.

(2) Georg Anton, violinist, German by birth, but a pupil of R. Kreutzer at Paris (1785), in 1792 opera conductor at Rouen; he published quartets for strings, trios for two violins and bass, and 6 violin sonatas with bass.

(3) Albert, clarinet-player, b. at Coblenz, occupied various posts in Paris from 1795, and published: a concertante for two clarinets, 6 quartets for clarinet and strings, variations for two clarinets; also smaller pieces for clarinets, flutes, etc.

(4) August, composer, b. 1821, Stuttgart. He was apprenticed to a pastrycook, then be-

came a pupil of Sechter's at Vienna, and since 1846 has been musical director at Basle. He has composed songs, choruses for male voices, also 3 quartets for strings, an octet for wind instruments, a symphony, etc. His wife (Frau W.-Strauss) is an esteemed concert-singer.

(5) William Henry, b. July 1, 1825, Newark (New Jersey), already as a lad was organist at Newark; he went to New York in 1842, where he became organist at the Epiphany Church, from which he went successively to four others; finally, in 1856, to Columbia College, which bestowed on him the title of Doctor of Music in 1864. W. has composed much sacred music (masses, psalms, Common Prayer with Ritual Song, anthems, services, etc.). His son George William, b. Dec. 16, 1851, New York, was a musical prodigy, studied under J. K. Paine (Boston) and S. P. Warren (New York), and in 1882 became Doctor of Music of Columbia University, Washington, in which city he has lived since 1869. He is also an excellent organ-player.

(6) Joseph, violinist, b. Dec. 30, 1833, Neuberg-on-the-Danube, d. July 15, 1875, Munich, pupil of the Conservatorium there, also for a short time of De Bériot at Brussels; he entered the court orchestra at Vienna (1851), and Hanover (1853); in 1859 he became leader and teacher of the violin at the Munich Conservatorium.

(7) Benno, younger brother of the former, also a violinist, b. June 17, 1847, Munich, pupil of the Munich Conservatorium, and from 1863 member of the court band. In 1875 he succeeded his brother as leader and teacher at the Conservatorium, gave concerts with success in South Germany, Austria, Switzerland, and America; he is everywhere recognised as an excellent orchestral leader and also quartet player.

(8) Gustav, distinguished singer (tenor), b. Feb. 11, 1836, Bilin (Bohemia); he was working at a sugar factory at Bilin when his voice was discovered (1853). After he had been trained at the Prague Conservatorium, he received his first engagement at Brünn, and in 1856 went to the court Opera, Vienna, where he enjoyed high reputation as principal lyric tenor, as well as concert-singer. He retired in 1887. W. was especially distinguished as a singer of Lieder.

(9) Carl, b. Oct. 27, 1862, Cransberg (Taanus); he attended the "Realprogymnasium" at Limburg, and from 1880-82 the Teachers' Seminary at Montabaur, where he was pupil for music of K. S. Meister and P. Schmetz. From 1882-86 he worked as a teacher at Pfaffenwiesbach, and until 1887 at Friedrichsthal. In 1888 he completed a course at the School of Church Music at Ratisbon, and then became teacher, organist, and *regens chori* at Biebrich-on-the-Rhine, and in 1893 received a post, suited to his abilities, as music teacher at Montabaur Seminary. W. has written several organ pieces, a triple fugue which gained a prize, various

motets a 3-6; further, he is possessed of a wealth of material for the history of music from the most diverse libraries, is an industrious contributor to Haberl's "Musica sacra" and "Kirchenmusikalisches Jahrbuch," and has repeatedly furnished articles to the *Monatshefte für Musikgeschichte*.

Walter Odington. (See ODINGTON.)

Walther, (1) **Johann,** the friend of Luther, and one of the first Protestant church composers, b. 1496, at a village near Cola (? probably Gotha), Thuringia (so states the inscription on his tombstone), d. 1570, Torgau, where in 1524 he was singer in the castle choir; in 1525 he became Electoral Saxon capellmeister (Sängermeister). When in 1530, for financial reasons, the choir was dissolved, the dismissed singers formed themselves into the Torgau "Kantoreigesellschaft" (for church music), which W. continued to conduct. The Elector listened to Luther's appeal for a small subsidy for the singers, and W. was appointed by the town to a post in the school. In 1548 he was called to Dresden in order to organise and conduct the choir formed there by his new sovereign, Moritz of Saxony, and remained there until 1555; but then, on receiving his pension, he returned to Torgau. In 1524 W. was summoned by Luther to Wittenberg, in order to help him compose the German mass. He published: "Geystlich Gesangk-Buchleyn" (1524, 1525, and frequently; the oldest Protestant hymn-book, a 4; republished lately by O. Kade); "Cantio septem vocum in laudem Dei omnipotentis et Evangelii ejus" (1544); "Magnificat 8 tonorum" (1557); "Ein neues christliches Lied" (1561); "Ein gar schöner geistlicher und christlicher Bergkreyen" (1561); "Lob und Preis der himmlischen Kunst Musica" (1564); and "Das christlich Kinderlied Dr. Martin Luthers 'Erhalte uns Herr bei Deinem Wort' . . . mit etlichen lateinischen und deutschen Sängen gemehret," etc. (1566); most of the collections of Georg Rhaw, also Forster's collections of motets (1540) and Montan-Neuber's "Psalmenwerk" (1538), contain pieces by W.

(2) **Johann Jakob,** b. 1650, Witterda (near Erfurt), Electoral Saxon chamber musician (1676) and afterwards (1688) Italian secretary (probably for the correspondence with Rome) at the Electoral court of Mayence. He published: "Scherzi di violino solo," with continuo and *ad libitum* with viol or lute (1676), and "Hortulus chelicus, uno violino, duabus, tribus et quatuor subinde chordis simul sonantibus harmonice modulanti" (1688), a very remarkable work, of which the last number (28) is: "Serenate a un coro di violini, organo tremolante, chitarrino, piva, due tromboni e timpani, lira tedesca, ed arpa smorzata per un violino solo." W. must certainly have been looked upon as a conjuror if he could play all that on the violin.

(3) **Johann Gottfried,** musical lexicogra-

pher and distinguished contrapuntist, b. Sept. 18, 1684, Erfurt, d. March 23, 1748, Weimar, pupil of Jacob Adlung, Joh. Bernh. Bach, and Kretschmar at Erfurt; in 1702 he became organist of St. Thomas's Church there, and in 1707 town organist at Weimar. At the same time he became music teacher to the Ducal Princes, and in 1720, court musician. W. was a near relation of J. S. Bach's, and was on very friendly terms with the master during his residence in Weimar (1708-14, as chamber violinist); Bach was godfather to his eldest son. After a time their friendship seems to have cooled down, for in Walther's dictionary very few lines are devoted to Bach. Mattheson had a very high opinion of W.; he speaks of him as "der zweite Pachelbel, wo nicht an der Kunst der erste" ("the second Pachelbel, possibly the first in his art"). There is no doubt that Bach profited much by his intercourse with W. In the working of chorales for organ W. was a thorough master, and in this branch inferior only to Bach himself. Of his compositions the following are printed: clavier concerto without accompaniment (1741), prelude and fugue (1741), and 4 varied chorales ("Jesus meine Freude," "Meinen Jesum lass ich nicht," "Allein Gott in der Höh' sei Ehr," and "Wie soll ich dich empfangen"); in addition, a large number of worked-out chorales (Choralbearbeitungen), fugues, preludes, and toccatas have been preserved in manuscript (Berlin Library, and in private hands). The chorale prelude, "Gott der Vater wohn' uns bei," in Peters' edition of Bach, is also by W. According to the statement of Mattheson, he worked 119 chorales after the manner of Pachelbel, and made large collections of "Choralbearbeitungen" by other masters; five collections have been preserved in autograph (in these Bach is scantily represented). His most famous work, however, is his "Musikalisches Lexicon oder Musikalische Bibliothek" (1732)—the first biographical, bibliographical and technological musical encyclopædia, on which all later ones are based. The first sketch of it, only 64 pages, appeared already in 1728 as "Alte und Neue musikalische Bibliothek oder musikalisches Lexicon." The corrections and additions afterwards collected by W. for a possible second edition were placed at the disposal of Gerber when working at his dictionary. W.'s son—

(4) **Johann Christoph,** b. July 8, 1715, Weimar, d. there Aug. 25, 1771, was from 1751-70 musical director and organist at Ulm Cathedral; a distinguished clavier- and organ-player. He published 3 clavier sonatas in 1766.

(5) **Johann Rudolf,** librarian at Göttingen, d. March 21, 1752. He published: "Lexicon diplomaticum," one of the oldest paleographies, which contains attempts—in the main correct, according to modern conceptions—to decipher the neumes.

(6) **J . . . A . . .**, doctor of philosophy and

medicine at Bayreuth. He published; "Die Elemente der Tonkunst als Wissenschaft" (1826), and "Erläuterungen einiger der verwickeltesten Ausweichungen nach dem Dominantengesetz," etc. (1826).

Waltz (Fr. *Valse*; Ger. *Walzer*), a modern round dance in $\frac{3}{4}$ time. It is danced in several ways, and composed accordingly: (1) The (older) slow W., with the step (l. = left, r. = right foot):

$\frac{3}{4}$ $\overset{l.}{\overset{\cdot}{\uparrow}}$ $\overset{r.}{\overset{\cdot}{\uparrow}}$ $\overset{l.}{\overset{\cdot}{\uparrow}}$ | $\overset{r.}{\overset{\cdot}{\uparrow}}$ $\overset{l.}{\overset{\cdot}{\uparrow}}$ $\overset{r.}{\overset{\cdot}{\uparrow}}$ ♪ in quiet move-

ment.—(2) The Vienna W., quick W., "Schleifwalzer," with the step:

$\frac{3}{4}$ $\overset{r.}{\overset{\cdot}{\uparrow}}$ | $\overset{l.}{\overset{\cdot}{\uparrow}}$ $\overset{r.}{\overset{\cdot}{\uparrow}}$ | $\overset{l.}{\overset{\cdot}{\uparrow}}$ $\overset{r.}{\overset{\cdot}{\uparrow}}$ | $\overset{l.}{\overset{\cdot}{\uparrow}}$ $\overset{r.}{\overset{\cdot}{\uparrow}}$ ♪. or (as the so-called

two-step): $\frac{3}{4}$ $\overset{l.}{\overset{\cdot}{\uparrow}}$ $\overset{l.}{\overset{\cdot}{\uparrow}}$ | $\overset{r.}{\overset{\cdot}{\uparrow}}$ $\overset{r.}{\overset{\cdot}{\uparrow}}$ ♪. A great

number of so-called W.'s, written by our best modern composers (Chopin, Liszt, Brahms, etc.), are not intended to be danced to, but are pieces for performance (*Valse caractéristique*, *Valse mélancolique*, *Valse de bravour*, etc.). The masters of the real W. for dancing purposes are the two J. Strauss (father and son).

Wambach, Emile Xavier, Flemish composer and violinist, b. Nov. 26, 1854, Arlon (Luxemburg); pupil of his father, who was a bassoon-player at Antwerp, then of Colyns at the Brussels, and of Benoit, Mertens and Callaerts at the Antwerp, Conservatoire; he is one of the most promising composers of the young Flemish School, which looks up to Germany as its mother country. W. up to now has made himself known by a symphonic poem: "Aan de boorden van de Schelde," several orchestral fantasias, the choral works: "Vlaanderland" (male chorus and orchestra), "De lente" ("Spring," for female chorus and orchestra), "Memorare," a hymn ("Sacris solemnibus"), a cantata for the Rubens Festival, a children's cantata (with orchestra), a Flemish drama with music, 2 oratorios (*Mozes op den Nyl*, *Yolande*), *Nathans parabel*, many sacred pieces, a mass, a Te Deum, many smaller choruses, songs, and pf. pieces, etc.

Wangemann, Otto, organist and writer on music, b. Jan. 9, 1843, Loitz a. d. Peene; son of an organist, worked in organ manufactories at Stettin and Stralsund, was a pupil of G. Flügel at Stettin and of Fr. Kiel, became in 1871 organist and teacher of singing at the college at Treptow, and in 1878 occupied a similar post at Demmin. W. published a "Geschichte der Orgel" (1879), "Geschichte des Oratoriums" (1880), a "Leitfaden für den Singunterricht an Gymnasien," besides school songs, "Weihnachtsmusik" for soli, chorus, and orchestra, also pf. pieces, etc. In 1879 he edited a paper: *Der Organist*, but after the death of A. Hahn, in 1880, undertook the editorship of the *Tonkunst*.

Wanhal (van Hal), Johann Baptist, Bohemian composer, b. May 12, 1739, Neu-Nechanitz, d. Aug. 26, 1813, Vienna; he was the son of a peasant, and worked his way gradually up, until the Countess of Schaffgotsch took him with her to Venice, and introduced him into the best families as teacher of music. He settled afterwards in Vienna, but paid some visits to Italy. For several years he was disordered in intellect, but recovered. W. was very prolific and famous in his time, until brighter stars (Haydn, Mozart, Beethoven) eclipsed him. He published, among other works: 12 symphonies for strings, two oboes and two horns; 12 quartets; 12 trios for two violins and 'cello; violin duets; quartets (concerti) for pf., two violins, and 'cello; ditto for pf., flute, violin, and 'cello; ditto for pf., violin, viola, and 'cello; trios for pf., violin, and 'cello; 5 pf. sonatas for four, and 4 for two hands: 6 violin sonatas with pf.; many variations, fantasias, dances, and other pieces for pf.; fugues, preludes, etc. for organ; 2 masses with orchestra, and 2 offertories for a high soprano voice with orchestra; but 88 symphonies, 94 quartets, 23 masses, etc., remained in manuscript.

Wanski, Johann Nepomuk, violin virtuoso and composer, son of Johann W., of Posen, the popular composer of Polish songs and mazurkas, who also wrote some symphonies, masses, and chamber music, and died at the beginning of the 19th century. W. was born only a few years before his father's death, and received his education at Kalisch and Warsaw, then travelled for a long time as a concert-player, and also profited for some time from the instruction of Baillet in Paris. On one of his many tours (which extended to France, Spain, Italy, etc.) he became very ill at St. Gallen, and in 1839, on the advice of his doctors, he gave up touring, settled at Aix-in-the-Provence, and devoted himself to teaching. W. composed a large and a small violin Method, a viola Method, and a Method of harmony, "Gymnastiques des doigts et de l'archet," many studies, variations, fugues, caprices, a concertino, fantasias, romances, etc., for violin.

Waring, William, teacher of music in London, published in 1770 "A Complete Dictionary of Music" (anonymous), which is a translation of Rousseau's dictionary; to the second edition (no date) was added "Translated from the original French of Mons. J. J. Rousseau by William W."

Warlomoff, Alexander Jegórowitsch, b. 1801, d. 1851, Moscow. He composed songs and duets which enjoy great popularity.

Warnots, Henri, b. July 11, 1832, Brussels, d. March 3, 1893. He was a pupil of his father and of the Brussels Conservatoire (1849), made his *début* in 1856 as an opera singer (light tenor) at Liège, and was then engaged at Paris (Opéra

Comique), Strassburg (where he produced an operetta of his own in 1865, *Une heure de mariage*), and Brussels (1867). In 1867 he became teacher of singing at the Conservatoire in the last-named city, and in 1869 conductor of the orchestra of the Town Musical Society there. In 1870 W. founded a school of music of his own in a suburb of Brussels. His daughter and pupil, Elly, b. 1857, Liège, an esteemed opera singer, made her *début* in 1878 at the Monnaie, Brussels, and, up to now, has been engaged at the Pergola, Florence. She also made a successful appearance in London (in the rôle of Valentine in *Les Huguenots*).

Warren, Samuel P., highly-esteemed American organist, b. Feb. 18, 1841, Montreal; from 1861-64 he was pupil of Haupt at Berlin, settled in 1865 in New York, where he is now organist of Grace Church. W. has become noteworthy by the organ concerts which he established at Trinity Church in order to awaken interest for good organ music.

Wartel, Pierre François, b. April 3, 1806, Versailles, d. Aug., 1882, Paris; pupil of the Conservatoire there, then of Choron's Institute for Church Music, and in 1828 again of the Conservatoire (Banderalli, Nourrit); in 1831 he was engaged at the Grand Opéra as tenor-singer, then made concert tours through Europe, and after his return settled in Paris as a teacher of singing (Trebelli was his pupil) and became famous.—His wife, Atala Therese Annette (Adrien, the daughter of Adrien l'aîné, q.v.), b. July 2, 1814, Paris, d. there Nov. 6, 1865, was an excellent pianiste, and at one time teacher at the Paris Conservatoire. She published an analysis of Beethoven's pf. sonatas.

Wasielewski, Joseph W. von, violinist and noteworthy historian of music, b. June 17, 1822, Grosslesen (near Danzig), was one of the first pupils of the Leipzig Conservatorium (1843-56). He had the advantage of instruction from Mendelssohn, David, and Hauptmann, and was, besides, for a long time a private pupil of David. For several years he was musical critic of the *Signale*, contributor to the supplement devoted to science of the *Leipziger Zeitung* and to the *Dresdener Journal*, also to Lorck's *Männer und Frauen der Zeit*, and was also engaged as violinist in the Gewandhaus orchestra. In 1850 he was drawn by Schumann to Düsseldorf as leader, and in 1852 undertook the direction of the newly-established mixed choral society at Bonn, where, gradually, he acquired posts of a similar kind. But W. gave up his position at Bonn in 1855, and settled in Dresden. There he displayed profitable activity as writer on the history of music, and we are indebted to him for the following: "Robert Schumanns Biographie" (1858; 3rd ed., 1880), and "Die Violine und ihre Meister" (1869, a very noteworthy monograph; 2nd, and considerably enlarged ed., 1883; 3rd ed., 1893); a valuable

appendix to his Schumann biography is "Schumanniana" (1883). In 1869 he was called to Bonn as town musical director, and in 1873 received the title of Royal Musical Director; but in 1884 he withdrew from all appointments and settled in Sondershausen. W.'s later historical works, not inferior in merit to his older ones, are: "Die Violine im 17. Jahrhundert und die Anfänge der Instrumentalkomposition" (1874); "Geschichte der Instrumentalmusik im 16. Jahrhundert" (1878); "Beethoven" (biography, 2 vols., 1888); "Das Violoncello und seine Geschichte" (1889); and "Karl Reinecke, ein Künstlerbild" (1892). W. has also written some articles for the *Musikalisches Centralblatt*, and is contributor to the *Vierteljahrsschrift für Musikwissenschaft*. He has recently appeared as a composer with a nocturne for violin and pf. and some patriotic part-songs.

Wassermann, Heinrich Joseph, violinist, b. April 3, 1791, Schwarzbach (near Fulda), pupil of Spohr, violinist at Hechingen, Zürich, Donaueschingen, also active as orchestral conductor at Geneva and Basle; he d. Riehen, near Basle, Aug., 1838. W. published several chamber-music works: quartet for strings (Op. 14), variations for violin and strings (Op. 4), quartet with flute, etc.; also dances for orchestra, pieces for guitar, etc.

Wassmann, Karl, violin teacher at Carlsruhe Conservatorium, has published "Entdeckungen zur Erleichterung und Erweiterung der Violintechnik," and, based on it, "Vollständig neue Violinmethode" [system of double-stopping in fifths] (2 parts).

Waste-pallet, in the organ a valve opened by means of draw-stop action, which, when the performer has finished playing, allows the wind still in the bellows to escape.

Water Organ (Lat. *Organum hydraulicum*; Gk. *Hydraulos*) was, in later antiquity, a small organ, altogether similar in principle to the organ of the present day, but one in which the supply of wind was regulated by water pressure.

Webb, Daniel, b. 1735, Taunton (Somerset), d. there Aug. 2, 1815; wrote "Observations on the Correspondence between Poetry and Music" (1769; German by Eschenburg, 1771); the same is also printed in his "Miscellanies" (1803).

Webbe, (1) Samuel (senior), b. 1740, on the island of Minorca, where his father was an English Government official, came at an early age to London, and in 1776 became organist of the Portuguese Church; he died in 1816, London. Of his compositions, not counting about 100 glees and catches scattered in collections, the following are known: 8 antiphons for double choir and other sacred music, a Cecilian ode a 6, a pf. concerto and divertissement for wind band.

(2) Samuel, son of the former, b. 1770, London, d. Nov. 25, 1843; in 1798 teacher of

music at Liverpool, afterwards organist of the chapel of the Spanish Embassy and teacher at Kalkbrenner's and Logier's School of Music. He composed: glees, catches, church music, and wrote "Harmony Epitomised, or Elements of the Thorough Bass" (no date), and also published solfeggi under the title "L'amico del principiante."

Webber, (1) Friedrich August, physician at Heilbronn, b. there Jan. 24, 1753, d. Jan. 21, 1806; besides his medical calling, he was an able musician and prolific composer. He wrote vaudevilles, oratorios, cantatas, symphonies ("La cappella graziata," a pendant to Haydn's famous "Cappella disgraziata" [farewell symphony]), pf. sonatas for four hands, etc., and was a zealous and valuable contributor to the *Musikalische Realzeitung* (Speier, 1788-90) and to the *Allgemeine Musikalische Zeitung* (1799 to 1803).

(2) Bernhard Anselm, distinguished pianist, a practised conductor, and prolific composer, b. April 18, 1766, Mannheim, d. March 23, 1821, Berlin; he studied under Abbé Vogler, and, after the departure of the latter, under Holzbauer; also theology and law at Heidelberg. Finally, however, he turned his attention to music and undertook concert performances on Röllig's *Xanorhika*, and in 1787 became musical director of Grossmann's Opera Company at Hanover, but again went to Abbé Vogler in 1790 and travelled with him to Stockholm. In 1792 W. became second capellmeister at the National Theatre (Königstadt), Berlin, and remained, after its amalgamation with the Italian Opera, in his post as royal capellmeister. As a composer for the stage, W. was an imitator of Gluck, but without the genius of the latter. He wrote a series of operas (*Menécus*, *Mudarra*, *Hermann u. Thusnelda*), vaudevilles (*Die Wette*, *Deodata*, etc.), monodramas (*Hero*, *Sappho*), incidental music (*Tell*, *Jungfrau von Orleans*), cantatas, arias, songs, pf. sonatas, etc.

(3) Friedrich Dionys, celebrated theorist and composer, b. Oct. 9, 1766, Welchau (Bohemia); pupil of Abbé Vogler, teacher of music at Prague, one of the original founders (1808) and first director of the Prague Conservatorium, d. Dec. 25, 1842, Prague. He composed a number of dances for pianoforte which became very popular (Ländler, quadrilles, etc.), variations, a sextet for six cornets-à-pistons, a similar work for six trombones, quartets for cornets, military marches, several small operas, etc.; he also wrote "Allgemeine theoretische Vorschule der Musik" (1828) and "Theoretisch-praktisches Lehrbuch der Harmonie und des Generalbasses" (1830-34, 4 parts).

(4) Gottfried, distinguished theorist and writer on music, also composer, b. March 1, 1779, Freinsheim (near Mannheim), d. Sept. 21, 1839, Kreuznach, while on a visit there. He was not trained to music, but to jurisprudence, studied at Heidelberg and Göttingen, became legal counsel and judge at Mannheim (1802), Mayence

(1814), and Darmstadt (1818), and in 1832 was named Grand Ducal General State Attorney, in recognition of his services in drawing up the new civil and criminal code. At the same time he had trained himself from an early age in flute and 'cello playing, founded a music school at Mannheim, conducted a musical society, and produced compositions (masses) of his own, although he had received no regular lessons in theory. To supply this need, he zealously studied the systems of Kirnberger, Marpurge, Vogler, Knecht, etc., and finally resolved to construct a system of his own. The result was the "Versuch einer geordneten Theorie der Tonsetzkunst" (1817-1821, 3 vols.; 2nd ed., 1824, 4 vols.; 3rd ed., 1830-32). The system of W. is not in itself new, and makes no claim to be rationally deduced from some leading principle; many things, however, in his method are new. For example, he indicates chords for the first time by means of German letters (with him the Latin ones stand for single notes), and, indeed, capital letters for the major, small ones for the minor chord: $\mathbb{C} = c. e. g.$, $c = c. e\flat. g.$, $\mathbb{E} = c. e. g. b\flat$, $c^{\flat} = c. e\flat. g. b\flat$, $c^{\sharp} = c. e\flat. g\flat$, $c^{\flat\sharp} = c. e\flat. g\flat. b\flat$, $\mathbb{E}^{\sharp} = c. e. g. b.$, $c^{\sharp} = c. e\flat. g. b;$ to these E. F. Richter afterwards added the stroke ' for the augmented triad: $\mathbb{C}' = c. e. g\sharp$; only the $^{\flat}$ with the $^{\sharp}$ for the diminished seventh is wanting to make this figuring complete, $c^{\flat\sharp} = c. e\flat. g. b\flat\sharp$. W.'s works appeared in two English translations, by Warner (Boston) and Bishop (London, 1851). W. wrote besides, "Allgemeine Musiklehre" (1822, and frequently); "Die Generalbasslehre zum Selbstunterricht" (1833); "Ueber chronometrische Tempobezeichnung" (1817); "Beschreibung und Tonleiter der G. Weberschen Doppelposaune" (1817); "Versuch einer praktischen Akustik der Blasinstrumente" (in Ersch and Gruber's Encyclopædia; also in the *Allgemeine Musikalische Zeitung*, 1816-17); "Ueber Saiteninstrumente mit Bündeln" (*Berliner Musikzeitung*, 1825), and many other articles (for the most part published separately) in the Leipzig *Allgemeine Musikal. Zeitung*, and especially in the *Cæcilia*, established by him at Mayence in 1824, and edited by him up to the time of his death. As a composer, W. produced: 3 masses, a requiem, and a Te Deum (all with orchestra), many songs, part-songs, a pf. sonata, a trio, variations for guitar and 'cello, and other instrumental pieces.

(5) Karl Maria Friedrich Ernst, Freiherr von, the great composer of *Der Freischütz* and *Euryanthe*, the first representative of the so-called Romantic School, b. Dec. (? Nov.) 18, 1786, Eutin (Oldenburg), d. June 5, 1826, London. His father, Franz Anton von W., a cousin of Mozart's wife, Constance von W., was originally an officer, later on administrative official, then musical director, and, finally, theatre manager at Meiningen, Hildburghausen, Salzburg, etc. (from 1787); and as such, he led a

restless and changeful life. The son, therefore, when he was very young saw a good deal of the world. He received his first musical training from his step-brother Fridolin (b. 1761, musical director and singer, etc., at his father's theatre, who died at an advanced age in Hamburg, where he had been active for a long time as viola player); then especially in pianoforte, from J. P. Heuschkel at Hildburghausen (1796); in theory, from Michael Haydn at Salzburg (1797); also 1798-1800 from the court organist, J. N. Kalcher (theory) and Valesi (singing). His Op. 1, six fuguettes (dedicated to M. Haydn), appeared in 1798; Op. 2 (pf. variations) in 1800; the latter work W. lithographed himself. He was an important personage in the history of lithography, for he essentially improved this art, which had been discovered not long before by Senefelder; the father hoped for great success from it, and removed for that purpose in 1800 with his family to Freiberg-i-S. in order to work at lithography on a large scale. This, however, did not last long. Already in 1801 we find the family in Salzburg, with W. for the second time as pupil of M. Haydn, in 1802 in Hamburg, and in 1803 in Augsburg and Vienna. In this last town, J. Haydn having declined, Abbé Vogler became W.'s teacher, and already at the expiration of one year, procured for his pupil the post of capellmeister at the town theatre, Breslau (1804); W. exchanged this post in 1806 for that of music intendant to Prince Eugen von Württemberg at Carlsruhe (Silesia); and when the Prince joined the army W. went with his father to Stuttgart as secretary to Prince Ludwig and as music teacher to his daughters. W. lost this post in 1810 through an "indiscretion" of his old father, for which both were expelled from Württemberg. In Stuttgart W. had written his first grand opera, *Silvana*, which was produced at Frankfurt in 1810, and achieved great success. W. had previously attempted dramatic composition, first in 1799 with *Die Macht der Liebe*, which was never heard, since, together with other early works, it perished by fire; then in 1800, with the *Waldmädchen*, which was performed at Chemnitz, Vienna, Prague, and Petersburg (he used the libretto again for *Silvana*); in 1802, with *Peter Schmoll und seine Nachbarn* (Augsburg); *Rübezahl* (1804), begun at Breslau, was not completed (the revised overture appeared under the title "Beherrscher der Geister"). After the Stuttgart period followed Mannheim, then Darmstadt, where W. renewed his studies under Vogler. Here he entered into friendly relations with Meyerbeer, Gänsbacher, but especially with Gottfried W. (q.v.). His next opera in one act, *Abu Hassan*, was produced in 1811, Munich. *Silvana* was put on the Berlin stage in 1812 with some additional numbers. W. stayed about this time at Munich, Leipzig, Berlin, also at the courts of Gotha and Weimar. In 1813 he was appointed capellmeister of the

State theatre, Prague, where he distinguished himself by his labours, until he received an offer from the King of Saxony to organise and direct the German Opera about to be established in Dresden (1816). In 1817 he married the singer Caroline Brandt, and accepted the post thus offered; he fulfilled his difficult task in a most satisfactory manner, and gained for the new national institution a high reputation by the side of Italian Opera under Morlacchi. Up to this moment, W. was no popular celebrity, although in 1814 his setting to music of the songs from Körner's "Leier und Schwert" had quickly made his name known; but all this was suddenly changed when *Der Freischütz* was produced for the first time at Berlin, June 18, 1821. The German saga chosen for the subject proved a very happy one, and gained for W. the title of father of the so-called Romantic School. *Preisiosa*. (with musical numbers inserted) had preceded *Der Freischütz* at Copenhagen, Oct. 8, 1820, and at Berlin, March 14, 1821; a comic opera, *Die drei Pintos*, remained unfinished (revised by W.'s grandson, Carl von W., and produced by G. Mahler, Leipzig, 1888). On the other hand, at the invitation of the "Kärnthnertheater," Vienna, W. wrote a grand opera, *Euryanthe*, a work which in many details, as well as in the general disposition, recalls Wagner's *Lohengrin*; this was first produced Oct. 25, 1823, Vienna. Its success, at first enormous, soon subsided. Rossini then reigned supreme in Vienna. (The work was brought out at Berlin on Christmas Eve, 1825, and here the enthusiasm was much greater, and also more lasting.) In the following year (1824) W. was forced to go to Marienbad on account of his health failing; and in 1825 he was again obliged to interrupt his work on *Oberon*, which had been commissioned for Covent Garden Theatre, London, in order to try a fresh cure at Ems. He was very ill (consumptive) when he travelled to London in 1826 to direct the performance of *Oberon*, which took place on April 12 of that year; and six weeks later he was a dying man, and quite incapable of work; his life passed away like a tale that is told. His mortal remains were deposited in Moorfields Chapel to the tones of Mozart's Requiem, but were removed to Dresden in 1844. (Cf. R. WAGNER.) A statue by Rietschel was erected to the composer's memory at Dresden in 1860.

W. was a distinguished and characteristic pianist; he could stretch very wide intervals, and introduced them in his pianoforte writing. His pf. works are:—4 sonatas (C, A flat, D minor, E minor), 1 for four hands, 2 concertos (C and E flat), 1 Concertstück, Polonaise (E flat, Op. 21), Rondo brilliant (Op. 62), variations (Op. 5, 6, 7, 28, 40, 55), the "Aufforderung zum Tanz," Allemandes, Ecossaisses, and other pieces; 1 pf. quartet (B flat), 1 trio (Op. 63), 6 progressive violin sonatas, variations for pf. and violin (Op. 22), Duo concertante for pf. and clarinet (Op. 48), 2 clarinet concertos (Op. 73, 74), a concertino

for clarinet (Op. 26), variations for pf. and clarinet (Op. 33), quintet for clarinet with strings (Op. 34), 1 bassoon concerto (Op. 75), andante and rondo for bassoon and orchestra (Op. 35), concertino for horn (Op. 45). For orchestra:—2 symphonies, overture and marches to *Turandot*, "Jubel" overture (for the jubilee of Friedrich August I.). Vocal works:—"Der erste Ton" (for declamation, orchestra, and chorus), "Kampf und Sieg" (cantata on the Battle of Waterloo), male choruses (Op. 42 ["Leier u. Schwert"], 53, 63), "Natur und Liebe," for two sopranos, two tenors, and two basses; mixed quartets (Op. 16), duets (Op. 31), children's songs (Op. 22), hymns (Op. 36), two masses *a 4* with orchestra. Scenas and Arias: "Misera me" (Op. 50, "Athalia"), "Non paventat" (Op. 51, "Ines de Castro"), "Deh consolai il suo affanno" (Op. 52), "Signor, se padre sei" (Op. 53, for tenor with chorus), a grand aria for Cherubini's "Lodoiska" (Op. 56), and many songs (Op. 23, 25, 29, 30, 46, 47, 54, 64, 66, 71, 80). F. W. Jähns drew up a complete chronologico-thematic catalogue: "K. M. v. W. in seinen Werken" (1871); he also wrote a sketch of the composer's life: "K. M. v. W." (1873); his collection of works connected with W., unique of its kind, was acquired by the Royal Berlin Library. The literary writings of W. (his concert notices, dramatico-musical reports, etc.) were published by Th. Hell: "Hinterlassene Schriften von K. M. v. W." (1828, 3 vols.; a bad edition). A comprehensive biography of W. was written by his son, Max Maria v. W.: "K. M. v. W.; ein Lebensbild" (1866-68, 3 vols.; it contains also the writings of W.); his grandson, Carl, published "Reisebriefe W.'s an seine Gattin Caroline" (1886). (Cf. also Reissmann's "K. M. v. W.," 1882).

(6) Edmund von, stepbrother of the former, b. 1766, Hildesheim; pupil of Joseph Haydn at Vienna, and to quote his brother: "ein braver Komponist und routinierter Musikdirektor" ("an excellent composer and a practised musical director"). He lived as musical director at Cassel, Berne, Lübeck, Danzig, Königsberg, Cologne, etc., and died in 1828 at Würzburg.

(7) Ernst Heinrich, famous physiologist, b. June 24, 1795, Wittenberg; was son of the famous theologian, Michael W., d. Jan. 26, 1878, as professor of physiology at Leipzig. He published, among other things, "De aure et auditu hominis et animalium" (1820), and "Die Wellenlehre" (1825), the latter work jointly with his brother Wilhelm Eduard, the famous physicist (b. Oct. 24, 1804, Wittenberg, d. June 23, 1891, Göttingen, professor at Göttingen from 1831, with the exception of the suspension from 1837-49, when, owing to the famous protest against the repeal of the statutes, he was ejected from the chair). Later on he published a series of small works relating to acoustics, printed partly in Gottfried Weber's

"Cäcilia," partly in Schweizer's and Poggen-dorff's "Annalen."

(8) Franz, organist, b. Aug. 26, 1805, Cologne; pupil of B. Klein, Berlin, in 1838 organist of Cologne Cathedral, conductor of the male choral society at Cologne, in 1875 professor there, d. Sept. 18, 1876; he published the 57th Psalm *a 4*, also a set of choruses for male voices.

(9) Karl Heinrich (Eduardowitsch), able teacher of music, b. Aug. 9, 1834, Frankenberg (near Chemnitz), whence his father, who was town musician, moved in 1839 to Riga; from 1846-49 pupil of the Leipzig Conservatorium, and from 1866-70 assistant teacher at the Moscow Conservatoire; from 1867-77 musical inspector at the St. Mary's Foundation there, since then director of the Imperial Russian Musical Society at Saratow (institution for concerts, and school of music). He published a pianoforte Method in Russian, and a transcription of A. Schmitt's Études (Op. 16). He also wrote "Short sketch of the present state of musical culture in Russia" (1885, in Russian).

(10) Georg Viktor, b. Feb. 25, 1838, Ober-Erlenbach (Upper Hesse); he prosecuted his musical studies under Schrems at Ratisbon, was ordained priest in 1863, and has been capellmeister of Mayence Cathedral since 1866. He is a thorough connoisseur in the art of organ-building, also of the Gregorian chorale and of Palestrina music, and is a very able conductor. With his well-trained cathedral choir he performs almost exclusively the *a capella* music of the 15th and 16th centuries. In 1884 he received from the Grand Duke of Hesse the grand gold medal for art and science. W. has written several masses, motets, and psalms; also "Manuale cantus ecclesiastici juxta ritum S. Rom. ecclesiæ" (1878), "Orgelbuch zum Mainzer Diöcesan-Gesangbuch" (1880), "Ueber Sprachgesang" (1883), "Ueber Orgeldispositionen" (1890). He is also a contributor to Böckeler's "Gregorius-Blatt," and has furnished several articles to Haberl's "Cäcilien-Kalender."

(11) Gustav, b. Oct. 30, 1845, Münchenbuchsee (Switzerland), where his father (author of a "Gesanglehre" in 4 vols.) was a teacher of music at the Teachers' Seminary, d. June 12, 1887, Zürich. When 14 years of age he went as music teacher to the Hirzel Institution for the Blind, Lausanne; in the autumn of 1861 he went to the Conservatorium at Leipzig, and in 1865 to Vincenz Lachner at Mannheim, then to Aarau and Zürich as conductor. From 1869-70 he lived in Berlin as a pupil of Tausig, and was esteemed by Liszt and Bülow. Liszt produced W.'s symphonic poem, "Zur Iliade," at the Beethoven Festival in 1870. Since 1872 W. has been organist of St. Peter's, Zürich, conductor of the "Harmonie" and teacher at Zürich Conservatorium. The following works

have been published: Op. 1, pf. sonata (B flat); Op. 2, five duets for soprano and alto; Op. 3, waltzes for four hands; Op. 4, pf. quartet (C minor); Op. 5, pf. trio (B flat); Op. 6, Elegies; Op. 7, Idylls (5 pf. pieces); Op. 8, violin sonata (D); Op. 9, pf. pieces (2 sets); besides a large number of compositions for chorus without opus, as also choral arrangements of old German songs. W. edited, contributing many numbers, the second volume of the male chorus collection started by Heim. "Prinz Carneval," small pf. pieces for the young (without opus), were published by E. W. Fritsch.

(12) Mirosław, distinguished violin virtuoso and quartet-player, b. Nov. 9, 1854, Prague; he was trained by his father, played at the early age of 10 before the Emperor of Austria, and travelled repeatedly through the countries of the Austrian monarchy. He attended the organ school for a time (teacher, Professor Blažek), and from 1870-73, the long-famed Conservatorium of his native town. Before then his teachers were A. Hora (pianoforte), Vinar, and Prucha (composition). In 1873 W. entered the court orchestra at Sondershausen, became in 1875 court leader at Darmstadt, where he organised a permanent string quartet, and in 1883, Rebicek's successor as principal leader in the royal orchestra, Wiesbaden, and second conductor of the Opera (in 1889 he was appointed royal musical director). In 1893 he resigned this post. Of his works should be mentioned: 2 string quartets (to the second was awarded a prize at the quartet competition, Petersburg, in 1891), 2 orchestral suites, the ballet *Die Rheinmüxe* (Wiesbaden, 1884), music to Rod. Fels' *Olaf* (1884) and to Schulte's *Prinz Bibu*; also a septet for violin, viola, 'cello, clarinet, bassoon, and two horns.

Weckerlin, Jean Baptiste Théodore, b. Nov. 9, 1821, Gebweiler (Alsace), where his father was proprietor of a cotton-dyeing factory; he was first trained for his father's business, but at an early age showed talent for music. After he had gone through his studies in chemistry and mechanics, and had been for some time active as a dyer, he resolved to devote himself entirely to music, and in 1844 became a pupil of Ponchard (singing) and Halévy (composition) at the Paris Conservatoire. In 1849 he left that institution and devoted himself to composition and teaching, especially of singing. His first published compositions were songs. With a one-act comic opera, *L'organiste dans l'embarras*, he achieved such success in 1853 that it was performed 100 times at the Théâtre Lyrique; but it was not until 1877 that he succeeded in bringing out another one-act piece there (*Après Fontenay*), producing in the meantime only some salon operas (*privatum*), and at Colmar, 2 comic operas in the Alsatian dialect, *Die dreifache Hochzeit im Besenthal* (1863), and *D'r verhähni' Herbst*. On the other hand, in the department of choral and

orchestral composition, he succeeded in making a good name for himself, especially by the great work for soli, chorus, and orchestra: "Les poèmes de la mer" (1860, produced at the Théâtre Italien under his own direction), and "L'Inde," also "La fête d'Alexandre"; a grand *Symphonie de la forêt*, an oratorio, *Le Jugement dernier*; a Cecilia mass, many songs, etc., a *cappella* songs ("25 Chœurs pour voix de jeunes filles," "6 quatuors de salon," "Soirées parisiennes," for mixed choir), etc. W. is librarian of the Paris Conservatoire (succeeded Fel. David in 1876), and archivist of the Paris Société des Compositeurs de Musique. As a musical historian he has been active in collecting a large number of popular songs, "Échos du temps passé" (3 vols.), "Échos d'Angleterre" (folk-songs with pf., 1877), "Chansons et rondes populaires" (children's songs with pf.), "Les poètes français mis en musique" (1868), "Chansons populaires des provinces de la France" (jointly with Champfleury, "La chanson populaire," 1886), "Musicana" (2 vols., 1877 and 1890), "L'ancienne chanson populaire en France" (1887); also in writing a history of instruments and instrumental music, which gained an award from the Académie; he has likewise published a bibliographical catalogue of the valuable library of the Conservatoire (1885, Firmin-Didot).

Weelkes, Thomas, English composer, about 1600 organist at Winchester, in 1608 member of the Chapel Royal and Cathedral organist at Chichester, Mus.Bac., etc. He published a book of madrigals a 3-6 (1597), "Ballets" and madrigals a 5-6 (1598), madrigals a 5-6 (1600); also a collection: "Ayres or Phantasticke Spirites for 3 Voices" (1618). Detached pieces of his are to be found in the "Triumphs of Oriana," in Barnard's "Church Music," and "Teares or Lamentacions of a Sorrowful Soule."

Wegeler, Franz Gerhard, practising physician at Bonn, afterwards at Coblenz, a friend of Beethoven when a youth, b. Aug. 22, 1765, Bonn, died May 7, 1848, Coblenz. He published, jointly with F. Ries: "Biographische Notizen ueber Ludwig van Beethoven" (1838), and a supplement (1845); both appeared in a French translation in 1862.

Wegelius, Martin, composer, b. Nov. 10, 1846, Helsingfors; he studied philosophy there, was created "Magister" in 1869, and became a conductor of the Academical Vocal Society, studied from 1870-71 under R. Bibl in Vienna, and Richter and Paul in Leipzig, was then for a short time "Repetitor" at the Opera at Helsingfors, continued his studies from 1877-78 at Leipzig, and in 1878 became conductor of the Finnish Opera, Helsingfors. W. is now director of a Conservatorium, which has prospered, as, likewise, the musical society under his direction. W. has published pf. pieces and songs, and produced:—An overture "Daniel Hjort"; a "Rondo quasi fantasia" for pf. and orchestra; ballad

for solo tenor and orchestra; "Mignon" for sop. and orch.; *Der 6. Mai* (festival cantata), "Weihnachtskantate," and other vocal pieces. He has also written "Lärobok i allmann Musik lära och Analys" (2 vols., 1888-89), a sketch of the history of music (3 parts, 1891-93), and a "Course in Key-finding" (all three in Swedish).

Wehle, Karl, pianist, b. March 17, 1825, Prague, son of a well-to-do merchant, d. June 3, 1883, Paris. He first followed the career of a merchant, but was trained at Leipzig (Moscheles) and Berlin (Kullak) for a pianist. With the exception of extensive tours to Asia and America, he lived mostly in Paris, where he published a large number of brilliant pf. pieces; a sonata (Op. 38), 2 tarantelles (Op. 5 and 56), *Allagro à la hongvoise* (Op. 81), impromptu (Op. 10, 73); ballade and nocturne (Op. 79), *Sévnades napolitaine* (Op. 31), 2 berceuses, 3 nocturnes, and a ballade (Op. 11), etc.

Weidenbach, Johannes, b. Nov. 29, 1847, Dresden; pupil of the Leipzig Conservatorium from 1869-71. He afterwards lived some time in Nüremberg, returning to Leipzig in the autumn of 1873 as teacher of pianoforte-playing at the Conservatorium.

Weidt, Carl, b. March 7, 1857, Berne; in 1889 conductor of Klagenfurt Male Choral Society; favourite composer of male choruses.

Weigl, Joseph, practised conductor and opera composer, b. March 28, 1766, Eisenstadt, where his father (Joseph Franz W., b. March 19, 1740, Bavaria, d. Jan. 25, 1820, Vienna, as member of the court band) was 'cellist to Prince Esterhazy, d. Feb. 3, 1846, Vienna. W. was to have studied law, but received musical instruction at an early age from Albrechtsberger and Salieri, and plunged straight into operatic composition. At the age of 16 he wrote his first opera: *Die unnütze Vorsicht*; the first one which he produced, *Il pazzo per forza* (1789), brought him in the sum of 100 ducats. From that time he had no need to wait for commissions, and he wrote about 30 operas, among them the long-popular *Schweizerfamilie*, a dozen ballets, *Entr'actes*, etc., for the Vienna theatre, from 1807 to 1815, also for La Scala, Milan. On the death of Salieri, W. was appointed second court capellmeister (1825), and from that time gave up working for the stage; but, on the other hand, he composed many oratorios, cantatas, 10 masses, graduals, offertories, etc. In addition he wrote many small songs and a few chamber works (trios for oboe, violin, and 'cello). His brother, Taddäus, b. 1774 or 1776, Vienna, d. there Feb. 10, 1844, was custos of the music department of the royal library, and proprietor of a music business. Four operettas and 13 ballets were produced between 1799-1805.

Weingartner, Paul Felix, nobleman of Münzberg, b. June 2, 1863, Zara (Dalmatia);

was brought up in Graz (pupil of W. Remy for composition), studied at Leipzig (1881), where he devoted himself entirely to music; since then he has been successively capellmeister at Danzig, Königsberg-i.-P., Prague, Mannheim, and Hamburg. In 1891 he was called to Berlin as second court capellmeister, but exchanged this post in 1894 for a similar one at the Munich Court Theatre. W. is a composer of ultra modern tendency (Wagner-Liszt); besides pf. and orchestral works, he has written the operas *Sakuntala* (Weimar, 1884), *Malawiha* (Munich, 1886), and *Genesis* (Berlin, 1893).

Weinlig (1) Christian Ehregott, organist and composer, b. Sept. 30, 1743, Dresden, d. there March 14, 1813, pupil of Homilius at the "Kreuzschule," in 1767 organist of the Evangelical Church at Leipzig, 1773 at Thorn, in 1780 accompanist at the Italian Opera, and organist of the "Frauenkirche," Dresden, and finally in 1785 succeeded his old teacher, Homilius, as cantor at the "Kreuzschule." Of his compositions there only appeared in print a set of pf. pieces, and 2 sets of flute-sonatas; he left, however, in manuscript, several Passions, oratorios, cantatas, etc.

(2) **Christian Theodor**, nephew and pupil of the former, b. July 25, 1780, Dresden; he studied afterwards at Bologna under Mattet; from 1814 to 1817 was cantor at the Dresden "Kreuzschule," then private teacher until, in 1823, he became successor of Schicht as cantor of St. Thomas's, Leipzig, in which post he died, March 7, 1842. W. was specially renowned as a teacher of theory, and numbered amongst his pupils Richard Wagner. He wrote: "Anleitung zur Fuge für den Selbstunterricht" (2nd ed. 1852), a meritorious, independent work. Of his compositions there appeared in print vocal exercises (vocalises) for the different voices, also exercises for two sopranos, and a "Deutsches Magnificat" for soli, chorus, and orchestra.

Weinwurm, Rudolf, b. April 3, 1835, Schaidldorf (near Maidhofen-on-the-Thaya, Lower Austria). As a boy he entered the Imperial court band at Vienna, and there received a thorough musical training; in 1858 he founded the Academical choral society of the Vienna University, became conductor in 1864 of the Vienna "Singakademie"; in 1866, on the retirement of Herbeck, conductor of the male choral society, and, further, director of all the musical instruction at the Royal Institution for the training of male and female teachers. W. published an "Allgemeine Musiklehre" and a "Methodik des Gesangunterrichts"; also composed choruses for male voices and mixed choir. In 1880 he was named musical director of the University.

Weinzierl, Max, Ritter von, b. Sept. 16, 1841, Bergstadt (Bohemia), artistic director of the "Singakademie" at Vienna. W. made himself known as operetta composer (*Don Quixote*,

Vienna, 1879 [jointly with L. Roth]; *Die weiblichen Jäger, Moclemos, Fioretta, Puge Fritz*, 1889).

Weisheimer, Wendelin, composer, b. 1836, Osthofen; pupil of the Leipzig Conservatorium (1856-57), 1866 capellmeister of the theatre at Würzburg, afterwards at Mayence, and now music-teacher at Strassburg. He has hitherto written 2 operas: *Theodor Körner* (Munich, 1872), and *Meister Martin und seine Gesellen* (Carlsruhe, 1879; Baden-Baden, Leipzig).

Weiss, (1) Silvius Leopold, celebrated lute-player, b. 1684, Breslau, d. Oct. 16, 1750, Dresden, where from 1718 he was a chamber virtuoso.

(2) Carl, flautist, b. 1738, Mühlhausen (Thuringia); he went with a distinguished Englishman, first to Rome and then to London, where he became principal flautist to George III.; together with his son of like name, b. 1777, who travelled a great deal, and was for some time a pupil of S. Mayer at Bergamo, W. published numerous solo and ensemble works for flute. The son published an important Method, "New Methodical Instruction Book for the Flute."

(3) Franz, tenor-player in the Schuppanzigh Quartet, b. Jan. 18, 1778, Silesia, d. Jan. 25, 1830, Vienna: he wrote several symphonies, 6 quartets and a quintet for strings, violin duets, duets for flutes, pf. sonatas, violin variations with orchestra, concertantes for flute, bassoon, trombone, and orchestra, etc.

(4) Julius, violinist, b. July 19, 1814, Berlin, pupil of Henning and Rungenhagen, lived as an esteemed teacher of music at Berlin, until in 1852 he took over the music business of his father.

(5) Amalie. (See JOACHIM.)

Weissbeck, Johann Michael, writer on music, b. May 10, 1756, Unterlaimbach (Swabia), cantor and organist of the Liebfrauenkirche, Nürnberg, where he died, May 1, 1808. W. attacked Vogler's tonal system: "Protestationschrift oder exemplarische Widerlegung einiger Stellen und Perioden der Kapellmeister Voglerschen Tonwissenschaft und Tonsetzkunst" (1783); he also wrote an "Answer" (1802) to Knecht's defence of Vogler, and further: "Ueber Herrn Abt Voglers Orgel-Orchestrión" (1797), "Etwas über Herrn Dan. Gottl. Türks wichtige Organistenpflichten" (1798), and two satirical pamphlets against Hässler, Rösler, and Vogler (1800).

Weitzmann, Carl Friedrich, practised contrapuntist and most able theorist, b. Aug. 10, 1808, Berlin, d. there Nov. 7, 1880; he was pupil of Henning (violin) and Klein (theory) at Berlin, also of Spohr and Hauptmann at Cassel, in 1832 chorus-master at the Riga Theatre, where, in conjunction with Dorn, he founded a "Liedertafel," in 1834 chorus-master at Reval, 1836 first violinist of the Imperial band and musical director of the Church of St.

Ann's, Petersburg; he betook himself in 1846 to London and Paris for the purpose of study, and settled in Berlin (1847) as a teacher of composition and a writer on music. W. was an intimate friend of Franz Liszt. His chief writings are: "Der übermässige Dreiklang" (1853); "Der verminderte Septimenakkord" (1854); "Geschichte des Septimenakkords" (1854); "Geschichte der griechischen Musik" (1855); "Geschichte der Harmonie und ihrer Lehre" (*Allgemeine Musikalische Zeitung*, 1849); "Harmoniesystem" (1860, gained a prize); "Die neue Harmonielehre im Streit mit der alten"; "Geschichte des Klavierspiels und der Klavierlitteratur" (1863, published as 3rd part of the Lebert-Stark Piano Method; 2nd ed. separately, with the addition of a History of the Pianoforte, 1879); "Der letzte der Virtuosen" (Tausig). One of W.'s pupils, E. M. Bowman, published at New York in 1877: "C. F. Weitzmann's Manual of Musical Theory." Of his own compositions may be named: 3 operas produced at Reval (*Räuberhiebe, Walpurgisnacht, Lorbeer und Bettelstab*), some sets of songs, pf. pieces for two and four hands, "Rätsel" for four hands (canons), contrapuntal studies (2 books), and 1800 preludes and modulations (first book classical, second romantic).

Welcker von Gontershausen, H., writer on the construction of musical instruments, author of "Der Flügel oder die Beschaffenheit des Pianos in allen Formen" (1853); "Neueröffnetes Magazin musikalischer Tonwerkzeuge, dargestellt in technischen Zeichnungen," etc. (1855); "Der Ratgeber für Ankauf, Behandlung und Erhaltung der Pianoforte" (1857); "Der Klavierbau und seine Theorie, Technik, und Geschichte" (4th ed., 1870); "Ueber den Bau der Saiteninstrumente und deren Akustik, nebst Uebersicht der Entstehung und Verbesserung der Orgel" (1876).

Weldon, John, English organist, pupil of Purcell; in 1701 Gentleman of the Chapel Royal, 1708 successor of Blow as organist of the Chapel Royal, 1715 composer for the Chapel, d. 1736. W. wrote many anthems, services, etc., and published in 1730 six anthems for solo with continuo; other pieces are to be found in "Mercurius musicus" (1734).

Welsh, Thomas, stage-singer and teacher of singing in London about 1800; he wrote several light operas for the Lyceum Theatre, and published glees, songs, and pf. sonatas; also a Method of singing: "Vocal Instructor, or the Art of Singing." His wife, who, as Miss Wilson, became famed as a vocalist, was trained by him. He died at Brighton in 1848.

Wenck, August Heinrich, violinist, pupil of Georg Benda, went with him to Paris in 1786, and there published pf. sonatas and a Pot-pourri for pf. and violin; he was also a performer on the harmonica. In 1798 he invented a metronome, which he described in

"Beschreibung eines Chronometers oder musikalischen Taktmessers." From 1806 he lived at Amsterdam.

Wenckel, Johann Friedrich Wilhelm, b. Nov. 21, 1734, Niedergebra (near Nordhausen), d. 1792, as organist in Ülzen; pupil of Ph. E. Bach, Kirnberger, and Marpurg at Berlin. W. wrote pf. sonatas, pieces, duets for flute, etc., in a good style.

Wendelstein. (See COCHLÄUS).

Wendling, (1) Johann Baptist, flautist in the Mannheim band from 1754, and after its removal to Munich (1778), up to 1800, the year of his death; he published concertos, quartets, and trios for flute and strings, also duets for flute. His wife Dorothea (Spurni), b. 1737, Stuttgart, d. 1809, Munich, was an excellent singer. She must be distinguished from

(2) Auguste Elizabeth W., wife of the violinist Karl W., who likewise flourished at Mannheim and Munich about this period, and who died in 1794.

(3) Karl, pianist (Janko-keyboard), b. Nov. 14, 1857, Frankenthal (Rhine Palatinate), studied at the Leipzig Conservatorium, since 1887 teacher at that institution, court pianist to the Prince of Waldeck.

Wendt, (1) Johann Gottlieb, professor of philosophy at Göttingen, b. 1783, Leipzig, d. Oct. 15, 1836, Göttingen. He wrote: "Ueber die Hauptperioden der schönen Kunst" (1831), "Leben und Treiben Rossinis" (1824) and a series of articles for the Leipzig *Allgem. Musik. Zeitung*.

(2) Ernst Adolf, music teacher at the Normal School, Neuwied, b. Jan. 6, 1806, Schwiebus (Prussia), d. Feb. 5, 1850, Neuwied; pupil of Zelter, Klein, and A. W. Bach at Berlin, published pieces for organ, a 4-hand pf. sonata, a pf. trio, and variations for pf. and orchestra; symphonies, quartets, etc., remained in manuscript.

Wenzel, Ernst Ferdinand, renowned pf. teacher, b. Jan. 25, 1808, Walddorf, near Löbau, (Saxony), d. Aug. 16, 1880, at the Kösen Baths. He studied philosophy at Leipzig, and became private pupil for pianoforte of Fr. Wieck; he formed a friendship with R. Schumann, and soon devoted himself entirely to music. When Mendelssohn founded the Conservatorium, he appointed W. teacher of the pianoforte, and the latter filled this post in the most distinguished manner up to his death. He was also active as a contributor, and indeed, so long as Schumann was editor, to the *Neue Zeitschrift für Musik*. W. was an intelligent man, though somewhat peculiar.

Werbecke, Gaspar van. (See GASPAR.)

Werckmeister, Andreas, important theorist and organist, b. Nov. 30, 1645, Benckenstein, d. Oct. 26, 1706, Halberstadt; he attended the

schools at Nordhausen and Quedlinburg, received his musical training from his uncles Heinrich Christian W., organist at Benningen, and Heinrich Victor W., cantor at Quedlinburg. In 1664 W. became organist at Hasselfelde, 1670 at Ellrich, 1674 at Elbingerode, then organist of the castle at Quedlinburg, and finally, in 1696, organist of St. Martin's Church, Halberstadt. Of Werckmeister's compositions only a book of violin pieces with continuo has been preserved: "Musikalische Privatlust" (1689). His writings are: "Orgelprobe, oder kurze Beschreibung, wie man die Orgelwerke von den Orgelmachern annehmen . . . könne" (1681; 2nd ed. as "Erweiterte Orgelprobe," 1698, and frequently); "*Musica mathematica hodegus curiosus*, oder Richtiger musikalischer Wegweiser" (1687; treatise on intervals); "Der edlen Musik-Kunst Würde, Gebrauch und Missbrauch (1691); "Musikalische Temperatur, oder deutlicher und wahrer mathematischer Unterricht, wie man durch Anweisung des Monochordi ein Klavier, sonderlich die Orgelwerke, Positive, Regale, Spinetten u. dgl. wohltemperiert stimmen könne" (1691; the first treatise on equal temperament); "*Hypomnemata musica* oder Musikalisch Memorial" (1697; general instruction-book); "*Cyberum musicum* oder Musikalisches Sieb" (1700; an interesting little pamphlet); "*Harmonologia musica*, oder Kurze Anleitung zur musikalischen Composition" (1700); "Die notwendigsten Anmerkungen und Regeln, wie der Bassus continuus oder Generalbass wohl könnte traktiert werden" (1698; 2nd ed., 1715); "*Organum Gruningense radvivum*, oder Beschreibung des in der Gruningischen Schlosskirche berühmten Orgelwerks, etc." (1705); "Musikalische Paradoxaldiskurse, oder ungemeyne Vorstellungen, wie die Musik einen hohen und göttlichen Ursprung habe," etc. (1707).

Werkenthin, Albert, b. March 6, 1842, Berlin, pupil of H. v. Bülow, Stern, Weitzmann, and H. Ulrich; pianist, author and composer ("Die Lehre vom Klavierspiel, Lehrstoff und Methode," 3 vols.; songs, and pf. pieces).

Wermann, Friedrich Oskar, organist and composer, b. April 30, 1840, Neichen, near Trebsen (Saxony), attended the Seminary at Grimma, was then school teacher at small places near Leipzig and Dresden, pupil in the latter city of Julius Otto, Merkel, Krägen, and Fr. Wieck, also of the Leipzig Conservatorium; he became music director at Wessering and teacher at the Neuchatel Music School, and in 1868 received a call to Dresden as teacher at the Normal School. In 1876 he succeeded J. Otto as cantor of the Kreuzschule and music director of the three principal evangelical churches. Of his compositions should be named: "Reformationskantate" (Op. 35), organ sonata (Op. 45), ditto with 'cello (Op. 58), a vocal mass for double choir with soli (Op. 60),

numerous motets, a lyric opera, (*Vineta*), pf. pieces (technical studies, études), and songs.

Werneburg, Johann Friedrich Christian, teacher at the Gymnasium and Normal School at Cassel, afterwards at Gotha, and finally Weimar; he published in 1796 a set of pianoforte sonatas, and in 1812 an "Allgemeine neue, viel einfachere Musikschule für jeden Dilettanten und Musiker, mit einer (natürlich fingierten) Vorrede von J. J. Rousseau" (1812). W.'s system is that of Rousseau, namely, figures in place of notes.

Werner, (1) Gregorius Joseph, Haydn's predecessor as capellmeister to Prince Esterhazy, b. 1695, d. March 3, 1766, Eisenstadt; he published "Sex symphoniæ senæque sonatæ, priores pro camera posteriores pro cappellis usurpandæ a 2 viol. et clavichord"; and "Neuer und sehr kurios musikalischer Instrumentalkalender, parthieen-weiss mit zwei Violinen und Bass in die zwölf Jahrmonate eingetheilet."

(2) Johann Gottlob, b. 1777, Hoyer, Saxony, 1798 organist at Frohburg (near Borna), 1808 deputy to the cantor Tag at Hohenstein (near Chemnitz), called (1819) to Merseburg, where he died (July 19, 1822), as cathedral organist and music director. He was an excellent teacher of music, and published:—many chorale preludes; an "Orgelschule" (1805 and frequently); the second part appeared as "Lehrbuch, das Orgelwerk kennen, erhalten, beurtheilen und verbessern zu lernen," (1823); "Choralbuch zum holländischen Psalm- und Gesangbuch" (1814); "Choralbuch zu den neuern sächsischen Gesangbüchern"; "Musikalisches A B C, oder Leitfaden beim ersten Unterricht im Klavierspielen" (1806 and frequently); "Versuch einer kurzen und deutlichen Darstellung der Harmonielehre" (1818-19, 2 pts.); likewise several collections of chorales.

(3) Karl, b. Jan. 18, 1822, Breslau, d. there June 11, 1884; from 1848 was organist at St. Bernard's, finally principal organist.

(4) Carl Ludwig, organist, b. Sept. 8, 1862, Mannheim, pupil of A. Hänlein there and of K. A. Fischer at Dresden. He was at first for a short time organist at Davos, played at the Trocadéro, Paris, on Guilmant's recommendation, and in 1892 became organist of the Protestant Church at Baden-Baden.

(5) Josef, 'cellist, b. June 25, 1837, Würzburg, studied at the Conservatorium there, became member of the Munich Court Orchestra and teacher at the Conservatorium. He wrote a 'cello method, a quartet for four 'celli, Elegie ditto, Duos and pieces for 'celli with and without accompaniment, etc.

Werstowski, Alexei Nikolájewitsch, Russian composer, b. Feb. 18, 1799, Moscow, d. there Nov. 17, 1862; he wrote seven operas, of which *Ascolá's Grub* had great success.

Wert, Jacob van (Giaches de W., Jacques de W., etc.), b. 1536, d. May 23, 1596, Mantua,

famous Netherland contrapuntist, who went already as a boy to Italy, and was first appointed at the court at Novellara in the duchy of Reggio, belonging to the duchy of Modena. He must, while still young, have entered the service of Duke Gonzaga at Mantua, for he writes in the dedication to the eleventh book of Madrigals of 1595, that he had already served under the grandfather of Duke Francesco. At first only a musician in the band, he rose about 1566 to be maestro da capella (successor to Giov. Continuo), and went from 1568-74 as assistant-maestro to the court at Novellara. On his return to Mantua he suffered many degradations, and, through lack of occupation, accepted the post of maestro at the church of St. Barbara. As a composer he was wonderfully prolific, and his works belong to the best of that time. The following are known: 11 books of madrigals *a* 5; a similar book *a* 4, and one *a* 5 and 6; 1 book of canzonets; 3 books of motets *a* 5 and 6; the earliest publication appeared in 1558, the latest in 1653. All these books passed through several editions.

Wéry, Nicolas Lambert, violinist, b. May 9, 1789, Huy (near Liège), d. Oct. 6, 1867, Bande (Luxembourg), first joined the military band at Metz, lived then as a music teacher at Sedan, whence he went for some time annually to Paris to Baillot, and settled in Paris 1822. He was for a short time conductor of the amateur concerts at "Vauxhall," but already in 1823 he won by competition the post of solo violinist of the royal orchestra and that of violin teacher at the Conservatoire at Brussels; he occupied both until he received his pension in 1860.

Wesembeck. (See BURBURE DE W.)

Wesley, Samuel, able English organist and composer, b. Feb. 24, 1766, Bristol, d. Oct. 11, 1837, London, was a warm admirer of the music of J. S. Bach, and zealously laboured to open up a way for it in England: this can be seen in his correspondence (published by his daughter) with the organist Jacob, "Letters referring to the works of J. S. Bach." His compositions consist of anthems, organ pieces, and pf. sonatas (also for 4 hands). His brother, Charles W., b. Dec. 11, 1757, Bristol, d. May 23, 1834, was also a distinguished organist (pupil of Boyce). His son, Samuel Sebastian W., b. 1810, was likewise an excellent organist and church composer; he died April 19, 1876, Gloucester.

Wesselack, Johann Georg, b. Dec. 12, 1828, Sattelpilestein (Upper Palatinate), d. Dec. 12, 1866, Ratisbon, son of a teacher, was admitted as choir-boy in the "Studienseminar" of the old chapel at Ratisbon, and remained twelve years—the last four as Prefect. In 1852 he was ordained priest, worked for two years as assistant pastor at Schönsée, and for three months at Vilseck. In October, 1854, he was called to

the Episcopal "Klerikalseminar" at Ratisbon as assistant and choir-master. After Joh. G. Mettenleiter's death W. succeeded him as *regens chori* and Inspector of Seminaries on the collegiate foundation to the old chapel. He carried on an active intercourse with Dr. Proske, after whose decease he brought out the 4th vol. of "Musica divina" with a biography of Proske. W. left a number of motets in manuscript.

Wessely, (1) Johann, violinist and composer, b. June 27, 1762, Frauenburg (Bohemia); 1797 in the orchestra at Altona, then at Cassel, 1800 at Ballenstedt, where he died in 1814; composed 14 quartets for strings, 3 trios for strings, clarinet quartets, variations for horn, etc., in light, pleasing style, also 2 vaudevilles.

(2) Karl Bernhard, b. Sept. 1, 1768, Berlin, d. July 11, 1826, Potsdam; pupil of J. A. P. Schulz, 1788 musical director at the National Theatre (Königstadt), 1796 capellmeister to Prince Heinrich at Rheinsberg; after the death of the Prince he gave up music and accepted a subordinate government post, first at Berlin, afterwards at Potsdam. In the latter city he founded a society for classical music, which he conducted until his death. W. composed several operas, ballets, incidental music to plays, funeral cantatas for Moses Mendelssohn and Prince Heinrich, songs, 3 quartets for strings, etc. He also wrote on music for the *Archiv der Zeit* and the *Allgemeine musikalische Zeitung*.

Westmeyer, Wilhelm, b. Feb. 11, 1832, Iburg (near Osnabrück), d. in a medical establishment at Bonn, Sept. 4, 1880; pupil of the Leipzig Conservatorium, and afterwards of J. Chr. Lobe. He made himself known as a composer by songs, quartets, symphonies, and two operas: *Amanda (Gräfin und Bäuerin, 1856)*, *Der Wald bei Hermannstadt (Leipzig, 1859)*, etc. His "Kaiser" overture is performed by the united military bands of Vienna every year on the birthday of the Austrian Emperor (Aug. 18).

Westmoreland, John Fane, Earl of, b. Feb. 3, 1784, London, d. Oct. 16, 1859, at Aporthe House. He at first bore the title of Lord Burghersh, but after his father's death succeeded to the earldom, went through the Spanish campaign, studied composition from 1809-12 under Marcos Portugal at Lisbon, entered the Prussian army as a volunteer in the War of Liberation, became envoy at Florence, and finally ambassador at Berlin and Vienna. In 1855 he retired into private life. W. wrote seven operas for Florence and London: *Bajazet, L'eroe di Lancastro, Lo scompiglio teatrale, Catarina ossia l'assedio di Belgrad, Fedra, Il torneo*, and the dramatic cantata, *Il ratto di Proserpina*, besides a number of cantatas, arias, scenas, duets, tertets, a grand mass, a requiem, anthems, hymns, magnificat, a cathedral service, madrigals, canzonets, 3 symphonies, etc. He was chiefly

instrumental in founding the Royal Academy of Music.

Westphal, Rudolf Georg Hermann, gifted philologist, b. July 3, 1826, Oberkirchen, Lippe-Schaumburg, d. July 11, 1892, Stadthagen, studied at Marburg, and settled in 1856 at Tübingen, was from 1858-62 occasional professor at Breslau, also private tutor there and at Jena, was for a long time collegiate teacher at Livland, and in 1875 became professor at the Katkoff Museum, Moscow. After 1880 he again lived in Germany (Leipzig, Bückeburg, Stadthagen). The real field of W.'s labours was ancient metre and rhythm, in the knowledge of which he showed great sharp-sightedness; and he expounded them in a thoroughly systematic manner. His investigations, however, extended to the question of harmony among the Greeks; and in this matter he came to the conclusion that the Greeks had polyphonic music. He published: "Metrik der griechischen Dramatiker und Lyriker" (jointly with Roszbach, 1854-65, 3 vols; 2nd ed. 1868, 3rd ed. as "Theorie der musischen Künste der Hellenen," 1885); "Die Fragmente und Lehrsätze der griechischen Rhythmiker" (1861); "System der antiken Rhythmik" (1865); "Geschichte der alten und mittelalterlichen Musik" (1865, a fragment to which also belongs "Plutarch über die Musik" 1864); "Theorie der neuhochdeutschen Metrik" (1870; 2nd ed., 1877); "Die Elemente des Musikalischen Rhythmus mit Rücksicht auf unsere Opernmusik" (1872); "Allgemeine Theorie der musikalischen Rhythmik seit J. S. Bach" (1880); "Die Melik und Rhythmik des griechischen Altertums" (1893, 3 vols.); and "Die Musik des griechischen Altertums" (1883). A posthumous work has appeared: "Allgemeine Metrik der indo-germanischen und semitischen Völker auf Grundlage der vergleichenden Sprachwissenschaft" (1892, with a treatise by R. Kruse: "Der griechische Hexameter in der deutschen Nachdichtung"). Westphal's bold method of combination and interpretation has, unfortunately, introduced great confusion into the theory and history of ancient music; the "Westphalising" of the first volume of Ambros's *History of Music* by B. v. Sokolovsky (1887), is one of its worst fruits.

Wetterharfe (Ger.). (See ÆOLIAN HARP.)

Wexschall, Frederik Torkildson, b. April 9, 1798, Copenhagen, d. there Oct. 25, 1845; pupil of Spohr, 1835 soloist in the royal band, Copenhagen; he was a distinguished violinist and teacher (Gade and Ole Bull were his pupils).

Weyse, Christoph Ernst Friedrich, composer, b. March 5, 1774, Altona, d. Oct. 8, 1842, Copenhagen; he received his musical training from his grandfather, who was cantor at Altona, and from J. A. P. Schulz at Copenhagen. W. produced the operas: *Ludlams Höhle*

(1808), *Der Schlaftrunk* (1809), *Faruk* (1814), *Floribella* (1825), *Ein Abenteuer im Königsgarten* (1827), and *Das Fest in Kenilworth* (1836); but devoted himself almost entirely to sacred composition. He also wrote overtures, a symphony, pf. sonatas, etc. In 1816 he received the title of Professor.

Whistling, Karl Friedrich, a bookseller at Leipzig. He published: "Handbuch der musikalischen Litteratur, oder allgemeines, systematisch geordnetes Verzeichniss gedruckter Musikalien, auch musikalischer Schriften und Abbildungen mit Anzeigen der Verleger und Preise" (1817, 2nd ed. 1828; numerous supplements; a supplemental volume, 1842). The undertaking was continued by Fr. Hofmeister (q.v.).

Whiting, George C., American organist and composer, b. 1840, Holliston, studied the organ with G. W. Morgan in New York and with Best in Liverpool, and, in addition, orchestration with Radecke in Berlin. He then occupied various posts as organist at Boston, Hartford, and Albany, and is now professor of organ-playing at Cincinnati Conservatory. W. has written organ pieces, sacred part-songs, male part-songs, a *Te Deum*, and the choral works for orchestra, "The Viking's Story" and "Leonora."

Whole-tone, the larger of the two progressions by second within the fundamental scale (c-d, d-e, f-g, g-a, a-b, are whole tones; e-f and b-c, semitones). With regard to the acoustic determinations of the major and minor whole tone, *OF TONE, DETERMINATION OF, COMMA AND INTERVAL.*

Wichmann, Hermann, b. Oct. 24, 1824, Berlin, son of the sculptor Ludwig W., pupil for composition at the Royal Academy. He continued his studies under Taubert, Mendelssohn, and Spohr; became 1857 conductor of the Bielefeld Musical Society, lived for a long time in Italy for the sake of his health, but returned to Berlin. W. has published pf. pieces, songs, and some ensemble works, also "Gesammelte Aufsätze" (2 vols., 1884 and 1887).

Wichtl, Georg, b. Feb. 2, 1805, Trostberg, (Bavaria), d. June 3, 1877, Breslau. He went to Munich at the age of 18 in order to study the violin, and obtained a post at the Isarther Theatre; in 1826, as first violinist, he joined the Court Band of the Prince of Hohenzollern-Hechingen at Löwenberg, Silesia; became in 1852 royal musical director and second capellmeister there. In 1863 he received a pension, and lived up to his death in Breslau. W. wrote a large number of educational violin pieces much in vogue with amateurs, also a mass, a quartet for strings, several concert pieces, songs for one or more voices, several symphonies and overtures, an opera: *Almaida*, and an oratorio: *Die Auferstehung und Himmelfahrt Jesu* (1840).

Wickede, Friedrich von, b. July 28, 1834, Dömitz (on the Elbe), was a Mecklenburg officer, and in 1867 was engaged in the Post Office and lived from 1872 in Leipzig, Hamburg, Mannheim; he is now in Munich. W. has become known by his songs, pf. pieces, etc., also by an overture: *Per aspera ad astra*, a funeral march for the Emperor William I. He has also composed an opera: *Ingo*.

Widmann, Erasmus, poet laureate, Hohenlohe capellmeister at Weickersheim, previously organist at Rotenburg-on-the-Tauber. He published: "Teutsche Gesängelein" a 4 (1607); "Musikalische Kurtzweil newer teutscher . . . Gesängelein, Tantz und Curranten" (1611); "Musikalischer Tugendspiegel mit schönen historischen und politischen Texten" a 5, *ad libitum* a 4 (1614); a book of motets a 3-8 (1619); "Musikalischer Studentenmut," a 4-5 (1622); a volume of antiphons, hymns, responses, etc. (1627); "Musikalische Kurtzweil in Kanzonen, Intraden, Balletten" etc., a 4-5 (1618, 1623; 2 books).

(2) **Benedict**, rector, writer, and composer, at Frankfort, b. March 5, 1820, Bräunlingen (near Donaueschingen). He published: "Formenlehre der Instrumentalmusik" (1862); "Katechismus der allgemeinen Musiklehre"; "Grundzüge der musikalischen Klanglehre" (1863); "Praktischer Lehrgang für einen rationellen Gesang-Unterricht"; "Handbüchlein der Harmonie-, Melodie- und Formenlehre" (4th ed., 1880); "Generalbassübungen" (1872), etc.

Widor, Charles Marie, distinguished organist and celebrated composer, b. Feb. 24, 1845, Lyons (his father was a native of Alsace, but his family was Hungarian). He studied under Fétis in Brussels and Rossini in Paris, first filled the post of organist of St. François at Lyons, but soon acquired a name as an expert, and was present at the trial performances of the principal organs in the South of France; in 1869 he was called to Paris as organist of St. Sulpice, famed for its noble instrument. W. has written hitherto: a symphony, a pf. concerto, a 'cello concerto, "Une nuit de Walpurgis" (choral work with orchestra), a pianoforte trio (Op. 19), a pf. quintet (Op. 7), 8 sonatas for organ ("Symphonies"), a serenade for pianoforte, flute, violin, 'cello, and harmonium (Op. 10), pieces for 'cello and pianoforte (Op. 21), many pianoforte pieces, songs, also part-songs (Op. 25), duets (Op. 30), the 112th Psalm for two choirs, two organs, and orchestra, etc. He visited England in 1888, and conducted his "Walpurgis Night" music at a Philharmonic concert.

Wieck, (1) Friedrich, renowned pianoforte teacher, b. Aug. 18, 1785, Pretzsch (near Torgau), d. Oct. 6, 1873, Loschwitz (near Dresden); he studied theology at Wittenberg, was for several years private tutor, and then founded in Leipzig a pianoforte manufactory and a musical

lending library, but soon abandoned both. W. was first married to a daughter of the Cantor Tromlitz, who bore him a daughter, the famous Clara, afterwards the wife of Robert Schumann; and after the unfortunate union was dissolved, the former married the music-teacher Bargiel. The extraordinary success which W. achieved with his daughters Clara and Marie (of the second marriage) in piano-forte-playing, obtained for him such a great name, that he gave himself up entirely to piano-forte instruction. In 1840 he settled in Dresden, where he made a study of Mieksch's method of singing, so as to be able to give lessons in that branch of the art. He published: "Klavier und Gesang" (1853), and "Muskalische Bauernsprüche" (2nd ed. by Marie W., 1876), also several sets of studies. Cf. "Friedrich Wieck und seine Töchter Clara und Marie" (1875), by A. von Meichsner, also "Fr. W." (1887), by A. Kohut.

(2) Alwin, son of the former, b. Aug. 27, 1821, Leipzig, d. Oct. 21, 1885, Leipzig; he was trained as a violinist under David, and from 1849-59 was in the orchestra of the Italian Opera at Petersburg; he afterwards lived in Dresden and gave instruction on his father's method. He published "Materialien zu Fr. Wiecks Pianofortemethodik" (1875).

Wiedemann, Ernst Johann, teacher of singing to the cadet corps in Potsdam, b. March 28, 1797, Hohengiersdorf (Silesia); he studied under Schnabel and Berner in Breslau, in 1818 became organist of the Roman Catholic church at Potsdam, founded in 1832 a mixed choral society, and in 1840 also a male choral society. He resigned his post of organist in 1852, and died Dec. 7, 1873, Potsdam. W. composed masses, hymns, a Te Deum, etc.

Wiederkehr, Jacob Christian Michael, b. April 28, 1739, Strassburg, d. April, 1823, Paris; he went in 1783 to Paris and became 'cellist at the Concert Spirituel and the Loge Olympique, in 1790 bassoon-player at the Théâtre Lyrique, and in 1797 trombone-player at the Grand Opéra. From 1794 he had also been professor of singing at the Conservatoire, but when in 1802 the staff of teachers was reduced, he was dismissed. W. wrote 12 concertantes for wind-instruments, 10 quartets and 2 quintets for strings, 6 quintets for wind-instruments and pf., 6 pf. trios, 6 sonatas for violin, potpourris, etc.

Wiegand, Josef Anton Heinrich, excellent stage-singer (bass), b. Sept. 9, 1842, Fränkisch-Crumbach (Odenwald); he was at first a merchant, and as such visited England, Constantinople, and Paris. In 1870 he was driven out of Paris, and, as he had long been privately training himself as a singer, he soon obtained an engagement at the opera at Zürich, then went to Cologne, and from 1873-77 was principal bass at Frankfurt. In 1877 he made

an eight months' tour through North America with the Adams-Pappenheim troupe. He was then engaged from 1878-82 at the town theatre, Leipzig; went from there to the Court Opera, Vienna, and since 1884 has belonged to the Hamburg Opera. W. took part in the *Nibelungen* performances at Berlin in 1881, London 1882; in 1886 at Bayreuth he was successful in the *vôles* of Gurnemanz and King Marke. At the present time W. is highly esteemed as a bass singer.

Wielhorski, Count, the name of several distinguished Russian amateurs. Michael Juriewitsch Matuschkin, b. Oct. 31, 1787, Wolyhnia, d. Sept. 9, 1856, Moscow; for his uncle, Count Matthias W., who was a pupil of Bernhard Romberg and an excellent performer on the 'cello, he wrote, among other things, a quartet for strings and variations for 'cello. His brother Joseph was an excellent pianist, 'cellist, and composer of nocturnes, fantasias, caprices, songs without words, marches, etc., for pianoforte.

Wieniawski, (1) Henri, a remarkable violin virtuoso, b. July 10, 1835, Lublin, d. March 31, 1880, Moscow. At an early age he went to Paris with his mother, who was a sister of Eduard Wolff, became already in 1843 a pupil of Clavel, and in 1844 of Massart, at the Conservatoire, and in 1846 obtained the first prize of the violin class. After a residence of one year in Russia, he studied harmony from 1849-50, and then his fame as a concert-player began to spread. In 1860 he was appointed Imperial chamber virtuoso at Petersburg, remained there until 1872, when he commenced a tour in America with Anton Rubinstein, which he extended on his own account until 1874. When Vieuxtemps (q.v.) became ill, W. was telegraphed for to take his place; he arrived at Brussels in 1875, and worked with the best success until Vieuxtemps was able to resume his functions as teacher. W. then started again on his travels, and, finally, died in destitute condition in a hospital at Moscow. W. wrote 2 violin concertos and some solos for the violin, which please both players and hearers.

(2) Joseph, as famous a pianist as his brother was a violinist, b. May 23, 1837, Lublin; became already in 1847 a pupil of the Paris Conservatoire, especially of Zimmermann, Alkan, Marmontel, also for harmony of Le Couppey. In 1850 he returned with his brother to Russia, gave many concerts with him, studied afterwards for a short time under Liszt at Weimar, and in 1856, theory under Marx at Berlin. W. lived again for several years in Paris, and in 1866 settled at Moscow, taught for a time at the Conservatoire there, but soon founded a pianoforte school of his own, which prospered exceedingly. He afterwards went to Warsaw. He now lives at Brussels, and teaches at the Conservatoire there. Since the death of his brother he has made more frequent appearances on the concert platform.

Wieprecht, Wilhelm Friedrich, b. Aug. 8, 1802, Aschersleben, d. Aug. 4, 1872, Berlin, as director of the military band of the Garde. He was the inventor of the Bass-tuba, 1835, jointly with the instrument-maker Moritz; of the Bathyphon (a kind of bass clarinet, 1839, jointly with Skorrá); of the *piangendo* on brass instruments with pistons; and of an improved contrabass bassoon, etc. In his dispute with Sax concerning the priority of invention of bugle-horns with valves (Saxhorns) he was worsted.

Wiese, Christian Ludwig Gustav, Freiherr von, writer on music, b. 1732, Ansbach; was at first officer and chamberlain at the Ansbach court, from 1757 at Dresden, where he died as Privy Councillor, Aug. 8, 1800. W. wrote: "Théorie de la division harmonique des cordes vibrantes" (manuscript in the Dresden Library; copy at Berlin); "Anweisung, nach einer mechanischen Behandlung das Klavier zu stimmen" (1790); "Versuch eines formularisch und tabellarisch vorgebildeten Leitfadens in Bezug auf die Quelle des harmonischen Tönungsaussflusses" (1792); "Formularisches Handbuch für die ausübenden Stimmer der Tasteninstrumente" (1792); "Der populären Gemeinnützigkeit gewidmeter, neu umgeformter Versuch über die logisch-mathematische Klangteilungs-, Stimmungs- und Temperaturrehre" (1793); "Discours analytique sur la cohérence imperturbable de l'unité du principe des trois premières parties intégrantes de la théorie musicale" (1795); "Ptolemäus und Zarlino, oder wahrer Gesichtskreis der haltbaren Universalitäten der Elementar-Tönehre," etc. (no date).

Wietrowetz, Gabriele, distinguished lady violinist, b. 1866, Laibach, pupil of Geyer and Caspar at the Styrian School of Music there, also for some time of Joachim in Berlin.

Wilbye, John, famous writer of madrigals, of whose life very little is known; he appears to have lived in London. W. wrote "The first set of English Madrigals to 3, 4, 5, and 6 voices" (1598), "The second set of Madrigals to 3, 4, 5, and 6 parts" (1609); besides one madrigal contributed to "The Triumphes of Oriana" (1601), and two others to Leighton's "Tears or Lamentacions" (1614). These have been reprinted of late years by the Musical Antiquarian Society.

Wild, Franz, famous tenor-singer, b. Dec. 31, 1792, Niederhollabrunn (Lower Austria), d. Jan. 1, 1860, Oberdöbling (near Vienna). He was chorister at Klosterneuburg and afterwards in the court chapel, and sang in the chorus at the Leopoldstadt Theatre. As soloist he was at first in the Esterhazy Chapel, Eisenstadt, and in 1811 was engaged at the Theater-an-der-Wien, whence in 1813 he went over to the Court Opera. From 1816-30 he sang at Berlin, Darmstadt (1817), and Cassel (1825);

and after that (1830), up to his death, again at Vienna, where he was held in very high esteem.

Wilders, Jérôme Albert Victor van, b. Aug. 21, 1835, Wetteren (near Ghent), d. Sept. 8, 1892, Paris; he studied philosophy and law in Ghent and took his degree in both faculties. In 1860 he went to Paris, and quickly made a name there by a great number of translations of German songs and opera librettos into French; he likewise, though only for a short period, displayed praiseworthy activity as a writer on music (one of the contributors to the *Ménestral*, etc.). Mention must also be made of W.'s Mozart biography: "Mozart, l'homme et l'artiste" (1880).

Wilhelm, Karl, b. Sept. 5, 1815, Schmalkalden, d. there Aug. 26, 1873; from 1840-65 he was director of the Liedertafel at Krefeld, and as such composed in 1854 the patriotic song "Die Wacht am Rhein," which afterwards (especially during the war of 1870-71) became celebrated; for this a yearly pension of 3,000 marks was granted to him in 1871.

Wilhelm von Hirschau, native of Bavaria, in 1032 narrator of legends to Othlo of Würzburg, from 1068 up to his death (June 4, 1091) Abbot of Hirschau monastery (Black Forest). He wrote a treatise on the theory of music, which Gerbert published ("Script," II.). Another treatise, "De musica et tonis," ascribed to him, was once in the possession of v. Murr of Nüremberg (cf. his "Notitia duorum codicum musicorum," 1801), but it has disappeared. Dr. Hans Müller wrote a monograph on W. v. H. (1883). Cf. also M. Kerker's "Wilhelm der Selige, Abt von Hirschau" (1863), and A. Hermesdörffer's "Forschungen zur Geschichte des Abtes W. v. H." (1874).

Wilhelmj, (1) August, famous violinist, b. Sept. 21, 1845, Usingen (Nassau); he received his first violin instruction from K. Fischer at Wiesbaden, and at an astonishingly early age developed into an able violinist. From 1861-64 he received training under David at the Leipzig Conservatorium, studied theory under Hauptmann, Richter, and afterwards under Raff in Wiesbaden. While still a student (1862) W. appeared at the Gewandhaus concerts; and at the conclusion of his studies he began the wandering life of a virtuoso, and travelled through nearly every civilised country—first to Switzerland (1865), then to Holland and England (1866), to France and Italy (1867), Russia (1868), again to Switzerland, France, and Belgium (1869), etc. In 1872 he appeared in Berlin for the first time, and in 1873 in Vienna. From 1878-82 he went round the world (North and South America, Australia, Asia), and with ever-increasing sensational success. He was leader of the orchestra at the Bühnenfestspiel (Wagner's *Nibelungen*) at Bayreuth (1876). In 1871 W. received the title of Professor. He resided a long time at Biebrich-

on-the-Rhine, where he established jointly with R. Niemann (q.v.) a "Hochschule" for violin-playing. Since 1886 he has lived at Blasewitz, near Dresden. W. is one of the most eminent of living violinists, and to wonderful technique unites the gift of interpretation. His brother's wife is

(2) Maria (*née* Gastell), b. July 27, 1856, Mayence, an excellent concert-singer (soprano), originally trained in pianoforte playing and theory by Lux, Schoch, Raff, Mme. Tausig, Reissmann, and Leschetitzky; in singing, by her mother (Mme. Gastell-Canozzi), Hedwig Roland, and Mme. Viardot-Garcia. She appeared as a concert-singer in Bruch's *Glocke*, 1886, and from that time quickly won general esteem.

Wilhem, Guillaume Louis (Bocquillon, named W.), made known the method of mutual instruction (*enseignement mutuel*) in music, b. Dec. 18, 1781, Paris, d. there April 26, 1842. He was the son of an officer, and at the early age of 12 placed in a regiment, but became a pupil of the Conservatoire (1801-3); he was afterwards teacher of music at the military school of St. Cyr, in 1810 teacher of music at the Lycée Napoléon (Collège Henri IV.), and occupied the latter post up to his death. At the same time, when his method—which he first tested in private courses—bore good fruit, he became more and more engaged as teacher of singing at schools, and finally became general director of musical instruction at all the Paris schools; with a salary of 6,000 francs. The *Oryphéons* (q.v.) are his creation. W. composed many songs for one and several voices, some to poems by Béranger, with whom he was on friendly terms. He published a grand collection of a *cappella* songs, "Orphéon" (1837-40, 5 vols.; in the last edition 10 vols.). His educational writings are: "Guide de la méthode élémentaire et analytique de musique et de chant" (1821-24); also as "Méthode élémentaire analytique, etc." (1835, and with other *variante*, "Guide complet," 1839); "Tableaux de lecture musicale et d'exécution vocale" (1827-32); "Nouveaux tableaux de lecture musicale et de chant élémentaire" (1835), and "Manuel musicale à l'usage des collèges, des institutions, etc., comprenant pour tous les modes d'enseignement le texte et la méthode de lecture musicale, etc." (1836, 2 vols., and frequently). Biographical notices of W. were written by Isouard (1842), E. Niboyet (1843), and Lafage (1844).

Wilhórski, (1) Matwéj Júrjewitsch, Count, b. Oct. 19, 1787, Wolhynia, d. 1863, an able violoncellist, pupil of Bernhard Romberg, was director of the Imperial Russian Musical Society, Petersburg. His large and important library W. bequeathed to the Petersburg Conservatoire, and his magnificent Stradivarius instrument to Carl Davidoff.

His brother—(2) Micháil Júrjewitsch,

Count, b. Oct. 31, 1788, Wolhynia, d. Aug. 28, 1856, Moscow, was a gifted composer of songs.

Wilke, Christian Friedrich Gottlieb, organist, and well versed in the art of organ-building, b. March 13, 1769, Spandau, d. July 31, 1848, Treuenbrietzen; in 1791 he was organist at Spandau, in 1809 at Neuruppin, in 1820 royal musical director, in 1821 government commissioner for the building of organs. W. wrote "Beiträge zur Geschichte der neuern Orgelbaukunst" (1846); "Ueber Wichtigkeit und Unentbehrlichkeit der Orgelmixturen" (1839); "Leitfaden zum praktischen Gesangsunterricht" (1812); descriptions of the new organs at Perleberg (1831) and Salzwedel (1839); likewise a series, in part very valuable, of technical articles on the construction of organs, in the *Allgemeine Musikalische Zeitung* and *Cäcilia*.

Willært, Adrian (Vuigliart, Vigliar, Wigliardus, also simply, Adriano), the famous teacher of Andreas Gabrieli, Cipr. de Rore, Zarlino, etc., for which reason he is regarded as the founder of the Venetian School, b. about 1480 or 1490 at Bruges, or (according to van der Straeten) at Roulers, d. Dec. 7, 1562, Venice. He studied under Jean Mouton and Josquin Deprés, went in 1516 to Rome, where, as it appears, he obtained no appointment. He lived for some time at Ferrara, then at the court of Ludwig II. of Bohemia and Hungary, and on December 12, 1527, was appointed maestro of St. Mark's, Venice, as successor to P. de Fossi. He himself was succeeded by his pupil Cipriano de Rore. The striking invention of Willært, and one which marked his school with the stamp of individuality, was the writing for two choirs; and to this he was prompted by the two organs opposite one another at St. Mark's. His works which have been preserved are: a book of 5 masses a 4 (1533), 2 books of motets a 4 (1539, 1545); a book of motets a 6 (1542); 2 books of motets a 4-7 (1561); "Canzone villanesche" a 4 (1545); madrigals a 5 (1548); "Fantasie o ricercari . . . a 4 e 5 voci," by W. and de Rore (1549); vesper psalms a 4-8 "auctoribus Adriano W. et Jachetto" (de Berchem [q.v.] 1550, etc.); madrigals a 6 (by Verdelot and W., 1561); hymns a 4 (1550); "Musica nova" (1559, contains motets a 4-7 and madrigals); "Sacri e santi salmi che si cantano a vespro et completà . . . a un choro et a 4 voci" (1571). Detached pieces are to be found in Girol. Scotto's "Musica a 3 voci" (1556), in Petrucci's "Motetti della corona" (1519), in Montan-Neuber's "Thesaurus," and other Italian, German, and French collections of that time. W. also published 22 madrigals of Verdelot in lute tablature (1536). (Cf. besides, Eitner's monograph on W. in the *Monatsh. f. Mus.-Gesch.*, 1887, 6 etc.)

Willent (W.-Bordogni), Jean Baptiste Joseph, performer on the bassoon, b. Dec. 8,

1809, Douai, d. May 11, 1852, Paris, pupil of Delcambre at the Paris Conservatoire, was at first bassoon-player at the Italian Opera, London, and the Théâtre Italien, Paris. In 1834, at New York, he became son-in-law of Bordogni (q.v.), travelled for some years with his wife, and then was appointed teacher of the bassoon at the Brussels, and in 1848 at the Paris, Conservatoire. W. wrote a method for the bassoon, 4 fantasias for bassoon and orchestra or pf., a concertante for bassoon and clarinet, and a duet for oboe and bassoon. Two of his operas, *Le Moine* and *Van Dyck*, were given at Brussels in 1844 and 1845.

Willing, Johann Ludwig, organist at Nordhausen, b. May 2, 1755, Kühndorf, d. at the end of September, 1805, Nordhausen. He published pf., violin, and 'cello sonatas, a 'cello concerto, a violin concerto, violin duets, etc.

Willmann, Maximilian, b. about 1745, Forchtenberg (Hohenlohe), d. in the autumn of 1812, Vienna, excellent 'cellist, member of the Electoral orchestra at Bonn. Of his two daughters, the elder, Marie (W.-Huber), was a distinguished pianist (pupil of Mozart), the other, Madame W.-Galvani, b. about 1770, d. near the end of Dec. 1811, an excellent singer (contralto); she sang at the court at Bonn, and afterwards in Schikaneder's company.

Willmers, Heinrich Rudolf, pianist, b. Oct. 31, 1821, Berlin, d. Aug. 24, 1878, Vienna; he studied under Hummel at Weimar, and Fr. Schneider at Dessau, made concert-tours, and in 1864 obtained the post of pianoforte teacher at the Stern Conservatorium, Berlin, which, however, he resigned in 1866. After that he lived at Vienna, where in 1878 he suddenly lost his reason. W. published many brilliant pianoforte pieces, also a violin sonata (Op. 11).

Wilm, Nikolai von, composer, b. March 4, 1834, Riga, pupil of the Leipzig Conservatorium (1851-56), in 1857, after an extended tour for the purpose of study, second capellmeister of the town theatre at Riga, and in 1860, on the recommendation of Henselt, teacher of the pianoforte and theory at the "Nicolai" Institute, Petersburg. He retired, *emeritus*, in 1875, settled first at Dresden, and in 1878 at Wiesbaden. Of his compositions, especially the chamber music (sextet for strings, Op. 27) has become known; further, pleasing and instructive pianoforte pieces for 2 and 4 hands: suites for 4 hands (Op. 25, 30, 44, 53); "Schlesische Reisebilder" (Op. 18); "Die schöne Magelone" (Op. 32); songs, part-songs, motets (Op. 40), and pieces for harp (up to the present 108 works). A volume of poems by W. appeared at Riga in 1880.

Wilms, Jan Willem, composer, b. March 30, 1772, Witzhelden ("im Bergischen"), where his father was teacher and organist; from 1791 he lived as teacher of music at Amsterdam, where

he died July 19, 1847. W. was a member of the Dutch Academy, honorary member of the "Toonkunst" Society, etc. He published 2 pf. concertos, a flute concerto, a pf. sonata, a quartet for strings, 2 trios, a violin sonata, etc.

Wilphlingseder, Ambrosius, cantor of the Sebaldus Church, Nuremberg, d. Dec. 31, 1563. He published: "Erotemata musices practicæ" (1563), a small musical catechism, which passed through several editions, especially the German version, which appeared at the same time ("Musika teutsch, der Jugend zu gut gestellt").

Wilsing, Daniel Friedrich Eduard, b. Oct. 21, 1809, Hörde, near Dortmund (Westphalia), where his father was pastor. He attended the Dortmund Gymnasium, then the Teachers' Seminary at Soest. He went to Wesel in 1829, as organist of the principal Protestant church, and in 1834 removed to Berlin, where he still lives as composer and music teacher. W. has published songs for one or more voices, three sonatas, and a *De Profundis* a 16, for which he was decorated by Friedrich Wilhelm IV. with the gold medal for Art. Robert Schumann wrote of this work that it belonged to the greatest and most striking masterpieces of our time. In 1889 the 1st and 2nd parts of W.'s oratorio (*Jesus Christus*) were produced by his pupil, Arnold Mendelssohn, in the Beethoven Hall at Bonn, and this recalled the studiously inclined artist to public musical life.

Wilson, John, famous performer on the lute, b. April 5, 1594, Faversham (Kent), Mus. Doc. at Oxford in 1644, Professor of Music there in 1656, Gentleman of the Chapel Royal in 1662, d. Feb. 22, 1673, London. He published: "Psalterium Carolinum (dedicated to James II.) . . . for 3 voices, and an Organ or Theorbo" (1657), "Cheerful Ayres or Ballads" for one single voice, or for three voices (1660), others with theorbo or bass viol in "Select Musically Ayres and Dialogues" (1652-3 and 1659), in Playford's "Musical Companion," etc. MSS. are to be found in various libraries.

Wilt, Marie (*née* Liebenthaler), distinguished dramatic singer, b. Jan. 30, 1833, Vienna, committed suicide Sept. 24, 1891; she was already married to the engineer W., when she resolved to cultivate her voice (under Gänsbacher and Wolf). After appearing at several concerts (she was a member of the Vienna "Singerverein" from 1859-65), she made her *début* in 1865 on the stage at Graz as Donna Anna with great success, and sang afterwards at Berlin, London, Vienna, etc. In 1877, owing to a family contract, she was unable to appear on the stage at Vienna, but sang at Leipzig, Brünn, etc. A family arrangement, however, was afterwards made, by which she was able to appear at Vienna. Frau W.'s voice was a soprano of great compass, of great strength, and of extremely pleasing quality.

Wind-chests and Sounding-boards (Ger. *Windkasten* and *Windladen*) are those portions of an organ from which the separate rows of pipes, and pipes, are supplied with wind. The sounding-board lies above the wind-chest, with which it communicates by means of valves. This sounding-board is divided into a number of narrow ways, the so-called *channels* or *grooves*. In the wind-chest with sliders, the pipes belonging to the same key, stand over one *channel*; in spring-chests (*Kegelladen*), on the other hand, those belonging to the same stop. The groove valve is, therefore, a stop or register valve in the spring-chest, but in the wind-chest with sliders a playing valve. Hence this valve opened by pressing down the key, gives, in the wind-chest with sliders, the wind access to a greater number of pipes; in the spring-chest, on the other hand, only to a single one, or to the various pipes for one note in a mixture stop.

Wind, Escape of, a phenomenon in the organ. It consists of an indistinct sounding of notes, and arises when there is a leakage of wind from one groove to another, or if the feet of the pipes are not properly fastened to the sound-board, or if there is something wrong with the slide-action. A similar defect occurs when the wind from the mouth of one pipe impinges on to the lips of another one; to cure this, the mouth of one of the pipes must be turned round a little. A cone-box wind-chest is of great advantage, for with it, escape of the first kind mentioned cannot happen.

Wind-gauge, Anemometer, an apparatus constructed on a principle similar to that of the barometer, for measuring the strength of wind in the organ, *i.e.* the degree of density of the air condensed in the bellows. The A. was invented about 1675 by the organ-builder, Ch. Förner.

Windharfe (Ger.). (See *ÆOLIAN HARP.*)

Winding, August, skilled and gifted composer, b. 1835, Copenhagen, pupil of Gade, a good pianist. Of his compositions a pf. concerto, violin concerto, pf. quartet, etc., deserve mention.

Wind Instruments (Fr. *Instruments à vent*; Ger. *Blasinstrumente*; Ital. *Stromenti da fiato*) are those in which a stream of condensed air (wind) is the tone-producer, and a vibrating column of air, the sounding element. Among W.I. are not, however, to be reckoned those instruments, in which strings are set in vibration by the wind (*Æolian harp, Anemochord*). On the other hand, however, free vibrating reeds or tongues without tubes (*Harmonium, Æolina, Accordion*), in which, undoubtedly, the tongue is the sound-giving element, are classed among W.I. The instrument of instruments, the *organ*, is composed of all imaginable kinds of W. I.; but as each one produces only one sound, they are constructed in the most simple manner.

Like the stops of an organ, W. I. may be divided into two groups—into labial-pipes (lip-pipes, flue-pipes) and reed-pipes (tongue-work). The mode of producing sound differs in each, though, after all, both may be referred to the same fundamental laws. In *lip-pipes*, the stream of air entering through the pipe-foot is forced through a narrow slit (wind-way) against the sharp edge of the upper lip which divides it, part going into the body of the pipe, and part escaping. By the air which enters, that which is in the pipe is condensed, so that, pressing back, it forces outwards the easily yielding current of air; but according to the laws of adhesion, a portion of the air in the pipe is drawn out; thus a slight rarefaction of the air in the pipe takes place, which in its turn, causes the current of air to bend inwards again. The rapidity with which these alternate condensations and rarefactions (vibrations) recur, depends upon the length of the column of air enclosed within the pipe, *i.e.* the longer the pipe, the greater the distance which the wave of condensation has to traverse until it is reflected; and therefore the longer the pipe, the deeper the tone. In open lip-pipes, the point of reflection is in the middle, in stopped, at the end of the pipe: *i.e.* a stopped pipe sounds about an octave lower than an open one of the same length. In reed-pipes, a tongue shutting in the wind-way is bent (outwards or inwards) by the wind, and thus gives passage to the latter; but this tongue, by virtue of its elastic nature, darts back as soon as the conditions of pressure have been adjusted by the passing in of the wind, when the process of bending recommences. The period of the return of these deflections depends in the first place on the elasticity and size of the tongue; in instruments with free vibrating reeds without tubes, the pitch is determined entirely by the shape of the tongue (see above). In instruments with tubes the conditions are totally different, inasmuch as the tongue plays the same part in them as the current of air in the lip-pipe; here the deflections of the tongue are determined by the size of the tube. The air let in through the tongue-opening, condenses the column of air in the tube, and causes, as in lip-pipes, a returning wave of condensation which allows the tongue to return to a state of equilibrium. In the case of metal tongues, the effect is not so striking or perfect, as in the more yielding tongues of the oboe and bassoon made from reeds, or in membranous tongues, in which the vibrations of the tongue depend entirely on the vibrations of the column of air. The different kinds of W. I. are as follows:—

(1) *Flutes*, in which sound is produced in the same way as in lip-pipes (q.v.). They are divided principally into two kinds: direct flutes and cross-flutes.

(2) Instruments with *reed*. (a) Those with *double reed*: oboe, bassoon, English horn, and

contra-bassoon (cf. also *SARRUSOPHON*); (b) those with single reed: *clarinet*, *basset-horn*, and *saxophone*.

(3) Instruments without tongues, in which the lips of the blower serve as membranous tongues: *horn*, *trumpet*, *trombone*, *cornet*, *bugle horn*, and *tuba*.

In wind instruments without sound-holes, keys, valves, etc., sounds of various pitch can only be produced by a change in the method of blowing. A sharp straining of the lips (the edges of which act as tongues), as well as a reinforcement of the current of air, call forth higher sounds from the series of natural sounds of such instruments. In instruments with reeds, and in flutes, the position of the lips is no longer a matter for consideration: the passing to other sounds of the series depends only on the degree of pressure of air. But as the natural scale consists of a very limited number of sounds, quite insufficient for music consonant with the rules of art, the idea arose of piercing holes in various places in the tube, and by that means shortening the same. Naturally the holes must be closed if shortening is not wanted. This contrivance is in general use for wood-wind instruments. For brass instruments, the opposite means is almost invariably employed—*i.e.* the sound-tube is lengthened by inserting crooks which do not communicate with the principal tube, but can be made to do so by mechanical contrivances easy to work (*Ventil*, *Cylinder*, *Tonwechselmaschine*—pistons). Cf., however, *HORN*. In the slide-trombone the lengthening of the tube is accomplished by drawing out. On the various kinds of organ-pipe stops see *LIP-PIPES* AND *REED-PIPES*.

Wind-trunk, or shutting-off valve (Ger. *Sperrventil*), a valve in the principal wind-channel of an organ, which completely shuts off the wind from the wind-chest; this is effected by a special draw-stop action. This shutting-off valve prevents the humming which otherwise often occurs at the close of playing; and, when each keyboard has its special shutting-off valve, at once puts an end to any ciphering which may occur, by shutting off the wind-chest from the keyboard in question; for the time being that keyboard cannot, of course, be used.

Wind-trunks (Ger. *Kanäle*) are four-edged wooden tubes which receive the wind produced in the bellows, and convey it to the wind-chests. The wind, on leaving the bellows, first enters the principal channel through joints (knees), and thence is distributed among the accessory channels. The size of the W. depends upon the size and number of the wind-chests to be supplied.

Wind-way. (See *LIP-PIPES*.)

Wingham, Thomas, b. Jan. 5, 1846, London, d. March 24, 1893; at the early age of 10 he became organist of a church, studied at Dr. Wyld's London Academy of Music in 1863, and at the

Royal Academy under Bennett and Harold Thomas in 1867; at the latter institution he became one of the professors for pianoforte in 1871. W. was an industrious and gifted composer (symphonies, overtures, mass, Te Deum, etc.).

Winkel, Dietrich Nikolaus, mechanician at Amsterdam, b. about 1780, d. there Sept. 28, 1826; he constructed several interesting instruments, especially a "Variation" machine called "Componium," by which a given theme was presented in an endless variety of ways; also the metronome in use at the present day, the idea of which originated with him; only Mälzel (q.v.), however, managed to derive profit therefrom.

Winkelmann, Hermann, stage-singer (tenor), b. 1845, Brunswick; he was to have been a pianoforte-maker, and was sent to Paris for the completion of his training; he returned, however, as a singer, studied under Koch in Hanover, and made his *début* at Sondershausen in 1875. W. was then engaged at Altenburg, Darmstadt, and Hamburg, and is now "Imperial court opera-singer" at Vienna. In 1882 he sang at Bayreuth as Parsifal.

Winter, Peter von, famous opera composer, b. 1754, Mannheim, d. Oct. 17, 1825, Munich; in 1766 he entered the band of the Elector Karl Theodor as violinist, became a pupil of Abbé Vogler, and already in 1776, musical director at the court theatre. In 1778 he went with the court to Munich, and in 1788 was named court capellmeister, retaining this post until his death. Yet extensive leave of absence was granted to him, so that he was frequently absent for a considerable time from Munich. In 1783, at Vienna, he produced his cantatas *Heinrich IV.*, *Hektors Tod*, and *Inez de Castro*, and in 1791 went to Italy for the staging of his operas: *Antigono* (Naples), and *Giulio in Utica*, *I fratelli rivali*, and *Il sacrificio di Cveta* (Venice). From 1794-97 he was repeatedly in Vienna, where he produced *Das Labyrinth*, *Die Pyramiden von Babylon* and his most famous work: *Das unterbrochene Opferfest* (1796), also the Italian operas *Arianna* and *Elisa*. At Prague he brought out: *Ogus (Il trionfo del bel sesso)*, in 1802 at Paris, *Tamerlan*; and from 1803-1805 at London, *Calypto*, *Castore e Polluce*, *Proserpina*, *Zaira*, and 3 ballets. In 1806 W. was again in Paris, where he sustained a defeat with *Castore e Polluce*, again in Vienna in 1807 (*Die beiden Blinden*), 1816 Hamburg (*Die Pantoffeln*); and from 1816-18 once more in Italy, where he wrote *Maometto*, *I due Valdomiri*, and *Estelinda* for Milan. The greater number of his best works were, naturally, also given at Munich. He wrote specially for that city the early works; *Armida*, *Corra ed Alonzo*, *Leonardo e Blandina*, *Helena und Paris* (1780, his first German opera), *Bellerophon* (1782), *Der Bettelstudent*, *Das Hirtenmädchen*, *Schezz*, *List und Rache*, *Circe* (1788, not produced),

Fery u. Bätely (1796), *Psyche* (1793), *Der Sturm*, *Marie von Montalban* (1798, one of his most important works), *Colmal* (1809); *Belisa*, *Gräfin von Huldberg* (1812), and *Schneider und Sängers* (1820), finally, for Bayreuth, *Die Thomasnacht* (1795). There appeared in pianoforte score: *I fratelli rivali*, *Der Sturm*, *Das Labyrinth*, *Das unterbrochene Opferfest*, *Ogus*, *Marie von Montalban*, and *Calypso*; and in orchestral score, portions of *Das unterbrochene Opferfest* and the whole of *Tameylan*. Besides stage works (the above list is probably not complete), W. wrote a large number of sacred works (26 masses, 2 requiems, many single movements of masses, psalms, motets, offertories, graduals, 3 Te Deums, 3 Stabat Maters, hymns, magnificats, 17 sacred cantatas for the court chapel [*Die Auferstehung*, *Die Propheten*, etc.], oratorios [*Der sterbende Jesus*, *La Betulia liberata*]); further, a series of cantatas with orchestra (*Timotheus, oder die Macht der Musik*, *Die Tageszeiten*), others with pianoforte (*Elysium, Ode an die Freundschaft*, etc.), songs, and military songs, and, finally, instrumental works (in print: 9 symphonies, a choral symphony ["Die Schlacht," for the festival of victory of 1814], many opera overtures, and a detached overture [Op. 24], several concertantes for strings and wind-instruments with orchestra, an octet for strings and wind, a sextet for strings and two horns, 2 septets, 2 quintets for strings, 6 quartets for strings, concertos for clarinet, bassoon, etc.). W.'s "Vollständige Singschule" (3 parts) is a work held in esteem even at the present day.

Winterberger, Alexander, organist and pianist, b. Aug. 14, 1834, Weimar; pupil of the Leipzig Conservatorium and of Liszt, went to Vienna in 1861 and to Petersburg in 1869 as teacher at the Conservatoire, but returned after some years to Leipzig. W. has published pf. pieces and songs ("Britannias Harfe," Op. 33; German and Slavonic duets, Op. 59, 66, 68).

Winterfeld, Karl Georg August Vivigens von, highly-esteemed writer on music, b. Jan. 28, 1784 (not 1794, as stated in many dictionaries), Berlin, d. there Feb. 19, 1852; he attended the Hartung School and the "Graue Kloster," and studied law at Halle. In 1811 he became assessor of the principal court of judicature at Berlin, and in 1816 councillor of the provincial court at Breslau, and at the same time custos of the musical section of the University library, in 1832 "Geheimer Obertribunalrat" at Berlin. In 1847 he received his pension, and then devoted himself entirely to his history of music. He returned in 1812 from his first journey to Italy with extensive material for his work of investigation. W. bequeathed his valuable collection of old music to the Berlin Library. His writings, for the most part of the highest value, bear the titles: "Johannes Pierluigi von Palestrina" (1832, with critical remarks on Baini's "Palestrina"); "Johannes Gabrieli und sein

Zeitalter" (1834, 2 vols. letterpress and 1 vol. of musical supplements; the most interesting of W.'s works, rich in independent research and new points of view); "Der evangelische Kirchengefang und sein Verhältnis zur Kunst des Tonsatzes" (1843-47, 3 very stout volumes, large quarto; a gigantic work, which is looked upon as the general source for the history of evangelical church song during the 16th and 17th centuries); "Ueber K. Ch. Fr. Faschs geistliche Gesangswerke" (1839); "Dr. Martin Luthers deutsche geistliche Lieder" (1840); "Ueber Herstellung des Gemeinde- und Chorgesangs in der evangelischen Kirche" (1848); "Zur Geschichte heiliger Tonkunst" (1850-52, 2 parts; detached treatises).

Wirth, Emanuel, b. Oct. 18, 1842, Luditz (Bohemia); from 1854-61 pupil of the Prague Conservatorium (Kittl and Mildner), obtained his first appointment as leader in the orchestra at Baden-Baden, settled at Rotterdam in 1864, where until 1877 he was teacher of the violin at the Conservatoire and leader at the Opera and the "Society Concerts." In 1877 he accepted Joachim's call to Berlin as successor to Rappoldi as viola-player in the Joachim quartet party, and as teacher of the violin at the Royal High School, in which post he has worked up to the present time, and with the best success.

Wiske, Mortimer, b. Jan. 12, 1853, Troy (New York State); when only 12 years old he received a post as organist in his native town, went in 1872 to New York, and for a number of years has been highly respected as organist and conductor at Brooklyn. (Compositions for organ, sacred music, and choruses.)

Wit, Paul de, b. Jan. 4, 1852, Maestricht; violoncellist; in 1880, jointly with O. Laffert, he founded the *Zeitschrift für Instrumentenbau*. In 1886 he opened a well-stocked "Instrumentenmuseum." His collection was purchased by the Royal High School, Berlin, in 1890, whereupon he shortly set up a new collection. Also by giving performances on the viola da gamba, W. sought to bring that instrument again into vogue.

Witásek, Johann Nepomuk August, pianist, b. Feb. 20, 1771, Horzin (Bohemia), d. Dec. 7, 1839, Prague; in 1814 he became cathedral capellmeister at Prague (as successor to his teacher, Kozeluch), in 1826 director of the Organ School. He declined the post of court capellmeister at Vienna, offered to him on Salieri's death, and remained in Prague. W. excelled in the rendering of Mozart's concertos. His own compositions (he attempted almost every branch of the art) remained for the most part in manuscript.

Witt, (1) Friedrich, composer, b. 1771, Haltenbergstetten, d. 1837, Würzburg; at the age of 19, he became principal violinist

in Prince Oettingen's band at Wallerstein. From 1802, and up to his death, he was capellmeister at Würzburg, first to the Prince-Bishop, then to the Grand Duke; and when the Grand Duchy ceased to exist, he became town capellmeister. W. composed two operas (*Palma*, Frankfurt; *Das Fischerweib*, Würzburg, 1806), the oratorios *Der leidende Heiland* and *Die Auferstehung Jesu*, several masses, cantatas, etc. There appeared in print: 9 symphonies, pieces for wind-band, a flute concerto, a quintet for pf. and wind instruments, a septet for clarinet, horn, bassoon, and strings, etc.

(2) Julius, b. Jan. 14, 1819, Königsberg-i-Pr., where he lives as teacher of singing; composer of numerous popular choruses for male voices.

(3) Franz, Roman Catholic priest, b. Feb. 9, 1834, Walderbach (Bavaria), d. Dec. 2, 1888, Schatzhofen (near Landshut). He was educated at Ratisbon (Proske, Schrems), was ordained priest in 1856, became "Cooperator" at Schneiding (Lower Bavaria), in 1859 choirmaster in the Priests' Seminary, Ratisbon; in 1867 inspector at St. Emmeran. On account of failing health he accepted, in 1869, a post at the municipal offices, in 1873 had the degree of Doc. Phil. bestowed on him by Pius IX., was parish priest at Schatzhofen (near Landshut) from 1873-75, and clerical assistant at Landshut 1868-88. W. founded (1867) the "Allgemeiner deutscher Cäcilienverein" for the improvement of Catholic Church song, and edited the *Fliegende Blätter für katholische Kirchenmusik* and *Musica Sacra* (cf. Walter, "Fr. W."), two musical papers founded by him. He has also written: "Der Zustand der katholischen Kirchenmusik" (1865), "Ueber das Dirigieren der katholischen Kirchenmusik," and the polemical treatise "Das bayerische Kultusministerium" (1886).

(4) Theodor de, b. May 9, 1823, Wesel, d. Dec. 1, 1855, Rome. He was son of an organist, and by the help of Liszt, who gave a concert for his benefit, became a pupil of Dehn; unfortunately, already in 1846 there were symptoms of a serious disease of the lungs, which carried him off nine years later; he was compelled, therefore, to go to Italy, and received state aid on condition that he should study ancient church music. The fruits of this were the first volumes of the Breitkopf & Härtel Palestrina edition. The compositions of W. consist of 6 psalms a 3 and 6 a 4, an Agnus Dei and Tantum ergo, Lieder, songs for female voices, a pf. sonata.

(5) Joseph von (really Filck, Edler von Wittinghausen), excellent opera singer, b. Sept. 7, 1843, Prague, d. Sept. 17, 1887, Berlin, from the effects of an operation. W. was son of a high Government official, was an Austrian officer in Croatia, but retired from military service in 1867, studied singing under Uffmann in Vienna, and, after several appearances at Graz, was engaged for Dresden, where, until his engage-

ment at Schwerin (1877), he remained as principal dramatic tenor.

Witte, Georg Heinrich, composer, b. Nov. 16, 1843, Utrecht, son of a famous organ-builder (Christ. Gottlieb Friedrich W., d. Nov. 5, 1873); pupil of the Royal School of Music at The Hague (Nicolai) and of the Leipzig Conservatorium, has been since 1872 conductor of the Musical Society at Essen, in 1882 was nominated royal musical director. Of his compositions may be mentioned a pf. quartet which gained a prize. W. also edited 34 studies by Crämer (different from those selected by von Bülow) with phrase marks.

Wohlfahrt, Heinrich, excellent teacher, b. Dec. 16, 1797, Kössnitz (near Apolda), d. May 9, 1883, Connewitz (near Leipzig); he attended the College at Weimar, where Häser was his teacher for music, and then lived as tutor and cantor in small Thuringian towns until he withdrew from public life and went to Jena, and in 1867 to Leipzig. W. published a large number of small educational works, especially for elementary pianoforte teaching: "Kinder Klavier-schule" (24 editions), "Der erste Klavier-unterricht" (Op. 50), "Der Klavierfreund," "Klavierübungen," "Grössere und rein praktische Elementar-Klavierschule," "Schule der Fingermechanik," "Anthologische Klavierschule," etc.; also a "Theoretisch-praktische Modulationsschule," a "Vorschule der Harmonielehre" (5th ed., 1880), "Wegweiser zum Komponieren," etc.—Both his sons, Franz (b. March 7, 1833, Frauenpriesnitz, d. Feb. 14, 1884, Gohlis near Leipzig), and Robert (b. Dec. 31, 1826, Weimar), followed in the footsteps of their father, became esteemed pianoforte teachers at Leipzig, and likewise published instructive elementary works for pianoforte.

Woldemar, Michel, violinist, b. Sept. 17, 1750, Orleans, d. Jan., 1816, Clermont-Ferrand; his name was really Michel, but at the wish of a relation, he called himself W. He was a pupil of Lolli, and, like him, a man of peculiar ways. For a long time he was musical director of an itinerant theatrical company. W. published 3 violin concertos, a concerto for a violin with five strings (fifth string c; he named this instrument, which at the same time included the viola, a violon-alto; cf. URHAN); quartet for strings, duets for two violins and for violin and viola, 12 grand violin solos, "Sonates fantomagiques" (*L'ombre de Lolli, de Mestrino, de Pugnani, de Tartini*), "Le nouveau labyrinthe harmonique pour le violon" (studies in double-stopping, Op. 10), "Le nouvel art de l'archet," "Étude élémentaire de l'archet moderne," etc.; also a Method for violin, one for viola, and one for pianoforte. Finally, he invented a kind of musical stenography, which he described in "Tableau mélotachygraphique."

Wolf, (1) Ernst Wilhelm, b. 1735, Grossheringen (near Gotha); in 1761 leader, in 1768

court capellmeister at Weimar, where he died, Dec. 7, 1792. W. wrote about 20 stage pieces (operas, dramatic cantatas) for Weimar, likewise several Passion oratorios, Easter cantatas, and other sacred pieces; further, 15 symphonies (manuscript), 17 Partitas for 8-10 instruments (manuscript), 17 quartets for strings (6 printed), 18 pf. concertos (5 printed), pf. quintets, quartets, trios, violin sonatas, pf. sonatas, etc. He wrote: "Kleine musikalische Reise" (1782), and "Musikalischer Unterricht" (1788).

(2) Georg Friedrich, b. 1762, Hainrode, Schwarzbürg-Sondershausen; in 1785 he became capellmeister at Stolberg, in 1802 at Wernigerode, where he died, Jan., 1814. He composed pf. sonatas for four hands, pf. pieces, songs, funeral choruses, etc., and published several small educational works: "Kurzer Unterricht im Klavierspielen" (1783, and frequently); "Unterricht in der Singekunst" (1784, and frequently); "Kurzgefasstes musikalisches Lexikon" (1787, and frequently).

(3) Ferdinand, writer on musical literature, b. Dec. 8, 1796, Vienna, d. Feb. 18, 1866, as librarian of the Vienna court library. He published: "Ueber die Lais, Sequenzen und Leiche" (1841), the best work on the music of the Troubadours, etc.

(4) J. C. Ludwig (Wolff), b. 1804, Frankfort, d. Aug. 6, 1859, Vienna. He was the son of a member of the Frankfort theatre orchestra, was in early life a merchant, and only began to compose when 22 years of age. He settled in Vienna, and had the advantage of instruction in composition from Seyfried. W. was an excellent violinist and pianist. Of his numerous compositions the following are printed: 3 quartets for strings (Op. 12), a pf. quartet (Op. 15), 4 trios (Op. 16, gained a prize at Mannheim; Op. 6, 13, 18). A great number of works remained in manuscript. (Cf. N. Z. f. Musik, 1859, No. 14.)

(5) Max, composer of operettas, b. Feb., 1840, Moravia, d. March 23, 1886, Vienna; he studied under Marx and Dessoff, lived at Vienna, where his operettas were very successful; they have also found their way to other cities (*Die Schule der Liebe, Im Namen des Königs, Rosa und Reseda, Die blaue Dame, Der Pilger, Die Potträdame, Cäsarine, Rajaela* [1884]).

(6) William, b. April 22, 1838, Breslau, pianist, pupil of Kullak; teacher of the history of music at the "Humboldt Akademie" and Breslau's Conservatorium. He is also a composer and contributor to several musical papers.

Wolf, in the organ. (See HOWLING.)

Wolff, (1) Edouard, pianist and composer, b. Sept. 15, 1816, Warsaw, d. Oct. 16, 1880, Paris; pupil of Zawadzki (piano) and Elsner (composition) at Warsaw, and of Würfel (piano) at Vienna, went to Paris in 1835, where to the end of his life he was highly esteemed as a concert-

player, composer, and teacher. W. published in all 350 works, especially for pianoforte, in a style akin to that of Chopin, with whom he was on very intimate terms. Of his works the best are: his études (Op. 20, 50, 90, 100), his pianoforte concerto dedicated to Chopin (Op. 39), also his 32 duos jointly with De Bériot, and 8 duos jointly with Vieuxtemps.

(2) Auguste Désiré Bernard, head of the house Pleyel, Wolff and Co., pianist and composer, b. May 3, 1821, Paris, d. there Feb. 3, 1887; he attended the Paris Conservatoire as pupil of Zimmermann and Halévy, and was himself appointed teacher of the pianoforte at that institution. In 1850 W. joined the pianoforte factory of Camille Pleyel, became one of the partners in 1852, and in 1855, after Pleyel's death, head of the house. W. himself took a very active part in the construction of the pianofortes, and introduced many improvements. He was also honorary president of the Paris "Société des compositeurs de musique," and founded a yearly Pleyel-W. prize for the best work for pianoforte with or without orchestra.

(3) Hermann, b. Sept. 4, 1845, Cologne, pupil of Franz Kroll and Wüerst, lives at Berlin, edited the *Neue Berliner Musikzeitung* from 1878-79, and was also one of the editors of the *Musikwelt*. He has lately been active as concert agent (entrepreneur of the Philharmonic Concerts at Berlin and of the "New Subscription Concerts" at Hamburg). As composer W. has published songs and pf. pieces.

Wölfl (Wölflin), Joseph, a once celebrated composer and a rival of Beethoven, b. 1772, Salzburg, d. May 21, 1812, London, forgotten and destitute. W. studied under Leopold Mozart and Michael Haydn, was a distinguished pianist, and had acquired such skill and variety in the art of extemporisation that he was considered superior to Beethoven, and almost equal to Mozart. He lived at Warsaw from 1792-94, then until 1798 at Vienna, married the actress Therese Klemm, undertook a grand concert tour with her through Germany to Paris, where he arrived in 1801, and was recognised by all the notabilities in the world of art. Some years later he is said to have had dealings with the singer Ellenreich, who was a cardsharp, and W. went to the bad; both had some difficulty in escaping from the police at Brussels, and in London they were not recognised by society. For the rest W. continued for several years to publish compositions. His printed works are: 7 pf. concertos, 2 symphonies, 9 quartets for strings, 15 pf. trios, 2 trios for two clarinets and bassoon, 22 violin sonatas, a flute sonata, a cello sonata, 36 pf. sonatas, a duo for two pfes., many solo pieces, variations, fugues, rondos, fantasias, etc., for pianoforte, likewise German and English songs. He also wrote a number of operas, viz. for Schikaneder's theatre at Vienna: *Der Hölleberg, Das schöne Milchmädchen, Der Kopf ohne Mann, Das trojanische Pferd, Liebe macht*

kurzen Prozess (with Hoffmeister, Haibel, Süßmayer, etc.); for the Paris Opéra Comique: *L'amour romanesque* (1804) and *Fernand* (*Les Maures*, 1805); also for the Haymarket Theatre, London, two ballets: *La surprise de Diane* (1805) and *Alsire* (1807).

Wolfram, (1) Johann Christian, organist at Goldbach (near Gotha), d. Nov. 17, 1835; he wrote "Anleitung zur Kenntnis, Beurteilung und Erhaltung der Orgeln" (1815).

(2) Joseph Maria, Burgomaster at Teplitz, b. July 21, 1789, Dobruzan, Bohemia, d. Sept. 30, 1839, Teplitz. He studied under Drechsler at Vienna (piano), and Kozeluch at Prague (composition). He occupied himself with music at first, and also later on, as an amateur; but for a long time before he obtained a post as a municipal official (1811-13), he was compelled, as a means of subsistence, to give music lessons in Vienna; as a composer, also, he won high esteem. W. wrote a series of vaudevilles and operas, of which one, *Alfred* (1826), was produced at Dresden with great success, and almost procured for him the post of capellmeister, vacant through Weber's death. Of his other works, "Missa nuptialis," songs and pianoforte pieces appeared in print.

Wolfrum, Philipp, b. Dec. 17, 1855, Schwarzenbach a. Wald, pupil of the Munich School of Music, 1879-84, teacher of music at the Seminary, Bamberg, afterwards musical director of the University of Heidelberg; he made himself known by his chamber music, choral works (the "Grosses Halleluja" of Klopstock), songs and pianoforte pieces. In 1891 the Leipzig University conferred on him the degree of Dr. Phil. hon. o.

Wollanck, Friedrich, b. Nov. 3, 1782, Berlin, d. there as councillor of justice, Sept. 6, 1831; he composed an opera, *Die Alpenhütten*, and the vaudeville *Thibaut von Louis*, which was produced at Berlin; also monologues from *Maria Stuart* and *Die Braut von Messina*, music to the drama *Liebe und Frieden*, above 100 songs, 33 part-songs, cantatas, duets, tertzets, a requiem, 2 masses, and other sacred works for the Roman Catholic St. Ludwigskirche, 2 overtures, 3 quartets for strings, 2 sextets, quintets, pianoforte sonatas, clarinet concertos, and other instrumental works; his songs met with the greatest success.

Wollenhaupt, Heinrich Adolf, pianist, b. Sept. 27, 1827, Schkeuditz, pupil of the Leipzig Conservatorium, went in 1845 to New York, where he died, Sept. 18, 1863. W. wrote many brilliant pf. pieces, not without a certain artistic value.

Wollick (Bollicius, Bolicius, Vollicius) Nicolas, b. Bar le Duc (hence Barroducensis or de Serovilla), studied at Cologne (at least he dedicated his book to the rector Cornelius of that city), and was made *magister artium*, and

became teacher at Metz. W. published "Opus aureum musices castigatissimum de Gregoriana et figurativa, etc." (1501, 2nd ed. 1505; the "Enchiridion musices . . . de Gregoriana et figurativa, etc." 1509, and frequently).

Woltz, Johann, organist at Heilbronn, published a copious work in tablature: "Nova musices organicae tabulatura" (1617).

Wolzogen, (1) Karl August Alfred, Freiherr von, *intendant* of the Court Theatre, Schwerin, b. May 27, 1823, Frankfurt, d. Jan. 14, 1883, San Remo. He wrote "Ueber die scenische Darstellung von Mozarts 'Don Giovanni'" (1860); "Ueber Theater und Musik" (1860); "Wilhelmine Schröder-Devrient" (1863); "Don Juan" (new German text and scenario, 1869); "Der Schauspielersdirektor" (by Mozart, new text in 1872), also numerous articles in newspapers ("Italienische Reisebilder"; notices of operas, etc., in the *Breslauer Zeitung*, 1856-63).

(2) Hans Paul, Freiherr von W. und Neuhaus, son of the former, one of Wagner's most zealous partisans, b. Nov. 13, 1848, Potsdam, studied 1868-71 comparative philology and mythology at Berlin, and afterwards lived at Potsdam, until Wagner drew him to Bayreuth (1877), where he edited the *Baireuther Blätter*, and took part in the central management of the "Allgemeiner Richard-Wagner Verein," etc. W. has published: "Der Nibelungenmythus in Sage und Litteratur" (1876); "Thematischer Leitfaden durch die Musik von Richard Wagners Festspiel 'Der Ring des Nibelungen'" (1876; a very useful Ariadne-clue, several times republished; 4th ed. as "Erläuterungen zu Richard Wagners Nibelungendrama," 1878); "Die Tragödie in Baireuth und ihr Satyrspiel" (1876, 5th ed. 1881); "Grundlage und Aufgabe des allgemeinen Patronatsvereins zur Pflege und Erhaltung der Bühnenfestspiele in Baireuth" (1877); "Die Sprache in Wagners Dichtungen" (1877, 2nd ed. 1881); "Richard Wagners Tristan und Isolde" (1880); "Was ist Still? was will Wagner?" (1881); "Die Religion des Mitleidens" (1882); "Richard Wagners Heldegestalten erläutert" (2nd ed. 1886); "Wagneriana" (1888); R. Wagner und die Thierwelt; auch eine Biographie" (1890); a translation of Schuré's "Drame Musicale" ("Das musikalische Drama" 1877); "R. Wagner's Lebensbericht" (1884; the original of "The Work and Mission of My Life" which appeared in the *North American Review*, 1879, under Wagner's name), and "Erinnerungen an R. Wagner" (1883). Also his translations of "Armer Heinrich," "Beowulf," and of the "Edda," together with his "Poetische Lautsymbolik" (1876), deserve mention.

Wonnegger (Vuonnegger), Johann Ludwig, friend of Glarean's at Freiburg i-Br., published an epitome of the latter's "Dodekachordon"; "Musicae epitome ex Glareani Dodekachordo, etc." (1557, also 1559).

Wood, Mrs., distinguished singer. She created the part of Rezia in Weber's *Oberon* at Drury Lane in 1826; before she married the singer W. she was known as Miss Mary Anne Paton; b. Oct. 1802, Edinburgh, d. July 21, 1864, Bath. Mrs. W. was, as a concert-singer, especially noted for her rendering of Scotch ballads; she also composed songs herself. At the age of 15 she made successful appearances at concerts as pianist, harpist, and vocalist.

Wood-wind Instruments is the collective name for a special group of instruments in the modern orchestra: it includes flutes, oboes, clarinets, and bassoons, together with other instruments related to them (piccolo, English horn, bass clarinet, basset-horn, double bassoon, etc.). As a rule these instruments are constructed of wood, but even silver flutes or brass clarinets are classed under W. I., as opposed to brass wind instruments (trumpets, horns, trombones, tubas, ophicleide, etc.). (Cf. WIND INSTRUMENTS.)

Words, Repetition of. It is altogether preposterous to condemn this in vocal compositions as wanting in taste and sense. If already the lyrical poet repeats certain words to intensify the expression, how much more is the composer justified in doing the same; since for the unfolding of the means which his art offers for effect, he must dwell on certain points.

Wouters, François Adolphe, eminent Belgian composer, b. May 28, 1841, Brussels, pupil of the Conservatoire there, in 1868 organist of Notre Dame de Finisterre, Brussels, and since 1871, professor of a ladies' class (piano-forte) at the Conservatoire. W. has composed technical studies for his pupils, and published classical works with fingering and ornaments written out ("Répertoire du Conservatoire de Bruxelles," Schott). He has won a good name for himself by his important sacred works: 3 grand masses, the first of which (in G) was performed at the Finisterre Church, 1872, the second (in F) at St. Gudula, Brussels, 1875. Three smaller ones appeared under the *nom de plume* Don Adolfo. There are also: a grand Te Deum, an Ave Marie (a 4), "Jesu refugium nostrum" (baritone solo), and "O gloriosa virginum" (tenor solo), some songs for male chorus (several of which gained prizes), transcriptions for pianoforte, a symphonic overture, etc.

Woyrsch, Felix, gifted composer, b. Oct. 8, 1860, Troppau (Austrian Silesia); he spent his early years in Dresden and Hamburg, studied with H. Chevallier at Hamburg, but has been for the most part self-taught. He lives at Altona as conductor of the Singakademie and organist of the Friedenskirche. Of his compositions, characterised by fresh energy, the following are known:—a symphony (B \flat minor, Op. 10), symphonic prologue to Dante's

"Divina Commedia," music to "Sakuntala" (Breslau, 1885), the operas *Der Pfarrer von Meudon* (Hamburg, 1886), *Der Weiberkrieg* (1890), and *Helga* (1893); *Deutscher Heerbann* for soli, male chorus and orchestra (Op. 32), a quartet (G minor), a pf. quartet, violin sonata (E \flat major), several sets of charming songs ("Ratentfängerlieder," Op. 16; Spanish songs, Op. 14; Persian songs, Op. 6); pf. pieces, part-songs, motets, etc., "Edward" (ballad for baritone and orchestra, Op. 12), "Die Geburt Jesu" (for soli, chorus and orchestra, Op. 18), "Deutsche Volkslieder" from the 14th to 16th century (a 4-8, Op. 33), "Sapphic Ode an Aphrodite" (for soprano, female chorus and orchestra).

Wrantitzky, (1) Paul, violinist and composer, b. Dec. 30, 1756, Neureisch (Moravia), d. Sept. 28, 1808, Vienna; he studied under J. Kraus at Vienna, was violinist of the Esterhazy band under Haydn, and from 1785 until his death, capellmeister of the Court Opera orchestra at Vienna. W. was an extraordinarily prolific composer, wrote operas (*Oberon*, 1790), ballets, and incidental music, and published:—27 symphonies, 12 quintets and 45 quartets for strings, 9 trios for violin, viola, and 'cello, a 'cello concerto, a flute concerto, 3 trios for 2 flutes and 'cello; divertissements for pf. and strings (Op. 34), pf. trios (Op. 21), 3 pf. sonatas; he also left about 50 works in manuscript.

(2) Anton, brother of the former, likewise a violinist, b. 1761, Neureisch, d. 1819, Vienna, studied under his brother, Albrechtsberger, Mozart, and Haydn; he was capellmeister to Prince Lobkowitz, and highly esteemed in Vienna as teacher of the violin. His compositions are: 2 masses (manuscript), a concerto for violin, 6 quintets for two violins, two violas and 'cello, 15 quartets for strings, violin duets, variations for two violins, also for violin with bass, violin sonatas with bass, and a violin Method. His daughter Katharina (Kraus-W.) was highly esteemed as stage and concert singer.

Wrede, Ferdinand, pianist and composer, b. 1828, Hanover, pupil of Methfessel, Marschner, and Litloff, lives at present at Frankfurt-on-the-Oder as musical director and director of the Singakademie. He has composed pf. pieces, male-voice choruses, songs, etc.

Wrest-plank (Ger. *Stimmstock*), the strong wooden cross-beam above and behind the keyboard in the pianoforte into which the tuning pins are inserted.

Wüerst, Richard Ferdinand, b. Feb. 22, 1824, Berlin, d. there Oct. 9, 1881; he attended the Gymnasium, then became a pupil of Rungenhagen at the Akademie, received instruction in violin-playing from Hubert Ries, afterwards from David (Leipzig), and in composition from Mendelssohn. During 1845-46 he visited Leipzig, Frankfurt, Brussels, and Paris, for the purpose

of study; he then settled in Berlin, and became in 1856 royal musical director, in 1874 professor, and in 1877 was named member of the Academy of Arts. W. was for many years teacher of composition at the Kullak Conservatorium. From 1874-75 he edited the *Neue Berliner Musikzeitung* (Bote & Bock). W. wrote several operas, of which the majority were produced (*Der Rotmantel*, *Vineta*, *Stern von Tuwan*, *Eine Künstlerreise*, *Faublas*, *A-ing-fo-hi*, *Die Offiziere der Kaiserin*); a lyric cantata, *Der Wassernock*; symphonies (the second, Op. 21, gained a prize at Cologne, 1849); overtures, quartets for strings, a violin concerto, a concert aria, etc. The critical notices (for musical journals and the *Berliner Fremdenblatt*) by W. are held in high esteem.

Wüllner, Franz, music teacher of great merit, and distinguished conductor, b. Jan. 28, 1832, Münster (Westphalia), where his father was teacher (d. 1842, as director of the Gymnasium at Düsseldorf), attended the Gymnasium at Münster up to 1848, studying also music under C. Arnold and A. Schindler. When Schindler, in 1848, went to Frankfurt, W. followed him, and continued his studies with him, and also with F. Kessler, up to 1852. He spent the winter of 1850-51 at Berlin, holding intercourse with Dehn, Rungenhagen, Grell, etc. He spent his years of wandering (1852-54) at Brussels (where he became intimate with Fétis and Kufferath), Cologne, Bremen, Hanover (with Brahms and Joachim), Leipzig (O. Jahn, Moscheles, David, Hauptmann), giving many concerts, and obtaining great success as a pianist (as interpreter of Beethoven's "last" sonatas), and in 1854 settled in Munich, where in 1856 he was appointed teacher of the pianoforte at the Conservatorium. In 1858 W. received the post of town musical director at Aix-la-Chapelle, was named, in 1861, royal musical director, and in 1864 conducted, jointly with Rietz, the 41st Lower Rhine Festival. In 1864 he was called back to Munich, first as conductor of the court band (church choir), and by giving concerts, greatly extended its sphere of activity. In 1867 he also undertook the conductorship of the singing classes of the reorganised Royal School of Music, for which he wrote his well-known "Chorübungen der Münchener Musikschule." In 1869 W. succeeded H. v. Bülow as conductor at the Court Opera and the *Akademie* Concerts, became inspector of the executive section, at the Conservatorium, and, under highly complicated and unfavourable conditions, produced the *Rheingold*, which was followed in 1870 by the *Walküre*. In 1870 he was named chief court capellmeister, and in 1875 royal professor. From 1872 he had shared with Levi some of the duties attaching to these posts. In 1877 W. exchanged Munich for Dresden, and succeeded Rietz as royal court capellmeister, and as artistic director of the Conservatorium. He was named Dr. Phil. *hon. c.* by

the Munich University. In 1882, without any plausible reason being assigned, W. was dismissed from the direction of the Opera in favour of Schuch, who had hitherto been associated with him in the conductorship of the Court Opera, Court and Symphony Concerts. For this wrong he was compensated by the brilliant reception given to him as conductor of the Lower Rhine Festival at Aix-la-Chapelle in 1882, and by the offer made to him to conduct the Berlin Philharmonic Concerts during the winter of 1883-84. On the 1st of October he succeeded Ferd. Hiller as head of the Conservatorium and of the Gürzenich Concerts at Cologne; and he has laboured in this post with distinguished success. In 1886 and 1890 he conducted the Lower Rhine Musical Festival. W. is also a creditable composer. He has written a cantata, *Heinrich der Finkler* (1864); masses, motets, Miserere for double choir (Op. 26), the 125th Psalm with orchestra (Op. 40), Stabat Mater for double choir (Op. 45), chamber music, songs, part-songs, pf. pieces. His recitatives to Weber's *Oberon*, adopted at the most important theatres, also deserve mention.

Wunderlich, Johann Georg, famous flautist, b. 1755, Bayreuth, d. 1819, Paris; pupil of his father and afterwards of Rault in Paris, he appeared in 1779 at a *Concert Spirituel*, became in 1782, second, and in 1787, principal flautist of the royal band and of the orchestra of the Grand Opéra, also in 1794, professor of the flute at the newly-established Conservatoire. His most famous pupil was Tulou. He retired from the Opera in 1813, but taught at the Conservatoire until his death. W. published: flute sonatas with bass, 6 flute duets, 6 soli for flute with five keys, 6 divertissements, several books of studies for flute with five keys, 9 grand soli, 3 sonatas with bassoon or 'cello, and a Flute Method.

Wurm, Wilhelm, b. 1826, Brunswick, virtuoso on the cornet à piston. He has been living since 1847 at Petersburg, in 1862 became teacher of his instrument at the Conservatoire, and in 1869, principal bandmaster of all the Russian Guards regiments. W. has composed many pieces for his instrument.

Wylde, Henry, b. May 22, 1822, Herts, d. March 13, 1891, London; he was intended for the church, but took up music instead, studying first under Moscheles, then (1843) under Cipriani Potter at the Royal Academy of Music. Later on he became one of the professors at that institution, in 1850 received the degree of Mus. Doc., Cambridge, and from 1863 to his death, held the appointment of Gresham Professor of Music. In 1852 he founded the New Philharmonic Society, and from 1858-79 was director and conductor of its concerts. W. built St. George's Hall, where he founded (1867) the "London Academy of Music," of which he

continued Principal up to his death. He wrote: "The Science of Music" (2 vols.; a treatise on harmony); "Modern Counterpoint" (1873); "The Evolution of the Beautiful in Sound"

(1888); "Occult Principles of Music" (four Gresham lectures reprinted, 1881), and other works; he was also the composer of a cantata, pf. pieces, etc.

X.

Xänorphika. (See RÖLLIG and BOGENFLÜGEL.)

Ximenes, Franziskus de Cineros, also named *Gonzales*, archbishop and cardinal at Toledo, b. 1457, Tordelaguna, d. 1517, Toledo. He founded a college at Alcalá in 1500, and is said to have introduced Mozarabic Song there.

Xyländer (Holtzmann), Wilhelm, professor of Greek at Heidelberg, b. Dec. 26, 1532, Augsburg, d. Feb. 10, 1576, Heidelberg; he published in a Latin translation Psello's treatise on mathematics and music.

Xylophon. (See STROHFIEDEL.)

Y.

Yodle, a style of singing practised by the Swiss and Tyrolese; it consists of a wordless shout, with frequent changes from chest to head voice. A song to which such *vocalise* is added by way of refrain, is called in German a "Jodler"; the word is probably formed by onomatopœia.

Yost, Michel, performer on the clarinet, studied under Beer, b. 1754, Paris, d. July 5, 1786. He published: 14 clarinet concertos, 5 quartets for clarinet and strings, 8 books of clarinet duos, and a set of variations for clarinet with viola and bass.

Young, Matthew, professor of Dublin University, Bishop of Clonfert and Kilmacduagh (Ireland), d. Nov. 28, 1800. He wrote: "An Inquiry into the Principal Phenomena of Sounds and Musical Strings" (1784).

Yriarte, Don Tomas de, Spanish poet, b. about 1750 on the island of Teneriffe, d. 1791, Santa Maria (near Cadiz). He was secretary of the state archives at Madrid, and, among other things, wrote a didactic poem in 5 books: "La Musica" (1779), which appeared also in Italian (by Antonio Garcia, 1789), French (Grainville, 1800), and English (John Belfour, 1811).

Ysaye, Eugène, celebrated performer on the violin, b. July 16, 1858, Liège; he studied at the Conservatoire there, and later on under Vieuxtemps at Brussels. He was for some time leader in Bilsse's orchestra, Berlin (until 1881), then made a name by his concert tours, and was appointed principal professor of the violin at the Brussels Conservatoire in 1886. Y. has composed 6 violin concertos, variations on a theme by Paganini; but all his music, except some smaller pieces, as yet lies in manuscript. Y.'s speciality is unusual *verve* and intensity of expression, joined with eminent virtuosity.

Yussupoff, Prince Nicolas, Russian composer and writer on music, b. 1827, Petersburg; an able violinist (pupil of Vieuxtemps) who maintained an orchestra in his palace. As composer, he has written, amongst other things, a violin concerto (Concerto symphonique), and a programme symphony with violin solo, "Gonzalvo de Cordova." Y. is the author of "Luthomographie historique et raisonnée" (1856, a monograph on the construction of the violin), also "Histoire de la musique en Russie: première partie: Musique sacrée suivie d'un choix de morceaux de chants d'église" (1862).

Yzac. (See ISAAK.)

Z.

Zabel, Carl, composer of dances, ballets, military music, etc., b. Aug. 19, 1822, Berlin, d. Aug. 19, 1883, Brunswick, where he was second capellmeister at the court theatre.

Zacconi, Ludovico, Augustinian monk and choir director at the monastery of his order at Venice; 1593 member of the Vienna, 1595 of the Munich, court band; later on again at Venice. Z. wrote one of the most distinguished musical and theoretical works of his time, entitled:

"Pratica di musica" (part 1, 1592 [1596], part 2, 1622), which not only treats admirably of mensural theory and counterpoint, but also gives excellent explanations concerning the instruments of that time.

Zachariä, Eduard, b. June 2, 1828, Holzappler-Hütte (in Nassau); he studied theology, and at the same time, and with preference, music, physics, acoustics; and for many years he made known his invention (the "Kunst-

pedal") in the most important cities of Germany. He now lives as pastor at Maxsayn, Unterwesterwald district.

Zachau, (1) Peter, town musician at Lübeck, published: "7 Branlen, dazu Gigen, Gavotten, etc., und mit 3 Couranten" (1683), and "Erster Teil vierstimmiger Viol di gamb Lustspiele solo, bestehend in Präludien, Alemanden, Courantens," etc. (1693).

(2) Friedrich Wilhelm, teacher of Handel, b. Nov. 19, 1663, Leipzig; from 1684 up to his death, Aug. 14, 1712, organist of the Liebfrauenkirche, Halle-a.-S.; he left organ pieces, figured chorales, etc., of which some were included in later collections (among others, in Breitkopf & Härtel's "Sammlung von Präludien, Fugen, ausgeführten Chorälen," etc.).

Zajic, Florian, b. May 4, 1853, Unhoscht (Bohemia), of poor parents; with help of a grant, was for eight years pupil of the Prague Conservatorium (Moritz Mildner, A. Bennewitz). He was at first a member of the theatre orchestra at Augsburg, then leader at Mannheim, Strassburg (1881, successor to Lotto), and Hamburg (1889); in 1891 he succeeded Sauret as teacher at Stern's Conservatorium, Berlin.

Zamminer, Friedrich, professor of physics at Giessen, b. ca. 1818, Darmstadt, d. Aug. 16, 1856, Giessen. He wrote an excellent book: "Die Musik und die musikalischen Instrumente in ihrer Beziehung zu den Gesetzen der Akustik" (1855).

Zanettini. (See GIANETTINI.)

Zang, Johann Heinrich, b. April 13, 1733, Zella St. Blasii (Gotha), for two years a pupil of J. S. Bach at Leipzig, d. Aug. 18, 1811, as cantor at Mainstockheim (Bavaria). He published: * Singende Muse am Main" (1776), and a "Kunst- und Handwerksbuch," the title of the second part of the latter being: "Der vollkommene Orgelmacher, oder Lehre von der Orgel und Windprobe" (1804); church cantatas, pf. sonatas, and organ trios remained in manuscript.

Zange (Zangius), Nikolaus, in 1597 capellmeister to the Elector of Brunswick, afterwards at the court at Vienna, 1612 capellmeister to the Elector of Brandenburg at Berlin, died before 1620. He published: "Schöne teutsche geistliche und weltliche Lieder" a 5 (1597, in the Library, Liegnitz); "Ander Teil deutscher Lieder" a 3 (1611; also there); "Lustige neue deutsche Lieder und Quodlibete" (a 5-6, published in 1620 by Jacob Schmidt; in the Berlin Library), and "Cantiones sacræ" a 6 (1630, in the Danzig Library; evidently a second edition, since the dedication is signed by Z., who, however, was already dead in 1620). Other pieces by Z. are to be found in "Musikalischer Zeitvertreib" (1609), in Bodenschatz' "Floriilegium Portense" (1688), and in manuscript at the Berlin Library.

Zani de Ferranti, Marco Aurelio, b. July 6, 1800, Bologna, d. Nov. 28, 1878, Pisa; he commenced studying the violin, but gave it up for the guitar, on which he acquired rare proficiency, and brought out from the instrument a singing tone such as had never been known before. He lived a restless life, went in 1820 to Paris, and from there to Petersburg, where he became a private secretary. Z. appeared as virtuoso at Hamburg, Paris, Brussels, London, etc., from 1824, and in 1827 settled in Brussels as teacher of the guitar. In 1846 he was appointed Professor of Italian at the Brussels Conservatoire.

Zanobi da Gagliano. (See GAGLIANO.)

Zaremba, Nicolai Iwanowitsch von, b. 1824, d. April 8, 1879, Petersburg; pupil of Marx, and teacher at the Petersburg Conservatoire (1862) from its foundation, 1867-71 director of the Institution (as successor to Anton Rubinstein); he was an excellent theorist and teacher.

Zarembski, Jules de, b. Feb. 28, 1854, Schitomir (Russia), d. there Sept. 15, 1885; celebrated pianist, pupil of Dachs at Vienna and of Liszt at Weimar, played in 1878 the "Piano Mangeot" (*à deux claviers renversés*) at the Paris Exhibition, and in 1879 succeeded Louis Brassin as professor at the Brussels Conservatoire.

Zarlino, Gioseffo, a theorist of great importance, b. March 22, 1517, Chioggia (Venetia); entered the order of the Franciscans in 1537, became a pupil at Venice of Adrian Willaert. In 1565 he succeeded his fellow-scholar Cipriano di Rore as maestro di capella of St. Mark's, afterwards became, likewise, chaplain at San Severo, and died Feb. 14, 1590, Venice. Of Z.'s compositions little has been preserved; unfortunately, the manuscripts of the numerous sacred works which he undoubtedly wrote for St. Mark's, together with many others, have long since been stolen by wicked hands from that church. In addition to the short examples in his theoretical works, only the following have been preserved: a volume, "Modulationes sex vocum" (1566); a MS. mass, in the library of the Liceo Filarmónico, Bologna, and 3 "Lectiones pro mortuis," which were printed in 1563 by Hier. Scotto at Venice in a volume containing motets a 4 by Cipriano di Rore and others. The theoretical works of Z. are: "Istituzioni harmoniche" (1558 [1562, 1573]); "Dimostrazioni harmoniche" (1571 [1573]), and "Sopplimenti musicali" (1588). His collected works ("Tutte l'opere del R. M. Gioseffo Z. da Chioggia, etc.," 1589; 4 vols.) contain, in addition, a number of treatises not relating to music, which appeared separately. A great work in 25 books, promised by Z., and bearing the title, "El melopeo perfetto," or "De re musica," or "De utraque musica," remained in manuscript, and has, it appears, been lost. (Cf.

CERONE.) The translations of Z.'s "Istituzioni," one in French by Jehan Lefort (Paris Library), one in Dutch by a pupil of Z., Jan Pieter Sweelinck, and one in German by J. Kaspar Trost, remained in manuscript; even now, Z. can only be studied at the fountain-head. Z., like his predecessor L. Fogliani, followed Ptolemy's "Diatonon syntonon" in the determination of intervals (*see* PROLEMY); and he succeeded in giving to it lasting value, although the natural foundation on which it rests (through the phenomenon of over-tones) was only discovered a century and a half later. With Z. the presentation of the third as 4 : 5 was, indeed, not entirely without foundation; already we find him conscious of the opposition of the major and minor consonant chords, in that the one is referred to the harmonic, the other to the arithmetical division of the string. In other words, the major chord is naturally founded on the string-length ratios $1, \frac{2}{3}, \frac{3}{4}, \frac{4}{5}, \frac{5}{6}$; but the minor chord, on the other hand, on 1 : 2 : 3 : 4 : 5 : 6. The major chord is therefore the *Divisione armonica*; the minor, the *Divisione aritmetica*. Both series give for the third the determination 4 : 5. Z., like M. Hauptmann, only recognises one kind of third (the major), and names the thirds of the major and the minor chord, "not according to their size, but according to their position." That the germ of a rational system of harmony in a dual sense (*cf.* "Istituzioni," I., ch. 30, and III., ch. 31) was not developed in the period immediately following, must have been caused by the invention of figured bass, which sprang up not long afterwards, perhaps even before Z.'s time; and which, for the determination of intervals, started from the bass note, and thus made the difference between the major and the minor chord depend upon the size of the third. Tartini (q.v.) was the first to revive Z.'s idea, yet—since he could not rid himself of figured bass—without success. The idea of the polarity of major and minor fell so thoroughly into oblivion, that when revived by Hauptmann in 1853, it appeared as something quite new. The "Istituzioni" contain, for the rest, clear and systematic explanations of double counterpoint (*Contrapunto doppio*) in the octave, twelfth, and in contrary motion (*a moti contrarii*); likewise of canon and double canon in the unison, octave, and upper- and under-fifth. Numerous examples are given, all based on the same *Cantus firmus* ("Veni creator").

Zartflöte (4-ft.), in the organ a flute stop of delicate intonation, invented by Thurley. Instead of a pipe-plug it has, already from the foot of the pipe, a small wind-way which is directed against the upper lip.

Zarzuela (Span.), a short play or comedy with songs; also comic opera, operetta; *Zarzuclero*, composer of such pieces.

Zarzycki, Alexander, pianist and composer,

b. Feb. 21, 1834, Lemberg, d. Nov. 1, 1895, Warsaw; he studied first at Lemberg, then at Paris (under Reber), and made concert tours through Poland, Austria, and Germany. In 1870 Z. became conductor of the Musical Society, Warsaw, and in 1879 succeeded Appol. de Kotski as director of the Conservatoire there. He wrote pieces for pf. with orchestra, and pf. solos, likewise songs.

Zaytz, Giovanni von, b. 1834, Fiume, son of an Austrian military bandmaster; pupil of the Milan Conservatorio (1850–56). He studied under Lauro Rossi, soon developed a talent for dramatic composition, lived until 1862 at Fiume, then at Vienna, and from 1870 at Agram, as theatre capellmeister and teacher of singing at the Conservatorium. Besides many masses, songs, choral and instrumental pieces, Z. has composed no less than 20 works for the stage (mostly one-act operettas): *La Tirolese* (1855, at the Milan Conservatorio), *Amalia, Mannschaft an Bord, Fitaliputali, Die Lazzaroni, Die Hexe von Boissy, Nachtschwärmer, Das Rendezvous in der Schweiz, Das Gaugericht, Nach Mekka, Sonnambula, Der Schuss von Poterstein, Meister Puff, Der Raub der Sabinerinnen, Der gefangene Amor*, and the Croatian operas: *Nicola Subic Zrinski* (actually the first Croatian opera, 1876), *Ban Legat, Mislav, Lizinka, Pan Twardowski*, and the Croatian operetta *Aphrodite* (1888).

Zeckwer, Richard, b. 1850, Stendal; he studied at Leipzig, then went to Philadelphia, and is now the esteemed director of an Academy of Music there. Z. is the composer of some orchestral, pianoforte, and vocal works.

Zeelandia, Henricus de, one of the earliest Netherland contrapuntists and theorists (about 1400), author of a theoretical treatise with musical examples, "De musica," which is in the Prague Library. Z.'s attempts at composition are, it is true, still stiff and awkward. *Cf.* Ambros' Music History, vol. 2, in which there are many extracts from Z.'s work.

Zelenka, Johann Dismas, composer, b. Oct. 16, 1679, Lannowicz (Bohemia), d. Dec. 23, 1745, Dresden; in 1710 double-bass player in the royal Polish band at Dresden, sent to Venice in the suite of the Prince Elector (1716–17), also to Vienna (1718–19). He enjoyed intercourse with, and possibly instruction from, A. Lotti and J. J. Fux, acted at Dresden as second conductor under Heinichen, and as sole conductor after the death of the latter; he, however, never became court capellmeister, but in 1735 was named church composer. Z. composed no less than 20 masses, some portions of masses, 3 requiems, 2 Te Deums, responsoria, hymns, psalms, etc.; also 3 oratorios (*Die eberne Schlange, Jesus auf Golgotha, I penitenti al sepolcro*), a Latin melodrama, cantatas, arias, etc.

Zelenski, Ladislaus, b. July 6, 1837, on the family estate Gradowice, lives at Cracow; he has written chamber-music (a quartet for strings, pf. trio, variations for strings, etc.) and pf. pieces.

Zellner, (1) Leopold Alexander, b. Sept. 23, 1823, Agram, where his father was cathedral organist (b. 1794, d. Feb. 6, 1875), d. Nov. 24, 1894, Vienna. While yet a child he played the cello, the organ, and the oboe, and also tried his hand at composition; he, however, entered the War Office, and remained there until 1849. He then lived as teacher of music at Vienna, until he succeeded Sechter in 1868 as teacher of harmony at the Conservatorium and as general secretary of the "Gesellschaft der Musikfreunde." He, however, soon resigned the former post, in order to devote himself more thoroughly to the latter. From 1859-66 he gave "historical concerts" at Vienna, which met with great approval. From 1855-68 he edited a musical paper of his own, *Blätter für Musik*. Z. was a brilliant performer on the harmonium, published a Method, and also made improvements in certain details of the mechanism of that instrument. As a composer, he published educational pf. pieces for four hands, pieces for cello, and some part-songs; likewise, transcriptions for harmonium, etc.

(2) Julius, composer, b. 1832, Vienna, where he received his training and lives as teacher of music. He was at first technologist, then merchant, and only definitely took up music in 1851. Of his compositions there have become favourably known:—two symphonies (E and E♭), music to "Schöne Melusine," "Im Hochgebirge" (choral work), some chamber music, pf. pieces, songs, etc.

Zelter, Carl Friedrich, the friend of Goethe, conductor of the "Singakademie," and founder of the Berlin Liedertafel, b. Dec. 11, 1758, Berlin, d. there May 15, 1832. Z. was the son of a master mason, learnt his father's trade, but at the same time made a diligent study of music in its various branches. In 1783 he became a master mason; meanwhile he had ripened into an excellent violinist, conductor, and composer. In 1786 a funeral cantata of Z.'s was performed in the garrison church on the occasion of the death of Frederick the Great. In Rellstab's Amateur Concerts, Z. acted as leader. In 1791 he joined his teacher Fasch's "Singverein," which, after removal to the Kgl. Akademie, assumed the name of "Singakademie." He frequently acted as Fasch's deputy, and, after the death of the latter (1800), became conductor of the society. In 1806 Z. was elected associate of the Akademie. In 1807, the war over, and music no longer mute, he founded a "Ripienschule" for orchestral practice. In 1808 a joyful gathering in honour of the singer Otto Grell, who was leaving for Vienna, proved the germ whence sprang the first Liedertafel,

which was formally established in 1809, and for which Z. composed so many songs. The example was speedily imitated (see *LIEDERTAFEL*), and it proved the commencement of a new era of male choral singing. In 1809 Z. was appointed professor of the Akademie. In 1819 he founded the Royal Institution for Church Music, of which he remained director up to his death. The friendship between Goethe and Z. sprang from the poet's special preference for Z.'s melodies, while the latter naturally felt himself roused to enthusiasm by Goethe's noble lyrics. The highly interesting "Briefwechsel zwischen Goethe und Z." appeared 1833-36 in 6 octavo vols. Z.'s second wife, Juliane Pappritz (b. May 28, 1767, d. March 16, 1806), was an excellent singer, and the ornament of the "Singakademie." Z. composed a set of sacred songs in several parts, cantatas, also operas, few of which, however, appeared in print; his songs and quartets for male voices, for the most part of national character, became known, as they deserved, far and wide. Of his literary works the "Biographie von K. F. Ch. Fasch" (1801) deserves chief mention; and with this may be coupled a notice of the first performance of Gluck's *Alecste* at Berlin in the paper entitled *Deutschland* (1796), etc.

Zenger, Max, composer, b. Feb. 2, 1837, Munich, son of a professor of jurisprudence, F. X. Z. With the exception of a few lessons in theory from Ludwig Stark, he was self-taught. In 1860 he became capellmeister at Ratisbon, in 1869 musical director at the Munich Court Opera, and in 1872 court capellmeister at Carlsruhe. But there he soon fell ill and went to Munich, where he lived without holding any public appointment until 1878, when he became conductor of the Oratorio Society (up to 1885), and of the Academical Vocal Society, likewise choirmaster of the Royal School of Music. Of Z.'s published compositions the oratorio *Cain* (after Byron, 1867), repeatedly performed in Germany, has met with special approval. Of other works may be named:—a festival march for orchestra, about 100 songs, part-songs, etc., a pf. sonata for four hands, etc. The operas *Die Foscari* (Munich, 1863), *Ruy Blas* (Mannheim, 1868), and *Wieland der Schmied* (Munich, 1880), *Eros und Psyche*, also 2 "Gretchen" scenas from Goethe's "Faust," the ballets *Venus und Adonis* and *Les plaisirs de l'île enchantée* (both in 1881 for Ludwig II.; private performances), 2 symphonies (D major, and "Tragische"), overture (Op. 42), recitatives to Méhul's *Joseph en Egypte*, etc.

Zeretelew, Princess Elizabeth Andrejevna. (See *LAWROWSKAJA*.)

Zerr, Anna, celebrated stage-singer, b. July 26, 1822, Baden-Baden, d. June 14, 1881, on her estate, Winterbach (near Oberkirch). She studied under Bordogni, distinguished herself from 1839-46 at Carlsruhe, then at Vienna,

where in 1851 she was dismissed before the expiration of her contract, because she consented to take part in a concert for the benefit of the Hungarian emigrants in London. After brilliant triumphs during several years in England, America, etc., she withdrew from the stage (1857). She married at Vienna, but was divorced in 1874.

Zerrahn, Karl, excellent conductor and teacher, b. July 28, 1826, Malchow, Mecklenburg; he received his musical training at Rostock (Fr. Weber), Hanover, and Berlin, emigrated to America in 1848 as member of the "Germania" orchestra, and so early as 1854 became conductor of the Handel and Haydn Society at Boston, and, later on, also of the Symphony Concerts at Harvard (see HARVARD ASSOCIATION), where he was appointed teacher of singing, harmony, and instrumentation at the New England Conservatory.

Zeugheer, Jacob, excellent violinist, b. 1805, Zürich, d. June 15, 1865, Liverpool; he studied under Wassermann at Zürich, and under Franzl at Munich. In 1824 he founded the Quartet party bearing the pseudonym "The Brothers Herrmann" ("Gebrüder Herrmann"; 1st violin, Z.; 2nd violin, J. Wex, afterwards Anton Popp; viola, Karl Baader; 'cello, Joseph Lidel), which travelled through Western Europe with great success up to 1830. In 1831 Z. became director of the Gentlemen's Concerts at Manchester, and in 1838, conductor of the Philharmonic Society, Liverpool, where he laboured until his death, highly esteemed as a teacher.

Zeuner, Karl Traugott, pianist and composer, b. April 28, 1775, Dresden, d. Jan. 24, 1841, Paris; studied under Türk at Halle, gave concerts in 1803 at Paris, then lived for several years at Vienna, afterwards at Petersburg, where he studied under Clementi. Later on he returned to Dresden, and died in 1840, while on a visit to Paris. Z. bequeathed 40,000 francs to his native town. His chief works, formerly held in high esteem, are:—2 pf. concertos, a quartet for strings, variations on a Russian theme for pf., violin, and 'cello; also variations, polonaises, fantasias, etc., for pf. solo.

Ziani, (1) Pietro Andrea, famous Venetian composer, b. circa 1630, d. 1711, Vienna; in 1666 successor of Cavalli as second organist of St. Mark's, Venice; then, after Cavalli's death, as he did not receive the post of maestro, Z. went to Naples (1676) and entered the royal chapel. He composed for Venice, Bologna, and Vienna 21 operas; of his other compositions only the following are known:—an oratorio, *Le lagrime della Vergine* (Vienna, 1662), "Sacrae laudes" a 5 (1659); masses and psalms, some with two obbligato instruments, some with the same *ad libitum*), also sonatas a 3-6 (1691).

(2) Marco Antonio, nephew of the former, b. 1653, Venice, d. Jan. 22, 1715, Vienna, where

in 1700 he became "k. k. Vizekapellmeister," and in 1712, court capellmeister. He wrote 40 operas and serenades, also 9 oratorios for Venice (1676-1700) and Vienna.

Zichy, Géza, Count, b. July 22, 1849, Szlara, son of a rich Hungarian magnate. He had the misfortune, when a lad of 14, to lose his right arm in consequence of a hunting accident; nevertheless he obtained, as the result of his predilection for music, a high position as a one-handed piano virtuoso! His teachers in music were Mayrberger and Robert Volkmann, also, later on, Franz Liszt. Count Z., who, after finishing his course at the University, followed the legal calling and filled high positions, was, until 1892, president of the Hungarian National Academy of Music, Pesth. He has made the world acquainted with his abnormal, painfully acquired, virtuosity since 1880 at charity concerts, and also in concert tours undertaken for charitable purposes. Z. is, of course, obliged to adjust all compositions to his own mode of execution. He is a creditable composer (studies for the left hand alone, with preface by Liszt; pf. pieces, songs, part-songs), and a no less creditable poet (lyric poems, epics, and dramas in the Hungarian language).

Zigeunermusik, Ger., gipsy music.

Zimbal, Zimbalon. (See CYMBAL and CYMBALUM.)

Zimbelstern. (See CYMBELSTERN.)

Zimmer, (1) Friedrich August, b. Feb. 26, 1826, Herrngosserstädt, Thuringia; he studied under E. Hentschel at Weissenfels, in 1854 became teacher at Gardelegen College, in 1859 royal musical director at Osterburg (Altmark). He published an "Elementarmusiklehre," "Violinschule," "Gesanglehre," also an "Evangelisches Choralbuch" which was adopted at several colleges.

(2) Otto, editor of the *Fliegende Blätter für evangelische Kirchenmusik*, b. 1827, Priskorsine (Silesia), d. April 2, 1896, Breslau; he studied under Richter and Mosewius at Breslau. Z. was royal musical director and organist at Oels.

(3) Robert, b. Jan. 17, 1828, Berlin, d. there Dec. 5, 1857; pupil of Dehn for music. He studied philosophy for several terms, then lived for a long time in Italy, and from 1856-57 was teacher at Kullak's Academy. He wrote "Gedanken beim Erscheinen des 3. Bandes der Bach-Gesellschaft in Leipzig" (1854, critical notice of Becker's edition of Bach's clavier pieces).

Zimmermann, (1) Anton, composer, b. 1741, d. Oct. 8, 1781, Pressburg, as capellmeister to Prince Batthyany, and as organist at the cathedral. He composed a great number of instrumental works, of which some appeared in print:—9 sonatas for pianoforte and violin, "Die Belagerung von Valenciennes" for pianoforte and violin, 6 violin duets, 6 quartets for strings,

and a pf. concerto. Also a vaudeville, *Andromeda und Perseus*, appeared in pf. score in 1781, while a second remained in manuscript.

(2) (Zimmerman) Pierre Joseph Guillaume, renowned teacher of the pianoforte, b. March 19, 1785, Paris, d. there Nov., 1853. He was the son of a pianoforte manufacturer in Paris, attended (1798) the Conservatoire, and distinguished himself as a student under Boieldieu, Rey, Catel, and Cherubini; in 1816 he became professor of pianoforte-playing at the Conservatoire, and laboured with the most distinguished success until 1848, when he received his pension. Among his pupils were Prince de la Moskowa, Alkan, Déjazet, Prudent, Marmontel, Ravina, Lefebvre, Lacombe, A. Thomas, etc. The professorship of counterpoint and fugue offered to him in 1821 was declined, as he preferred to hold his pianoforte professorship. In 1830 his comic opera *L'endevnement* was produced with some success; but a grand opera, *Nausicaa*, was not produced. At the head of his published compositions stands an elaborate educational work, entitled "Encyclopédie du pianiste," the third part of which forms a treatise of harmony and counterpoint. Further are to be named: 24 studies (Op. 21), 2 pf. concertos, a pf. sonata, a number of rondos, fantasias, variations on operatic airs, and songs; also 6 sets of romances with pianoforte.

(3) Agnes, distinguished pianist, b. July 5, 1845, Cologne; she studied under Potter and Steggall at the Royal Academy of Music, London, first appeared at the Crystal Palace Concerts, 1863, and at the Gewandhaus, Leipzig, in the following year, and gained the name of a first-rate player of classical works. Z. has composed 3 violin sonatas, a pianoforte trio, a pf. sonata and other pf. pieces, also songs and part-songs; she has also published editions of Beethoven's and of Schumann's pianoforte works.

Zingarelli, Nicola Antonio, prolific Italian composer, b. April 4, 1752, Naples, d. May 5, 1837, Torre del Greco (near Naples). He studied under Fenaroli at the Conservatorio di Loreto, and afterwards under Abbate Speranza (Durante's pupil). While still a scholar he wrote an opera, *I quattro pazzi*, which was performed at the Conservatorio, 1768; he also produced a second one, *Montezuma*, in 1781. Z. was however compelled, for pecuniary reasons, to take the post of music-teacher, for a long time, in a private family, until his opera *Alsinda*, played in Milan in 1785, brought him great success. His subsequent career was the one common to composers of Italian opera, *i.e.* he lived in the place for which he had been commissioned to write an opera, and thus he also went to Paris, where, meanwhile, his *Antigone* (1790) had met with a cool reception. In 1792 Z. became cathedral maestro at Milan, and in 1794 at Loreto, where he wrote a great number

of sacred works, without, on that account, neglecting the stage. In 1804 the high honour of being maestro of St. Peter's, Rome, fell to his lot, and he held office until 1811. In this year, for refusing to allow a *Te Deum* to be performed in commemoration of the birth of Napoleon's son (the King of Rome), he was arrested, and brought to Paris, where, however, Napoleon not only received him very graciously, but gave him, by way of compensation for his journey and for a mass which he had written for him, 14,000 francs, and allowed him to return. But his post, meanwhile, had been given to Fioravanti, and Z. therefore turned towards Naples, where in 1813 he undertook the direction of the "Real Collegio di Musica," and in 1816 succeeded Paesiello as maestro at the cathedral. He was not famed for activity as director of the Conservatorio; he lacked energy, enthusiasm as a teacher; and, besides, he failed to perceive the enormous strides made by art (Mozart, Beethoven) since his school-days. Z. wrote not less than 31 operas, many of which, owing to the efforts of Marchesi, Crescentini, Rubinelli, Catalani, and Grassini, achieved extraordinary success. To these must be added: dramatic cantatas, 4 oratorios (*La riedificazione di Gerusalemme*, 1812). Of sacred music he wrote no less than 38 masses for male voices and orchestra, about 20 solemn masses, 7 masses for double choir, 66 masses with organ, 25 masses a 2-3 with orchestra, 4 Requiems, 21 Credos, many *Te Deums*, 73 Magnificats, 28 Stabat Maters, a number of motets, hymns, etc. Considering the quantity, it is not surprising that the quality is only moderate.

Zingaresca (Ital.), a song sung by persons masked as gipsies during carnival time. (See ZINGARESCO.)

Zingaresco, m.; Zingaresca, f.; Zingarese (Ital.), pertaining to, or after the manner of, gipsies.

Zink (Zinken, Cornett; Ital. *Cornetto*; Lat. *Lituus*, *Liticen*), (1) obsolete wind instrument, with a mode of tone production similar to that of our horns, trumpets, trombones, etc., *i.e.* they had no reeds, but a cone-shaped mouthpiece, against which the lips were pressed; this instrument was not of brass, but of wood, and had soundholes. The mouthpiece of the Z. was of ivory or hard wood, and had an opening only a few millimetres wide. The smaller kinds of Z. were straight (*Cornetto diritto*, with added mouthpiece; *cornetto muto*, with mouthpiece screwed on: both with compass *a-a'*); *Cornettino*, standing a fourth higher [Quartzink], compass *d'-g''*); and these were called the "white" Z. to distinguish them from the larger "black," crooked Z., which consisted of two long pieces glued together and covered over with leather. Of these latter there were also two kinds: the *Cornetto curvo* (of the same compass as the *Cornetto diritto*) and the *Cornetto torto* (*Cornone*;

compass *d-d'*), which latter had an S-shaped bent tube, like the bassoon; from this *Cornetto diritto* was afterwards evolved the serpent. In the 17th century, Zink instruments played an important rôle; the straight-shaped ones were by far the older, and they were in use among the "Stadt-pfeifer" up to the 18th century. The tone of the straight Z. was clear, that of the *Cornetto muto* soft; that of the bass Z. coarse, and of horn quality.

(2) In the organ (see CORNET).

Zinkeisen, Konrad Ludwig Dietrich, violinist and composer, b. June 3, 1779, Hanover, d. Nov. 28, 1838, Brunswick. From 1801-1803 he was military musician at Lüneburg, then leader at the academical concerts at Göttingen under Forkel, whose instruction he enjoyed, in 1819 he became ducal chamber musician at Brunswick. Z. wrote a great number of instrumental works, some of which, however, remained in manuscript:—4 overtures, 6 violin concertos, *Duo concertant* for violin and viola, variations for violin and stringed trio, 2 duets for violin and viola, 3 quartets for strings, variations for flute with quartet of strings, a concerto for oboe, one for clarinet, one for basset-horn, and one for bassoon, pieces for clarinet and orchestra, for oboe and strings, variations for two French horns and orchestra, military music, part-songs for mixed and male chorus.

Zipoli, Domenico, organist at the Jesuit Church, Rome, one of the most important composers for the clavier before Bach ("Sonate d'intavolatura per organo o cimbalo," 1716, 2 parts).

Zither (Cithar) is the name given to a small stringed instrument (about $\frac{1}{2}$ a metre long and $\frac{1}{4}$ m. wide), which has a large number (36-42) of strings stretched over a flat sound-box, of which five (the "fret strings"), tuned thus:



pass over a fingerboard, near the longer side of the instrument, divided by 29 (chromatic) frets, while the others (the bass strings), running three times, in 4ths and 5ths, through the circle of fifths, are tuned from *f'* to *F#*. Some players also make use of a higher melody string tuned to *c'*. The bass strings are not shortened. The five highest bass strings are of gut, the others, of silk covered with silver wire; the "fret" strings, of steel or brass. The Z. is struck with a plectrum, hence called also a *Schlagzither*. A larger kind, with lower tuning is the *Bass* or *Elegie Z.* A peculiar variety is the heart-shaped "Streichzither," with only four strings, tuned like those of the violin; it can be played with a bow or like a Z. Its fellow is the "Streichmelodion," the body of which is similar to the violin. The Streich-

zither (Bow Zither) is made in three sizes: Treble, Alto, and Bass Z.; the *accordatura* corresponds to that of the stringed quartet. The form of the instrument varies; as a rule, it resembles that of the viola d'amour. A union of German Zither societies (since 1877) brings together the adherents of the instrument enthusiastic for its cause (President, Hans Thauer, of Munich). (Cf. ALBERT, MAX.) Regarded both from an historical and etymological point of view, the Z. points to various predecessors; and (1) to the *Cithara* of the Greeks, which, however, was not, like the Z., placed flat on a table, but held vertically; and, further, had neither fingerboard nor sound-box underlying the whole surface of the strings; (2) to the *Chitarra* (Span. *Guitarra*; Ger. *Quintern*), which, originally, was a kind of small lute—just as the *Chitarrone* was one of the largest; a flat sound-box was afterwards added, and the instrument became our guitar;—(3) to the *Cithar* of the 16th and 17th centuries (Eng. *Cittern*, *Cithorn*; Fr. *Cistre*, *Sistre*; Ital. *Cetera*), another species of lute or guitar, which had wire strings, and was played with a plectrum. The French name for the instrument points to one which is probably the real prototype of the Schlagzither, viz. (4) the *Cistole* (Fr. *citole*, from the Latin *cistella* = small chest) of the Middle Ages, a kind of Psalterium or small dulcimer.

Zoilo, Annibale, 1561-70 maestro at the Lateran, then singer at the Papal Chapel. He wrote masses, a *Tenebræ* a 16, etc., preserved in the archives of the Papal Chapel. A *Salve Regina* a 12 is to be found in Fabio Constantino's "Selectæ cantiones" of 1614, and some madrigals and chansons in collections (1585-96).

Zöllner, (1) Karl Heinrich, excellent organist, b. May 5, 1792, Oels (Silesia), d. July 2, 1836, Wandsbeck (near Hamburg). He led a wandering life without succeeding in finding a post suited to his capacities. While on his travels he frequently performed in public on the organ, remained, for periods varying in duration, at Oppeln, Posen, Dresden, Leipzig, Hamburg, Lübeck, Copenhagen, and finally settled (1833) in Hamburg. Z. wrote an opera, *Kunz von Kaufungen*; a melodrama, *1. Uhr*; and published masses, psalms, motets, organ pieces, a pianoforte Method, a violin sonata, a pf. sonata for two, another for four hands, and other pf. pieces; also a number of quartets for male voices.

(2) Karl Friedrich, the famous cultivator of male choral singing, b. March 17, 1800, Mittelhausen (Thuringia), d. Sept. 25, 1860, Leipzig; he attended the Gymnasium at Eisenach and the St. Thomas' School, Leipzig (from 1814), and there became a pupil of Schicht, who persuaded him to make music, and not theology, the calling of his life. Already in 1820 he became teacher of singing at the "Ratsfreischule," and in 1822, together with

his friend Hemleben, established an institute for music, at which there were choral practices every Sunday. In 1830 Z. began to write music for male chorus, founded in 1833 the first "Zöllner-Verein," which was followed by many other independent societies for male choral singing, and only differing slightly in name. In 1859, by the union of twenty such societies, he was able to hold a musical festival at Leipzig. After his death the societies amalgamated definitely under the name "Zöllner-Bund." (Cf. LIEDERTAFEL.) In 1868 a monument was erected to Z. in the Rosenthal, Leipzig. As a composer Z. confined himself to part-songs for male chorus, songs for mixed choir, motets and songs with pf. accompaniment.

(3) Heinrich, son of the former, b. July 4, 1854, Leipzig. After studying law during two terms, Z. turned his attention to music, studied at the Leipzig Conservatorium, 1875-77 (Reinecke, Jadassohn, Richter, Wenzel), and in 1878 became musical director of the University at Dorpat, in 1885 conductor of the Male Choral Society at Cologne and teacher at the Conservatorium of that city. In 1890 he went to New York as conductor of the "New York Liedertafel." Z. has published charming songs (Op. 2, 7, 8) and part-songs for male voices (Op. 1, 4, 5, 6). A choral work, "Hunnenschlacht," was performed with success at Leipzig in 1880. Of works of considerable importance may be named: a symphony (Op. 20), an Orchestral Episode, "Sommerfahrt" (Op. 15), and the operas *Frühjohf* (1884), *Faust* (1887, both at Cologne), and *Die Braut*, 1893.—The following must not be confused with the above-named:

(4) Andreas, b. Dec. 8, 1804, Arnstadt, d. March 2, 1862, as musical director at Meiningen. He also published many part-songs for male voices, some of which became popular.

Zoppi, Hermann, b. June 1, 1826, Glogau, d. July 12, 1883, Leipzig. He studied at Breslau and Berlin, and took his degree of Dr. phil. At his parents' wish, he devoted himself to agriculture, and only in 1850 became a pupil of the Stern Conservatorium; he then lived for a long time at Berlin, where he founded an "Opernakademie," an "Orchesterverein," a "Verein zur Hebung des Dramas," and similar institutions. In 1864 he settled in Leipzig, took part in the editorship of the *Neue Zeitschrift für Musik*, and, after Brendel's death, became chief editor. Z. was a very zealous member of the committee of the "Allgemeiner deutscher Musikverein," and for this he received the title of Professor; he also displayed praiseworthy activity in arranging gatherings of artists, etc. Some of his compositions (operas not produced, great choral works, and smaller works of various kinds appeared in print; he also wrote a "Theorie der Oper" and a "Gesangsschule."

Zoppo (Ital.), limping; *contrappunto alla zoppa*, syncopated counterpoint.

Zschiesche, August, excellent bass-singer, b. 1800, Berlin, d. there July 7, 1876; he sang at first in the theatre chorus, as soprano, at Berlin (1809), then as tenor (1817), and from 1818 as bass. In 1820 he was engaged for small bass rôles at Pesth, afterwards sang for a time at Temeswar (1823), and returned in 1826 to Berlin, where he was first engaged at the Königstadt theatre, but in 1829 at the Court Opera, to which he belonged as *basso serio* until he received his pension in 1861. From 1833 he also sang at the "Singakademie."

Zuccalmaglio, Anton Wilhelm Florentin von, b. April 12, 1803, Waldbröl, d. March 24, 1869, Nachrodt (near Grüna, Westphalia). He was a valuable contributor to the *Neue Zeitschr. f. Mus.* when that paper was first started by Rob. Schumann. Under the pseudonym Wilhelm von Waldbrühl, his literary activity extended to the domains of history and physical science.

Zugwerk (Ger. "draw action") is the term applied to the action of an organ, or of one of its keyboards, when the keys communicate with the more remote portions of the mechanism (rollers, squares, etc.) by means of trackers; the pressure on the key thus changes, first of all, into a "drawing" action. (Cf. DRUCKWERK and DRAW-ACTION.)

Zumpe, Hermann, b. April 9, 1850, Taubenheim (Saxon Oberlausitz); he attended the Teachers' College, Bautzen, from 1870-71 as teacher at Weigsdorf, whence he fled to Leipzig and obtained a post at the third town school; he also played the triangle in the orchestra of the town theatre. He studied with A. Tottmann, and from 1873-76 was with Wagner at Bayreuth, helping in the copying of the *Nibelungen* scores. He was afterwards theatre capellmeister at Salzburg, Würzburg, Magdeburg, Frankfurt, and from 1884-86 at Hamburg. In the autumn of 1891 Z. accepted a call to Stuttgart as court capellmeister, and in 1893 succeeded Faisst as conductor of the Union for Classical Church Music. Of his works the following deserve mention: songs, overture to *Wallensteins Tod*, an opera based on a legend: *Anahra* (Berlin, 1880); romantic comic opera, *Die verwunschene Prinzessin* (MS.), and the operettas, *Farinelli* (Hamburg, 1886), *Karin*, (Hamburg, 1888), and *Polsische Wirthschaft* (Berlin, 1891).

Zumsteeg, Johann Rudolf, composer, b. Jan. 10, 1760, Sachsenflur (Odenwald), d. Jan. 27, 1802, Stuttgart. He was the son of a former valet de chambre at the Stuttgart court, and thus obtained entry into the "Karlsschule," where he became intimately acquainted with Schiller. Z. was to have been a sculptor, but, under the guidance of capellmeister Poli, he became, first an able cello-player, and, later on, a composer. In 1792 he succeeded

Poli as court capellmeister. Z. was no genius, but a cultivated man and a trained musician; his name commands special esteem, in that he made the first attempts at ballad composition ("Ritter Toggenburg," "Leonore," etc.), and first rendered arable the field which has since borne such noble fruit (Klein, Schubert, Schumann, Löwe, etc.). He also wrote 8 operas: of these 4 (*Elbondokani, der Kalif von Bagdad, Die Geisterinsel, Zaalor, Das Pfauenfest*) appeared after his death in pianoforte score; also choruses to Schiller's "Räuber," sacred cantatas, concerto for 'cello, and 'cello duets.—His daughter Emilie, b. Dec. 9, 1796, Stuttgart, d. there Aug. 1, 1857, was formerly esteemed as a song composer.

Zur Mühlen, Raimund von, concert vocalist (tenor), b. Nov. 10, 1854, on his father's estate in Livland; he studied at the Berlin High School and under Stockhausen in Frankfort and Bussine in Paris. Z. M. is a distinguished and tasteful *salon* singer.

Zvonař, Joseph Leopold, Bohemian composer, b. Jan. 22, 1824, Kublov (near Prague), d. Nov. 23, 1865, Prague; pupil of the School for Organists, then teacher, finally director of the same institution. In 1859 he became director of the Sophienakademie, and in 1863, *Regens chori* of Trinity Church and teacher of music at the High School for Girls. He composed an opera (*Zabój*), also many (large and small) vocal works, and published the first treatise on harmony in the Bohemian language; he likewise rendered service in investigating matters connected with the history of Bohemian church music.

Zwitscher, Bruno, b. May 15, 1838, Ziegenhain (near Meissen); he attended the Kreuzschule, Dresden, before he became (1856) a pupil of Plaidy at Leipzig Conservatorium, where in 1875 Z. received an appointment as teacher of technical studies. His "Technische Studien" are an extension of Plaidy's work.

Zwitscherharfe. (See POINTED HARP.)

APPENDIX.

A

Abaco, for from about 1700–20, Electoral Bavarian Capellmeister, read about 1725 Electoral Bavarian Capellmeister.

Abeille, J. C. L., d. March 2, 1838 (not 1832).

Abel (5), Ludwig, d. Dec. 8, 1895, Munich.

Abert, J. J. Date of performance of opera *Die Almohaden*, for 1890 read 1860.

Abt, add His son Alfred, b. May 25, 1855, Brunswick, d. of consumption, April 29, 1888, Geneva; was theatre capellmeister at Rudolstadt, Kiel, Rostock.

Adler (2), Guido. In 1893 he was made regular professor. He is bringing out the musical works of the Emperors Ferdinand III., Leopold I., and Joseph I. of Austria, and also superintends the publication of "Denkmäler der Tonkunst in Oesterreich" (Masses by J. J. Fux, orchestral suites by Muffat, piano works by Froberger, etc.).

Adriano di Bologna. (See BANCHIERI.)

Agricola, Martin, d. at Magdeburg.

Agthe (3), F. W., for d. after 1828, read d. Aug. 19, 1830.

Ahlström, omit l. 4, "and he is said to have also composed operas," and last line, "He was still in office in 1827." Add (2) Johann Niklas, probably son of above, b. June 5, 1805, Wisby (Sweden), d. May 14, 1857, Stockholm, composer of operas, songs, etc.

Alabieff, Alexander, b. Aug. 30, 1802, Moscow, d. there 1852, was a popular Russian composer of songs ("The Nightingale" ["Sala-wei"]).

Albert (3), Eugen, d', add to list of compositions a second quartet for strings (♯), the operas *Der Rubin* (Carlsruhe, 1893) and *Ghismonda* (1894), and a choral work a 6, "Der Mensch und das Leben."

Alboni, Marietta, d. June 23, 1894, Paris.

Albrecht (3), Eugen, M., d. Feb. 9, 1894, St. Petersburg.

Allegri (1), Gregorio, b. 1584.

Allihn, Heinrich Max, b. Aug. 31, 1841,

Halle-a-S.; in 1876 archdeacon at Weissenfels, 1885 pastor and district school inspector at Athenstedt (near Halberstadt), edited Töpfer's "Lehrbuch der Orgelbaukunst" for a 2nd ed. (1888), and also wrote interesting detached articles on organ-building for P. de Wit's *Instrumentenbau Zeitung*.

Alsleben, Julius, d. Dec. 8, 1894, Berlin.

Altès, Joseph Henri, d. July 24, 1895, Paris.

Amati, Andrea, lived c. 1535–1611; Geronimo, sen., c. 1556 to Nov. 2, 1630; Nicola (not Nicolo), d. April (not Aug.), 1684; Geronimo, jun., d. Feb. 21, 1740.

Andriessen. (See STAHRER-ANDRIESSEN.)

Aptommas, add, see also THOMAS (3).

Ariosti, Attilio, d. about 1740, Bologna.

Armbrust, K. F., d. July 12, 1896, Hanover. His father, George A., b. March 17, 1818, Harburg, d. May 3, 1869, Harburg.

Armbruster, Carl, conductor and pianist, b. July 13, 1846, Andernach-on-Rhine, studied under Hompesch at Cologne, appeared in public at an early age as pianist, and settled in London in 1863. As an enthusiastic admirer of R. Wagner, he was soon held in high esteem by the party of musical progress in London, was second conductor at the Wagner performances given by Hans Richter between 1882–84, was at first conductor at the Royal Court Theatre, then at the Haymarket, conducted the *Tristan* performances at Covent Garden in 1892, and is now conductor at Drury Lane Theatre.

Arrieta, Don Juan Emilio, d. Feb. 12, 1894, Madrid.

Artaria, end of; for his son August is the present proprietor, read his son August d. Dec. 14, 1893, Graz.

Artusi, G. M., d. Aug. 18, 1613.

Asantschewski, for he became director in place of A. Rubinstein, read of Zarembo.

Asprezza (Ital.), harshness, roughness.

Auer, for leader of the Imperial band, read solo violinist to the Emperor, and as such attached to the Court Opera.

Augmented Intervals, *add*, see SUPERFLUOUS.

Auvergne, Antonio d', b. Oct. 4, 1713, Clermont-Ferrand, d. Feb. 12, 1797, Lyons; son and pupil of a violinist, went (1739) to Paris, where from a violinist in the orchestra of the Grand Opéra he rose to be upper intendante. From 1752-71, A. produced 11 comic operas and ballets. His one-act *Les Troqueurs* (1753) was one of the first genuine comic operas (with spoken dialogue).

B

Bach (2), Otto, d. July 3, 1893, Vienna.

Bagge, Selmar, d. July 17, 1896, Basle.

Bähr, for rifle match, *read* shooting tournament.

Baj. (See BAL.)

Baker, *add* George, and for b. 1768, d. 1825, *read* b. 1773, d. Feb. 19, 1847.

Balart, d. July 5, 1893.

Barbieri (2), d. Feb., 1894.

Barnby, d. Jan. 28, 1896, London.

Bartel, August, b. 1800, Sondershausen, d. there 1876, son of Heinrich B., the esteemed performer on the trumpet in the military band and member of the court band; to the latter belonged also B.'s brother Adolf (b. 1809, d. 1878). B. trained many excellent musicians—H. Frankenberger, Sir A. C. Mackenzie, likewise his sons (both 'cellists), Ernst, b. 1824, in 1853 musical director at Riga, then at Paris, Petersburg, finally at Remscheid, where he died, 1868; and Günther, b. 1833, who, after further study at Paris and Berlin (S. Dehn), went in 1866 to Düsseldorf, where he now lives. He has written pleasing songs, pf. pieces, also some for 'cello, and has contributed many clever articles to musical papers.

Barth (4), Gustav, for b. 1818, *read* b. Sept. 2, 1811.

Baryphonus. (See PIPEGROP.)

Bataille, for, *read* Bataille.

Battschon, d. July, 1893, Paris.

Beck (10), Joh. Nep., d. Sept., 1893, Vienna.

Becker (9), Reinhold, *add to list of compositions* also the opera *Frauenlob* (Dresden, 1892).

Becker (10), Carl, b. June 5, 1853, Kirrweiler (Trèves district); in 1881 teacher of music at the Ottweiler seminary; since 1885 he has been employed in a similar capacity at Neuwied (" Rheinischer Volksliederborn," 1892, school song-books, etc.).

Beethoven, p. 67, col. 1, line 5, *after* van der Eden, *add* (d. June 29, 1782).

Beliczay, d. April 30, 1893, Pesth. *Add*, The first part of a Method of Composition by B. appeared in 1891 (Hungarian).

Bériot, *add*, His son, Charles Wilfried

de B., b. Feb. 12, 1833, Paris, lives there esteemed both as pianist and composer (" Opéras sans paroles" for pf. and violin; " Méthode d'accompagnement" [jointly with his father]).

Bertini, (4) Domenico, d. Sept. 7, 1890, Florence.

Beley. (See STENDHAL.)

Bial, Karl B., d. Dec 20, 1892, Steglitz, near Berlin.

Bird (2), Arthur, gifted composer, b. July 23, 1856, Cambridge, near Boston (" Karnevalszene" for orchestra; symphony in A; ballet, *Rübezahl*, etc.).

Bischoff (3), K. J., d. Oct. 26, 1893, Munich.

Bletzacher, J., d. June 16, 1895, Hanover.

Bloch, Georg, b. Nov. 2, 1847, Breslau, studied there under Hainisch and J. Schubert, later on under Taubert and Fl. Geyer at Berlin, founder (1879) and director of the Opera Society at Berlin, likewise teacher at Breslau's Conservatorium there; also composer of vocal music.

Boch, Franz de, 'cellist, b. Feb. 14, 1808, Potenstein (Bohemia), pupil of the Prague Conservatorium, since 1835 member of the Court band at Stuttgart, and since 1856 teacher at the Conservatorium there.

Böhm (4), Joseph, b. Feb. 9, 1841, Kühnitz (Moravia), d. Nov. 6, 1893, Vienna, studied under Bocklet and Krenn at Vienna, became in 1865 organist, in 1867 choirmaster, and in 1877 capellmeister of the Hofpfarrkirche, Vienna, and director of the school of church music of the Ambrosius-Verein.

Bohn, Emil, was named Royal Professor of Music, 1895.

Boie, the brothers, John, b. Mar. 8, 1822, Altona, and Heinrich, b. there Sept. 16, 1825, pupil for the violin of C. Müller at Brunswick; they both live at Altona. John was, in his time, highly esteemed as a performer in chamber music; Heinrich has composed several operas, etc.

Boisselot, Jean Louis, b. circa 1785, Montpellier, d. 1847, Marseilles. He was at first a maker of stringed instruments at Montpellier, but in 1823 transferred his business to Marseilles, soon, however, changing it into a pianoforte manufactory, which prospered greatly. Of his sons, the elder, Louis, b. 1809, Montpellier, d. 1850, Marseilles, was manager of the pianoforte manufactory, whose present proprietor, Franz B., is a grandson of the founder. The younger son, Xavier, b. Dec. 3, 1811, Montpellier, d. April 10, 1893, Marseilles, made a name as composer (cantata " Velleda," 1836; operas, *Ne touchez pas à la reine*, Paris 1847, *Mosquita la Sorcière*, Paris 1851, *L'ange déchu*, Marseilles, 1869).

Bonometti, Giovanni Battista, published at Venice, in 1615, a collection: " Parnassus

musicus Ferdinandæus" (dedicated to the Archduke Ferdinand of Austria; it contained motets *a* 1-5 by unknown composers). B. has been confused by Fétis and others with Buonamente (q.v.).

Borodin, for An opera (*Fürst Ingor*) remained in manuscript, read His opera *Fürst Ingor* was performed in 1890 at Petersburg.

Bott, d. April 30, 1895, New York.

Bovicelli, Giovanni Battista, native of Assisi, chorister of Milan Cathedral, published in 1594: "Regole, passaggi di musica," etc., containing madrigals and motets, with embellishments of the melody, shakes, runs, etc., usual at that time. (Cf. *Monatshefte, f. M.-G.*, 1891, No. 7).

Bowed Instruments. (See STRINGED INSTRUMENTS.)

Brahms, 8th line before end of article, for 34 read 43; also add, Op. 108, 109.

Brambach (2) W., before last line, monographs of importance, add, and "Die Reichenauer Sängerschule" (1888).

Brandt, add In 1886 she sang at the German Opera, New York.

Brandt-Buys, Dutch musical family. The father, Cornelius Alexander, b. April 3, 1812, Zalt-Bommel, since 1840 has been organist and conductor (also composer) at Deventer. His sons are:—Marius Adrianus, b. Oct. 31, 1840, Deventer, since 1864 at Zutphen (organ school, etc.); Ludwig Felix, b. Nov. 20, 1847, Deventer, organist and conductor at Rotterdam (composer of some large vocal works); Henry, b. April 20, 1851, Deventer, since 1878 conductor of "Amstels Mannenkoor," Amsterdam (opera *Albrecht Beyling* [Amsterdam, 1891], and many pieces for male choir, etc.).

Bratsch, Johann Georg, b. Feb. 18, 1817, Zell, d. Sept. 30, 1887, Aschaffenburg, for a long time director of the Royal School of Music at Würzburg, in 1872 musical director of the "Kgl. Studienanstalt" at Aschaffenburg; he was pensioned in 1883.

Brenet, Michel, meritorious French music-historian, wrote *inter alia* "Histoire de la symphonie à orchestre depuis ses origines" (gained a prize, 1882), a biographical notice on Grétry (1884), and a highly meritorious monograph on J. d'Okeghem (1893).

Breslaur, add, B. edited the 11th ed. of Schubert's "Musik. Konversations-Lexikon" (1892). He published a "Melodiebildungslehre" in 1896.

Briegel, add, (Pavanes, Ballets and Courantes *a* 4, 1652, Entr'actes and Sonatas *a* 4-5 for cornets and trombones, 1669, Capricci for violin, 2 viols and bass, 1680, etc.).

Brillenbässe, last line add, or semiquavers.

Brisler, d. Aug. 6, 1893, Berlin.

Broadwood & Sons, for the present head of the firm, etc., read the late head of the firm, Henry Fowler Broadwood, d. July 8, 1893.

Brodsky, add After returning from America he was appointed (in 1895) principal of the Manchester Royal College of Music, as successor to Sir Charles Hallé.

Brückner, Oscar, distinguished 'cellist, b. Jan. 2, 1857, Erfurt, studied at Dresden under Friedrich Grützmacher, sen., and, for theory, under Felix Dräseke. He made successful concert tours through Germany, Russia, Holland, Poland, was then appointed solo 'cellist at Strelitz ("herzogl. Kammervirtuos"); since 1889, he has occupied a similar post at the Royal Theatre, Wiesbaden, teaching, besides, at the Conservatorium there. As composer B. has written solo pieces for the 'cello, also songs and pf. pieces.

Brüll, I. His latest opera is *Schach dem Könige* (Munich, Nov. 24, 1893).

Bull (2), Ole, add, His life was written by Sarah Bull (London, 1886; in German, by Ottmann, Stuttgart, 1886), and O. Vik (Bergen, 1890).

Bülrow, d. Feb. 12, 1894, Cairo.

Buonamente, Giovanni Battista, one of the oldest composers for violin, and one who did much to advance violin technique. He was maestro of the Franciscan monastery at Assisi, and published "Sonate e Canzoni *a* 3-6 voci" (violins, violas [*ad lib.* bassoon] and continuo, partly also for cornetti [Zinken] and trombones; Venice, 1636). A work with trios for two violins and bass which appeared in 1623, and which was ascribed by Fétis to G. B. Bonometti, was written by B.

Bürger, Sigmund, 'cellist, b. Feb. 8, 1856, Vienna, pupil of Popper, became member of the opera orchestra at Vienna, Baden-Baden, and Munich (1876 to 1880 as solo 'cellist). He then went on concert tours, and since 1887 has been solo 'cellist at the Royal Opera, Pesth, also teacher at the Conservatorium there.

Burgmein. (See RICORDI, Giulio.)

Burmeister, Richard, excellent pianist, b. Dec. 7, 1860, Hamburg, studied under Ad. Mehrkens, and afterwards under Liszt. After long concert tours he became teacher at Hamburg Conservatorium in 1884, but, already in the following year, exchanged this post for a similar one at the Peabody Conservatory, Baltimore. His wife Dory (*née* Peterson, b. Aug. 1, 1860, Oldenburg) is also esteemed as pianist. As composer, B. has made a favourable *début* with a pf. concerto in D minor and an orchestral fantasia.

Burney, 17th line from end, for In that year, read In 1783.

Busi, (2) A., d. July 8, 1895, Bologna.
Bushop, J. A. G., d. Feb. 10, 1896, Bruges.
Bussler, *add.*, "Lexikon der Harmonie" (1889).

C

Cadence, *add.*, (*See also* SHAKE.)
Cagnoni, d. April 30, 1896, Bergamo.
Cahen, d. Nov. 8, 1893, Paris.
Calsabigi, Raniero da, Gluck's famous librettist, b. 1715, Livorno, was trained for a merchant, lived for a time at Paris, went in 1761 to Vienna, but owing to some theatre scandal was forced to leave, and went to Italy; he died at Naples, 1795. Gluck acknowledged the leading part which C. had taken in the reformation of opera. *Cf.* Heinr. Welti, "Gluck und Calsabigi" (*Vierteljahrssch. f. Mus.-Wissenschaft.*, 1891).

Carreño, for She studied with Moritz Gottschalk, *read* She studied with L. Gottschalk, later under Mathias in Paris. *Also for last sentence, read* Mme. C. was for some years the wife of E. Sauret; married the pianist Eugen d'Albert, 1892; divorced 1895.

Carrodus, d. July 12, 1895, London.
Carvalho, d. July 10, 1895, Dieppe.
Cervený, d. Jan. 19, 1896, Königgrätz.
Chabrier, d. Sept. 13, 1894, Paris.
Cherubini, *add to list of biographies*, also by Crowst (London, 1890).

Chopin. Miss Janotha, in the preface to her translation of J. Kleczynski's "Chopin's Greater Works," gives the date of birth of C. as Feb. 22, 1810, and not March 1, 1809, as generally stated. C.'s father was at first book-keeper in a cigar factory, then tutor in Count Skarbek's family, Zelazowa Wola, later on proprietor of a school of his own with boarding-house, finally teacher at the Artillery and Engineers School. His teacher's Christian name was Albert (Zwyny). He began his artistic tour, not in 1828, but in 1830 (*cf.* Niecks' biography of C.). To the C. literature should be added, M. A. Audley's "F. C., sa vie et ses œuvres" (Paris 1880, after Karasowski) and Willeby's "Fr. C." (London, 1892). Liszt's "Chopin" came out in a 4th ed. in 1890 (in English by Cooke, 1877), and Karasowski's "Chopin" in a 3rd ed., 1881, in Polish with some new letters, 1892. A Polish biography was also brought out by M. A. Schulz (Szule), Posen, 1873.

Chorale, *add. Cf. also* Bachmann's "Zur Entstehungsgeschichte der geistlichen Lieder Luthers" (1884) and J. Zahn's "Die Melodien der deutschen evangelischen Kirche" (1887-90).

Cimarosa, for last line *read* seen in the Pantheon at Rome near those of Sacchini and Paisiello.

Clareta, same as Clarino (Trumpet, Clarion).
Clautser, *read* Claussen.
Clausz-Szarvady, *read* Clauss-Szarvady.

Coccius, Theodor, b. March 8, 1824, Knäutzhain (near Leipzig), attended St. Thomas' School there, and was trained by G. W. Finck and J. Knorr. C. lived 1844-45 in Paris, and 1849-55 in Hamburg. Since then he has resided in his native city, where from 1864 he has been highly esteemed as a teacher of the pf. at the Conservatorium (successor of Plaidy); he was named Professor in 1893.

Cohen, (4) Karl Hubert, b. Oct. 18, 1851, Laurenzberg (near Aix-la-Chapelle), ordained priest in 1875, attended the church music schools at Aix-la-Chapelle and Ratisbon, from 1876-79 was vicar of the old chapel and teacher at the music school in the latter city, cathedral capellmeister at Bamberg from 1879 to 1887; at present he is cathedral conductor and vicar at Cologne. C. is a member of the "Referenten Kollegium" for the catalogue of the Cæcilia Society, and has written several masses, motets, and a Te Deum.

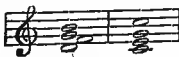
Colins, Jean Baptist, b. Nov. 25, 1834, Brussels, studied under Wery (violin), from 1863 teacher of the violin at the Brussels Conservatoire, and since 1888 also at the Antwerp school of music.

Conduct of Parts (Ger. "Stimmführung"), that is, the treatment of the separate parts in musical composition. A sharp distinction must be made between *real parts*, for voices self-evident, and for strings and wind instruments (especially wood-wind) usual; and *free style*, which, especially of late, is employed in music written for keyed instruments or full orchestra. Writing in real parts is also termed *legato* or strict style; yet by strict and free style is also understood more or less conscientious care in the avoidance of unvocal progressions of parts in *stile legato*. Real parts are such as move in a distinct and independent manner throughout a whole piece, or section, or a considerable number of bars, and thus appear to possess musical individuality; in them pulsates the true life of musical composition. They cannot be entirely dispensed with even in the free style; in the latter, however, in addition to real parts, filling-up notes are employed; and for these latter there is no real C. of P., although they are spoken of as filling-up parts (q.v.). With regard to so-called polyphony by breaking, *see* special article. The most essential points in regard to C. of P. may be summed up in few words. The soul of C. of P. is *progression by steps of a second*. The more chords succeed one another by such steps, the smoother, the more perfect, is the writing. Even harmonic progressions difficult to grasp display a certain absence of restraint when all or most of the parts move by step of

a second, be these whole-tone, leading-tone, half-tone steps, as for example:



A special means of connecting chords following one another is to let remain notes common to two or more chords, or also those which are enharmonically identical. The conduct of the bass part, however, forms an exception, for it readily moves from one fundamental tone to another, and is of essential service in rendering intelligible the harmonic scheme. The bass moves readily from principal tone to the third of the chord, and from third to third or principal tone; on the other hand, caution must be used with the leap of the bass part to fifth of the chord. (See CHORD OF SIX-FOUR.) Movement by step of a second should certainly be aimed at, although it certainly is not always achievable; and just in the very part which for the most part is free, and which is first invented, the real melody part (in modern music generally the upper part), progression by second is readily exchanged for greater, so-called *harmonic steps*. Such steps produce the effect of polyphony by breaking (q. v.), and thus the writing is enriched; from the first, blossoms forth, so to speak, a second part (in orchestral and pianoforte music such is, indeed, frequently the case). Certain progressions of parts, of which the harmonic meaning is difficult to follow, and which on that account are difficult to lay hold of, are naturally avoided in writing for voices (in strict style they are entirely avoided), viz. augmented steps (tritone, augmented second, etc.). The rules, which are to be found in all treatises on harmony, viz. that the leading note must ascend a minor second upwards, and that the seventh must move downwards, are only under certain conditions correct. When the leading note occurs in the dominant chord, and progresses to the tonic, the leading-tone progression is naturally made whenever suitable occasion, not contravening any other rule of composition, offers itself. For a similar reason, the seventh will readily proceed downwards in the cases in which it can carry out a falling leading-tone step (leading-tone step in the minor sense), as, for instance, when the chord of dominant seventh resolves on to the tonic.



In this case the rising leading-tone step $b'-c''$, as well as the falling $f'-e'$ is obligatory, and only in exceptional cases is any departure made therefrom. On the other hand, there is no necessity, in chords like $b : d : f : a$ or $c : e : g : b$, for the seventh (according to usual terminology, i. e. the highest tone) to move downwards, unless there be danger of fifth parallels or something similar. Everything will depend on the harmony which follows; if the latter contain the octave of the fundamental tone, the

seventh will frequently rise. The rule of the downward tending seventh, or of the upward tending leading tone is nothing more than a practical hint, since in choral progressions mostly in use this C. of P. offers itself as suitable. On the other hand, the negative laws for the C. of P., the forbidding of fifths and octaves, are of the highest importance. (See PARALLELS.)

Consecutives. (See PARALLELS.)

Cornelius, p. 165, l. II, *add*, Wagner first went to Vienna in 1860. *Also add*, Dr. A. Sandberger has written a biography of C. (1887, dissertation on taking Doctor's degree).

Cosacca (alla Cosacca), *Kosahisch, Kosatscheh*, a Russian dance (dance of the Cossacks) in $\frac{3}{4}$ time, of moderate movement, mostly in minor.

Cottrau, Guillaume Louis, b. Aug. 9, 1797, Paris, d. Oct. 31, 1847, Naples, where from 1806 he lived and wrote Neapolitan canzonets which became popular (Liszt introduced some into his "Venezia e Napoli"). His sons, Theodore (b. Nov. 27, 1827, Naples) and Giulio (b. 1836, Naples), also achieved great success by following in their father's footsteps. (Theodore is the composer of "Santa Lucia" and "Addio ma bella Napoli"; Giulio, on the other hand, obtained lasting success with his opera *Griselda*, produced at Turin in 1878.)

Couperin (8), F. G., *last line, for in 1815 read in 1823*.

Cowen, F. H., *add*, his operas *Signa* (1893, Milan), and *Harold* (1895).

Crogaert, J. Ed., b. Antwerp, studied under Benoit, became conductor of the *Cercle artistique*, Antwerp, in 1882. Since 1886 he has lived in Paris. C. has written two dry theoretical books: "La verbe de l'homme" (1876, Flemish and French), and "Traité complet de tonalité" (1884).

Cromorne. (See KRUMMHORN.)

Cui, *add, cf. "C. C."* by Countess de Mercy-Argenteau (1888).

Cusins, d. Aug. 31, 1893, Remonchamps (Engadine).

Czartoriska, d. June 8, 1894, at her castle near Cracow.

Czibulka, d. Oct. 27, 1894, Vienna.

D

Daase, Rudolf, b. Feb. 21, 1822, Berlin, pupil of A. W. Bach, A. B. Marx, and E. Wilsing, lives at Berlin as conductor and teacher of music. He has written orchestral works, choruses for male voices, dances, marches, and drawing-room pieces.

Dachs, J., d. June 6, 1896, Vienna.

Dancla, Léopold, d. April 29, 1895, Paris.

Dannreuther, (1) E., *add*, He published in 1893 a highly important work on the ornaments: "Musical Ornamentation."—(2) Gustav, violinist, brother of the former, b. 1852, Cincinnati; from 1871–73 studied under Joachim at the Royal High School, Berlin. Since 1886 he has been leader of the Symphony and Oratorio societies, and founder and leader of the Beethoven Quartet at New York. D. has published "Tonleiter und Akkord-Studien für Violine."

David, (3) S., d. Oct. 3, 1895, Paris.

Dayas, William Humphrey, b. Sept. 12, 1865, New York, where already at the age of 14 he held a post as organist. Later on he studied under Haupt and Ehrlich, and in 1890 succeeded Busoni as teacher of the pianoforte at Helsingfors Conservatoire. Afterwards he went to Düsseldorf (1894), then became pianoforte teacher at the Wiesbaden Conservatorium (1895), and then at Cologne; he is about to settle in America. D. is a gifted composer (2 organ sonatas, quartet for strings, waltzes for pf. duet, etc.).

Debois, d. May 10, 1893, Brunn.

Dèfès, *add*, He is now director of the Toulouse branch of the Paris Conservatoire.

Delhase, Félix, b. Jan. 5, 1809, Spaa; lives at Brussels and contributes musical articles to various papers. He has also published non-musical biographical works: "Annuaire dramatique" (stage almanack, from 1839–47, with biographical notices and anecdotes); "Galerie de portraits d'artistes musiciens du royaume de Belgique" (1842–43, folio; portraits and biographical notices of Vieuxtemps, Fétis, Hanssens, De Bériot, Servais, Prume, etc.); also short articles.

Delibes, *add* His posthumous four-act opera *Kassya*, finished (scored) by Massenet, was produced for the first time March 21, 1893, Paris.

Dengremont, d. August, 1893, Buenos Ayres.

Dessau, Bernhard, violinist, b. March 1, 1861, Hamburg, grew up at The Hague, but then studied under Schradieck (Hamburg and Leipzig), Joachim, and Wieniawski, then became leader, successively, at Görlitz, Ghent, Königsberg, Brunn, Prague; he is now leader at Rotterdam, also teacher at the Conservatoire there.

Development is concerned with that section, in the larger forms of composition, in which the (previously stated) principal ideas (subjects) of the movement are independently worked out, *i.e.* the motives are mixed together and combined in a new way. Especially in the most important of all modern instrumental forms, the sonata form, the D. directly follows the repeat (repetition of the subjects), thus standing in the middle between the first statement of the subjects and their final entry. In the *Fugue* the running of the subject (as *Dux* and *Comes*) once through all the voices concerned is a D., so that one speaks

also of a second and third D. in a fugue. In any case, the term D. is derived from the fugue, for formerly the D. of the sonata movement also took by preference a fugal turn. (*Cf.* FORM.)

Dies, for "Biographie Haydns nach mündlichen Erzählungen," read "Biographische Nachrichten von Joseph Haydn," etc.

Dies. The *Monatshefte f. Musikgeschichte* (1893, No. 8) published an extract from the Leipzig *Gelehrten Tagebuch* of the year 1797, with an obituary notice and (? auto-) biography of D., according to which D. was born April 23, 1715, and died Feb. 8, 1797.

Doppler (2), K a r l, *add*, since 1865 court capellmeister at Stuttgart. *Also* for Hungarian pieces, *read*, pieces for flute.

Dräseke, *add to list of compositions* the operas: *Sigurd* (fragment performed 1867, Meiningen), *Gudrun* (Hanover, 1844), and *Herrat* (Dresden, 1892); "Akademische Festouvertüre," Mass in F \sharp minor (for soli, chorus, and orchestra), also a viola sonata and a cello sonata.

Dregert, d. March 14, 1893, Elberfeld.

Druffel, Peter, b. Oct. 8, 1848, Wiedenbrück (Westphalia), studied music and medicine at Bonn, Marburg, Würzburg, Berlin; he is now chief staff physician at Trèves. D. is a writer on music, and composer (especially songs and ballads, and an Old German sacred "Liederspiel" for soli, chorus, and orchestra, entitled "Der Erlöser"). D. has also published vocal works of the Middle Ages (German Lieder of the 15th and 16th centuries; madrigals of Palestrina).

Dubois, (1) F. C. T., succeeded Ambroise Thomas, in 1896, as director at the Paris Conservatoire. (2), Léon, b. Jan. 9, 1849, Brussels; student of the Conservatoire there (*Prix de Rome*, 1885), since 1890 second conductor at the Théâtre de la Monnaie. He has composed the operas: *Son excellence ma femme* (1884), *La revanche de Sganarelle* (1886), *Mazèppa* (not performed); the ballet, *Smylis* (1891), symphonic poem, "Atala," etc.

Duhamel, *omit*; see instead HAMEL (1).

Duifoprugcar. As Henry Coutaigne points out ("Gaspard Duifoproucart et les luthiers lyonnais du xvii. siècle," Paris 1893), all the notices on Tieffenbrucker up to the present are incorrect. Kaspar Tieffenbrucker lived at any rate from 1553 at Lyons, where he had landed property, which was appropriated in 1564 on account of a plan for new fortifications. He died 1570 or 1571. According to a portrait engraved by Pierre Woeirot in 1562, the date of his birth was 1514. No violins by T. seem to have been preserved.

Dumka, name of narrative songs of Lesser Russia (home ballads), sung to accompaniment of the Bandura and Kobsa.

Dupuis, Sylvain, b. Nov. 9, 1856, Liège, pupil of the Conservatoire there (*Prix de Rome*, 1881), at present teacher of counterpoint in the same institution; he is also conductor of "La Légia." D. has written two orchestral suites; the operas *Cour d'Ognon*, *Moïna*; the cantatas "La Cloche de Roland," "Camoens," and "Chant de la Création"; the symphonic tone-picture "Macbeth," etc.

Duysen, J. L., b. Aug. 1, 1820.

Dwight, d. Sept. 1893, Boston. His *Journal of Music* ceased to appear in 1881.

E

Ebert, Ludwig, 'cellist, b. April 13, 1834, Kladrau, Bohemia, pupil of the Prague Conservatorium; in 1852 member of the theatre orchestra, Temesvar; from 1854-74 principal 'cellist at Oldenburg ("Hofkonzertmeister"); then, until 1888, teacher at the Cologne Conservatorium, and in 1889 founder, jointly with K. Heubner, of the Conservatorium at Coblenz. He has composed much for his instrument. From 1875-78 E. was member of the Heckmann Institute.

Eeden (2), *substitute the following*:—Jean Baptiste van den, b. Dec. 26, 1842, Ghent, pupil of the Conservatoire there and of the Brussels Conservatoire, gained in 1869 the first prize for composition (cantata "Faust's laatste nacht"), and in 1878 became Huberti's successor as director of the School of Music at Mons. Of his compositions should be named the oratorios, *Jacqueline de Bavière*, *Jacob van Artevelde*, *Brutus*, *Le jugement dernier*, a large trilogy *Judith (Le siège de Bèthulie)*; cantatas, "Het Woud" and "De Wind" for soli, chorus, and orchestra, symphonic poem, "La lutte au XVI. siècle," orchestral works (Suites, Scherzo, "Marche des esclaves," etc.), part-songs, etc.

Elster, Daniel, b. about 1800, in Thuringia, d. Dec. 19, 1857, Wittingen, near Baden (Switzerland), lived about 1835 at Schleusingen, afterwards at Baden as teacher of music and conductor of the musical society there. E. wrote a "Vollständige Volksgesangschule" (three parts), an elementary treatise on music, and published collections of choruses for male voices; he also composed various choral works (tooth Psalm for male voices).

Elvey, George, d. Dec. 9, 1893, Windsor.

Engel (3), G. E., d. July 19, 1895.

Engelbert von Admont, Abbot, learned Benedictine monk, d. 1331, Admont. He was the author of a treatise "De musica," printed by Gerbert ("Script." II.), which is of interest in matters concerning the history of music during the Middle Ages.

Engelsberg, E. S., pseudonym of the ministerial councillor, Vienna, Dr. Ed. Schön (b. 1825, Deutsch-Jasnick, Silesia, d. May 27, 1879, Vienna). Under this name he made himself known by humorous quartets for male voices ("Narrenquadrille," "Heini von Steyer," etc.).

English Violet. (See VIOLET, ENGLISH.)

Enna, August, Danish composer, b. May 13, 1860, Nakskov, Laaland (his grandfather was Italian by birth), drew attention to himself by his opera *Die Hexe (Heksen)*, Copenhagen, 1892; in German, Berlin, 1893), poem by Alfred Ipsen after Fitger's drama.

Equal Voices. (See VOCES ÆQUALES.)

Eschmann (2), Carl E.-Dumur, b. 1835, Wädensweil (near Zürich), highly esteemed teacher of the pianoforte at the School of Music, Lausanne, and editor of an excellent guide through pianoforte literature ("Guide du jeune pianiste," 2nd ed. 1881), likewise of a work on technique ("Rythme et agilité"; German edition as "Schule der Klaviertechnik" by Ad. Ruthardt).

Evenopoeel, Edmond, b. March 23, 1846, Molenbeek St. Jean (near Brussels), contributor to the *Guide Musicale*, the *Revue Wagnerienne*, etc. He wrote "Le Wagnerisme hors de l'Allemagne" (Brussels, 1891).

Eykens, Dan. Simon, b. Oct. 13, 1812, d. Oct. 9, 1891, Antwerp, composer (operas, masses, choruses for male voices, pianoforte fantasias on operatic themes, etc.).

F

Fahrbach (4), P., d. Feb. 15, 1894, Vienna.

Faisst, d. June 5, 1894, Stuttgart.

Faminzin, A. S., d. June 24, 1896, St. Petersburg.

Farina, Carlo, one of the earliest composers for violin, and one who aided in the development of chamber music. He was a native of Mantua, and in 1625 was appointed chamber musician to the Elector of Saxony. He published at Dresden (1626-28) five books a 2-4 of *Pavane*, *Gagliardi*, *Bransles*, *Mascherate*, *Arie francesi*, *Volte*, *Balletti*, *Sonate*, and *Canzoni*. Cf. the detailed account in Wasielewski's "Die Violine und ihre Meister," 3rd ed. p. 54, etc.

Farmer, (1) Thomas, one of the waits of London, graduated at Cambridge in 1684, d. before 1696 (Purcell composed an Elegy on his death). He published in 1686 "A Consort of Music," beginning with an overture, and in 1690 a "Second Consort," beginning with a Ground.

Felchner, Gustav Adolf, b. Jan. 22, 1832, Kumehnen (East Prussia), d. May 11, 1896,

Giessen; pupil of the Leipzig Conservatorium, in 1864 musical director at Alzey; from 1874 musical director at the University, conductor of the concert society, and teacher of singing at the College, Giessen.

Festivals. (See MUSICAL FESTIVALS.)

Fichna, Ida, teacher of singing, b. 1853, Vienna, pupil of Fuchs and G. Hölzl; she has taught at Vienna, and with distinguished success.

Fin'al, for ending at, read up to.

Finger, Gottfried, native of Olmütz, Moravia; came to England about 1685, and became chapel-master to James II. In 1688 he published sonatas for various instruments, and in 1691, together with John Banister, "Ayres, Chacones, etc." F. returned to Germany in 1702, and in 1717 became chapel-master at Gotha.

Fingering, *add.* Cf. the treatise by K. Krebs on Diruta's "Transsilvano" in the *Vierteljahrsschrift f. Musik-Wiss.*, 1892.

Fischer (9), Adolf, d. Dec. 7, 1893, Breslau. (12), Paul, d. March 3, 1894, Zittau.

Fitzenhagen, W. K. F., d. Feb. 14, 1890, St. Petersburg.

Flaxland, d. Nov. 11, 1895.

Fleischer (1), Oskar, Dr. phil., pupil of Spitta and writer on music, a valuable monograph by whom, on the lute player Denis Gaultier, came out in the *Vierteljahrsschrift f. Musik-Wiss.*, 1886 (later Nos. contain critical notices by F. of works on the history of music). In 1895 appeared the first part of another historical work, "Neumenstudien." Dr. F. is *Custos* of the royal collection of ancient musical instruments and lecturer on music history at the University, Berlin. In 1896 he succeeded Ph. Spitta as teacher of music history at the Royal High School of Music.

(2) Reinhold, b. April 12, 1842, etc.

Flight, Benjamin, organ-builder, constructed, jointly with Robson, the "Apollonicon" (q.v.), d. 1847.

Folville, Juliette, b. Jan. 6, 1870, Liège, gifted composer; she is also a performer on the violin and the pianoforte (opera, *Atala*, Lille, 1892).

Fontaine (1), Mortier de. (See MORTIER).—(2) Hendrik, b. April 5, 1857, Antwerp; pupil of the Conservatoire, since 1883 teacher of singing at that institution, esteemed concert-singer (bass), especially in Benoit's oratorios (*Lucifer*).

Fontana, Giovanni Battista, one of the oldest composers for violin, and one who aided in the development of chamber music, d. 1630 of the plague at Brescia. In 1641 there appeared of his compositions: sonatas for violin

with bass, some for two violins with bassoon, and one for three violins (published by Reghino)

Förster (4), Joseph, b. Feb. 22, 1833, Osojnitz (Bohemia); studied at the Prague School of Organists (1850-52), became organist of the Vysebroder monastic church, then returned to Prague in 1857, became in the following year organist of St. Nicholas, in 1862 choir-master of Trinity Church, 1866 of St. Adalbert, and in 1887 of the cathedral (St. Veit). He is also teacher of theory at the Conservatorium, and examiner of music teachers for the middle schools. F. is learned in all matters relating to chorales, and a zealous promoter of polyphonic *a cappella* music. He has written several masses and requiems, also organ works, likewise a treatise on harmony.

(5) Alban, b. Oct. 23, 1849, Reichenbach (Voigtland); pupil of the Dresden Conservatorium, was orchestral leader at Carlsbad, Breslau, Stettin; in 1871 became court musician and conductor of the Singakademie, Neustrelitz; in 1881 teacher at the Conservatorium and conductor of the Dresden Liedertafel; in 1882 court capellmeister at Neustrelitz. He has composed chamber music, educational pf. pieces, songs, orchestral works, and also 3 operas (*Das Flüstern*, 1875; *Die Mädchen von Schilda*, 1887 [both at Neustrelitz]; and *'s Lorie* [Dresden, 1891]).

Förtsch, *add.* Cf. Fr. Zelle's "J. Ph. F." (3rd supplement to the history of the German Opera).

Fouqué, P. Octave, d. night of April 21-22, 1883.

Franchetti, Alberto, Baron, b. Sept. 18, 1860, Turin, of wealthy parents, pupil of the Munich Conservatorium; composer of chamber music and orchestral works, likewise of the opera *Asraele* (produced at Reggio d'Emilia, 1888; also in Germany [Hamburg, etc.]).

Franck, (1) M. *add.* cf. Aloys Obrist's "M. F." (1892, dissertation).

(5) E., d. Dec. 1, 1893, Berlin.

Franke, Hermann, b. Feb. 9, 1834, Neusalza-O., pupil of Marx, was at first cantor at Crossen, and since 1869 has been cantor at the principal church at Sorau (Silesia); in 1883 he became royal musical director. F. has written many sacred and secular vocal works (oratorio, *Isaahs Opferung*), several of which won prizes; he has published a "Handbuch der Musik"

Franz, (1) *add.* For the direction which the creative faculty of R. Franz took, the ballads by Fr. Grimmer, which F. has recently brought out, were of importance. R. F.'s father, Christoph Franz Knauth (not "von"), by royal permission changed his family name into "Franz" in 1847.

Fricke, d. June 27, 1894, Berlin.

Friderici (Friderici), Daniel, *cantor pri-marius* at Rostock from about 1614 until 1656,

during which period appeared his "Musica Figuralis" ("Unterweisung zur Singkunst," 1614, several times republished); likewise a series of excellent vocal compositions (concertos a 3-5, "Liedlein" after the style of Villanelle, Bicinia, etc.).

Fuchs (4), J. N., *add*, In 1893 he became director of the Conservatorium of the Gesellschaft der Musikfreunde, Vienna, in succession to Hellmesberger.

Fumagalli, (1) *add*, pupil of Angeloni at the Milan Conservatorio, attracted attention from 1848 in Italy, France, and Belgium, as an excellent pianist, and was also for a time popular as composer of operatic fantasias, salon pieces, dances, etc. ("Concerto fantastique: Les Clochettes," with orchestra).

G

Gabrieli (1), Andrea, (l. 10). It appears from more recent investigation doubtful whether Sweelinck was a pupil of G.

Gallus, (1) d. July 18, 1591.

Galuppi, *add*, He was one of the best composers for the clavier, of his time.

Garcia, (2) M. del P. V., d. June 9, 1832 (according to Fétis' "Revue musicale").

(3) Manuel, *for* d. May, 1879, London, *read* still living (Sept., 1896).

Garcin, *add*, He conducted the Conservatoire concerts up to 1892 (successor, Taffanel).

Garrigues, Malwina. (See SCHNORR VON CAROLSFELD.)

Geisler, (2) Paul, *for* G. has composed four operas, etc., *read* His operas are: *Ingeborg* (Bremen, 1884), *Hertha* (Hamburg, 1891), *Die Ritter von Marienburg* (Hamburg, 1891), *Palm* (Lübeck, 1893); he also wrote music to the dramas *Schiffbrüchig* (not *Gesträndet*), and *Unser täglich Brod giebt uns heute!* (both 1890, Hamburg).

Genée, d. June 15, 1895, Baden, near Vienna.

Gewandhaus Concerts, l. 16, *after* Reinecke, *add* Nikisch.

Gheluwe, Lodewyk van, b. Sept. 15, 1837, Wanneghem Lede (near Audenarde), pupil of the Ghent Conservatoire. A report on the state of music schools in Belgium procured for him the appointment of inspector of those schools. In 1870 he became director of the Conservatoire at Bruges. G. composed the cantatas, "De Wind" and "Van Eijck."

Gillmore, d. end of Sept., 1892, St. Louis.

Godard, d. Jan. 10, 1895, Cannes. His opera, *La Vivandière*, was produced, 1895, Paris (after his death).

Goldmark, *add*, and his opera *Das Heimchen am Herd* (Vienna, 1896) met with success.

Gounod, *for* d. Oct. 19, *read* Oct. 17.

Grieg, *last line*, *add*, and 1894.

Grimmer, l. 2, *for* Freiburg *read* Freiburg.

Grove, *add*, Resigned the directorship of the Royal College of Music in 1894. His "Beethoven and his nine Symphonies" appeared in 1896.

Grupetto, *for* 3 *read* 3.

Gumbert, d. April 6, 1896, Berlin.

Gungl (1), Joseph, d. Jan. 31, 1889.

Gunz, d. Dec. 12, 1894, Frankfurt.

Gurickx, Camilla, b. Dec. 28, 1849, Brussels, pupil of Aug. Dupont, excellent pianist, teacher at Mons Conservatoire; in 1890 he succeeded Dupont as teacher of the pianoforte at Brussels Conservatoire.

H

Hallé (2), d. Oct. 25, 1895, Manchester.

Hallström, J., b. June 5.

Harmonics. (See FLAGEOLET [3].)

Hässler, *add*, H.'s wife, Sophie, was an esteemed singer who took part in the Erfurt Concerts from their inauguration. She directed the concerts, as also the music business, after his departure (1790) up to 1797, when the disturbed state of the times brought them to a standstill. She travelled after her husband, but soon turned back and afterwards lived at Erfurt as teacher and proprietor of a boarding-school.

Hausegger, *add*, "Vom Jenseits des Künstlers" (1893).

Hegyesi, Louis, violoncellist of the late Florentine Quartet, b. Nov. 2, 1853, Arpas (Hungary), d. Feb. 27, 1894, Cologne. He studied under Denis, Schlesinger, and A. Francomme. H. wrote concertos and solo pieces for his instrument; also a book of "New Rhythmical Scale and Chord Studies for the Violoncello."

Heinze (1), p. 338, l. 8, *after* H.-Berg, *add* (b. 1812, Dresden, d. July, 1892, Nuiderberg, near Amsterdam).

Heller, *add*, according to others b. May 15, 1814, d. Jan. 15, 1888.

Helmholtz, d. Sept. 8, 1894, Charlottenburg.

Hennig (2), K. R., *for* 190th Psalm, *read* 130th Psalm.

Hentschel (3), T., *add to list of operas* "Des Königs Schwert" (1890).

Herrmann, *add*, His brother Karl d. Nov. 12, 1894, Stuttgart.

Hertzberg, d. Nov. 22, 1893, Berlin.

Hesse (2), A. F., *according to others*, b. 1802 (first concert tour, 1818).

Hilpert, d. Feb. 6, 1896, Munich.

Hodges, Faustina, d. Feb., 1896, New York.

Hohlfeld, Otto, d. May 10, 1895, Darmstadt.

Holder, William, b. 1614, Nottinghamshire, d. Jan. 24, 1696, London, as Doctor of Divinity, Canon of Ely, and Canon of St. Paul's. He wrote a work on the physiology of speech ("Elements of Speech," 1669), likewise a theory of harmony ("A Treatise of the Natural Grounds and Principles of Harmony" 1694, 2nd edition, 1701; 3rd edition [with Gottfr. Keller's "Rules for playing a thorough bass"] 1731). The latter work contains, among other things, the oldest proof that the division of the octave into 53 parts is the one which offers the purest presentation of all tone relationships. (Cf. Riemann: "Katechismus der Akustik," p. 58).

Holmes (4), Augusta, *add.* Her opera *La Montagne* was produced at Paris, 1895.

Horak (2), Eduard, d. Dec. 6, 1892, Riva (Gardasee).

Hornskie, *for*, read HORNSTEIN.

I

Ibach, *last line*, *for* Barmen, read Herrenalb (Black Forest).

J

Jarring tones. (See SCHNARRTÖNE.)

Jensen (2), G., d. Nov. 26, 1895, Cologne.

Joachim, *add.* In 1895 he again became director of the Berlin High School.

K

Kalliwoda, (2) Wilhelm, *add.* His mother Therese (*née* Brunetti), formerly a distinguished vocalist, d. at the age of 89 in 1892, Karlsruhe.

Kempis, Nicolaus a, was a native of Florence (hence the Florentino in Fétis).

Key signature. (See SIGNATURE [2].)

Kindermann (1), J. E., died April 16, 1655 (according to Lipowski).

Klafsky, *add.* Her second husband (1887), Franz Greve (baritone at the Hamburg Theatre), d. May 12, 1892, Hamburg.

Koenen, Friedrich, b. April 30, 1829, Rheinbach (near Bonn), d. July 6, 1887, Cologne, son of a teacher. He was ordained priest in 1854, studied from 1862-63 at Ratisbon under Haberl, and was then appointed cathedral capellmeister and professor of music at the archiepiscopal seminary for priests, Cologne, in 1863. In 1869 K. founded a diocesan Cäcilia Verein, of which he remained president until

his death. In recognition of his services in the cause of Church music, K. was appointed to the Honorary Canonry of Palestrina (1880). His compositions (58 works) are masses, motets, psalms, Litanies, Te Deum, organ preludes, two sacred cantatas, and 25 Lieder for solo voice.

Kossmaly, d. Dec. 1, 1893, Stettin.

Kothe, I. 18, *for* 3rd edition, read 4th edition.

Krüger (3), G., b. May 4, 1824, d. Oct. 12, 1895, Stuttgart.

Kufferath (3), H. F., d. June 23, 1896, Brussels.

L

Lachner (2), Ignaz, d. Feb. 25, 1895, Hanover.

Lamothe, Georges, b. 1837, d. Oct. 15, 1894, Courbevoie, popular dance-writer, also organist.

Lazarus, d. March 6, 1895.

Lee, Maurice, d. June 23, 1895, London.

Le Jeune, *add.* b. circa 1530, Valenciennes, d. Sept. 23, 1564, Paris. Most important amongst his compositions are 40 Psalms of David, printed 1601.

Leslie, d. Feb. 4, 1896.

Lewandowski, d. Feb. 4, 1894.

Lorente, Andres, Spanish organist and writer on music, b. 1631. His principal work is "El Porque de la Musica."

Lortzing, *add.* He wrote also 2 oratorios, *Die Himmelfahrt Christi* (1828) and *Petrus*. H. Wittmann has written his biography (1889).

Lux, d. July 9, 1895, Mayence.

M

Mackenzie, *add.* Knighted 1895.

Marx, A. B., b. May 15, 1795 (verified by the church registers).

Mascagni, p. 476, col. 2, l. 4, *for* The latest opera of M. bears the title *Ratcliff*, read M.'s operas *Ratcliff* and *Silvano* were produced at Milan, 1895; operetta *Zanetto*, 1896.

Masutto (1), G., b. July 30, 1830, Treviso.

Meinardus, d. July 10, 1896, Bielefeld.

Mertke, d. Sept. 25, 1895, Cologne.

Miolan-Carvalho. (See CARVALHO.)

Mohr, H., d. April 26, 1896, Philadelphia.

Monteverde, C. I., d. Nov. 29, not 26.

Mortimer, P., d. Jan. 8, not 6.

Müller (7), p. 520, l. 23 (Bernhard), *add.* d. Sept. 4, 1895, Rostock.

N

- Nägeli**, H. G., b. May 16, not 27.
- Nicolai** (2), W. F. G., d. April 25, 1896, The Hague.
- Niemann** (1), Albert, sang at the Hanover Opera from 1854, and went to Berlin in 1864. N. married M. Seebach in 1859.
- Nikisch**, *add*, but gave up the latter post in 1895, and succeeded Reinecke as conductor of the Gewandhaus Concerts, Leipzig.
- Novello**, Joseph Alfred, d. July 17, 1896, Genoa.

O

- Oberthür**, d. Nov. 8, 1895, London.
- Oudin**, b. 1858, New York.

P

- Pacher**, Josef Adalbert, b. March 28, 1816, Daubrowitz (Moravia), d. Sept. 3, 1871, Gmunden; pianist and composer of drawing-room pieces.
- Papier**, (2) Rosa. Dr. H. Paumgartner, d. May 23, 1896, Vienna.
- Parts, Conduct of.** (See CONDUCT OF PARTS.)
- Pauer** (1), E., *add*, In 1896 he resigned his posts and retired to his villa at Jugenheim, near Darmstadt.
- Pergolesi**, according to others b. Jan. 3, d. March 6 (years agree).
- Peters**, C. F. On Jan. 1, 1894, Dr. Max Abraham took his nephew, H. Hinrichsen, into partnership.
- Petrucci**, Ottaviano de', p. 590, col. 1, l. 20, *for* He seems to have died, etc., *read* He died May 7, 1539, after a long and painful illness.

R

- Rée**, Anton, d. Dec. 20, 1886.
- Reinthaler**, d. Feb. 13, 1896, Bremen.
- Reznicek**, *add*, opera *Donna Diana*, 1895.
- Riemann** (3), H., p. 657, col. 1, 4th line from bottom, *after* 1893, *add*, translated into English as "Harmony Simplified," 1896.
- Ritter** (6), Alexander, d. April 12, 1896, Munich.
- Rosenmüller**, J., d. not earlier than 1686.

S

- Sandberger**, A. His opera *Ludwig der Springer* was produced at Gotha, 1896.
- Schachner**, J. R., d. Aug. 15, 1896, Reichenhall.
- Schröder** (3), Alwin, *add*, Went to America, and is now member of the Kneisel Quartet, Boston.
- Schumann** (2), Clara, d. May 20, 1896, Frankfort.
- Schwencke** (5), F. G., d. June 11, 1896, Hamburg.
- Servais** (1), A. F., d. 1866, *not* 1877.
- Stiehle**, L. M. A., d. July, 1896, Mühlhausen (Alsace).

T

- Tinel**, Edgar, *add*, appointed Professor of Counterpoint and Fugue at the Brussels Conservatoire, 1896.

V

- Vilbac**, Renaud de, b. June 3, 1829, Montpellier, d. March 19, 1884, Paris; he was a pupil of Lemoine, Halévy, and Benoit, and in 1884 gained the Grand Prix de Rome, and then went to Italy. In 1856 he became organist at St. Eugène, Paris. V. composed sacred works, operas (*Au clair de lune*, *Don Almanzor*, etc.), a method and studies for pf., etc.

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